

O. Kolinko,
doctor of philological sciences,
Berdiansk State
Pedagogical University

MODERNIST NOVEL (THE PROBLEM OF TYPOLOGY)

Comparative-historical study of literature from different countries and regions of different ages reveals similarities in them, which are not “mechanical unit” and their constituents “do not like each other, they are always unique, individual, essential and independent” [3, 39]. D. Chyzhevski insisted that “almost all Slavic peoples in all times have evolved parallel processes taking place in Europe. <...> There are a lot of occasions of close connection of Slavic literatures, and they are essential; they cannot be ignored” [13, 29, 36].

In the Ukrainian and Russian literatures there were also so called “counter flows” (A. Veselovski) for many centuries and very close and long term relationships were formed which Hrabovych considered as “historic and unbreakable bonds” [2, 196], and at the end of the XIX-th and the beginning of the 30s of the XX-th century, according to the scientist, they “are becoming the commensurate values” [2, 237]. V. Krekoten and D. Nalyvayko combine them in a “cultural and historical community” within which “typologically similar or homogeneous unfolded and literary processes consisted of the same genres and styles” [6, 30].

The affinity of the literary process does not mean its sameness and identity. Moreover, the researchers emphasize the unity of “the nature of literary phenomena of different nations and countries” [4, 427]. Such phenomenon in the Ukrainian and Russian literatures at the turn of the XIX-th and XX-th centuries became a short story represented by different genres: essays, sketches, draughts, watercolors, lyrical miniatures, prose poetry, sketches, stories and a unique type of modernist novels, which forming from these genres of narrative structure acquired specific features. Its appearance and function in both literatures have many significant similarities which V. Halizyev called “typological similarity or convergence” [12, 378].

Typological similarities can be caused by various factors. Using D. Dyuryshyn’s synchronization theory and it is easier to trace the convergence of the Ukrainian and Russian modernist novel distinguishing all social and typological similarities and typological literary community, but only conditionally, because they are very closely linked.

In a literary research a novel as a genre was investigated in the works of lots of famous Ukrainian and Russian scientists: “Novelists and a Short Story” (1968), “From the Studios about the Novel” (1971) by V. Fashenko, “October Wings of Novel” (1980) by M. Nayenko, “Development of Ukrainian Short Fiction at the Turn of the XIXth and XXth Centuries” by I. Denysyuk (1981, 1999), “Russian Story at the Turn of the XIXth and XXth Centuries: Problems and Poetics” (1970) by V. Hrechnyeva, “Questions of Mark’s Poetics” by I. Vinogradov (1972), “At the Turn of Centuries: about Russian literature at the Turn of the XIXth and XXth Centuries” by L. Dolgopolov (1977); textbooks “Russian Literature at the Turn of Centuries” (late 1890s and early 1920s) (2000), “Russian Literature of the Twentieth Century in the Light of World Cultural Traditions” (2002). However, the problem of the

typology of the novels and short stories raised superficially in particular and scientists mostly considered it as a marginal phenomenon. In the scientific researches of the 90's – the collection of articles "Russian Novel: Problems of Theory and History" (1993), "Ukrainian Impressionistic Prose" (1994) and others it is emphasized that the type of the modernist novel exists, but it has no scientific characteristics and classification, moreover the comparative aspect of this phenomenon is not completely studied by scholars, though is worthy of deep analysis and scientific justification. Therefore, the subject of the article seems to be justified and **topical**.

The scientific novelty of this research is that it made the first attempt to investigate or at least to determine typological convergence (convergence) of the modernist novel in the Ukrainian and Russian literatures at the turn of the XIX-th and XX-th centuries within the regulated volume.

The formation of the modernist novel in Ukraine and Russia is happened due to both similar social and historical circumstances and processes within literature that flowed smoothly into each other, namely due to a sharp and intense process of the social and political life, crisis in society and culture, active search for the crisis, reachness of new frontiers of thinking, necessity of the psychological reorientation of the human consciousness and so on.

All these factors became the basis of the typological coincidences in the Ukrainian and Russian literatures: the apparition of a new generation of artists and readers, demonstrations of the renewed literary consciousness, modernist in its essence, shifts in genre and stylistic paradigm, which led to a change in the nature and functions of prose and spurred the development of the fragmented genres and a new type of novel in particular.

Modernist novel is inscribed in the context of the literary process at the turn of the XIXth and XXth centuries and directly related to the main areas of the development – Realism and Modernism. In spite of the different views on the process of literary at the turn of the centuries, and scholars agree that it was not during the "war" between the two areas – Modernism and Realism, but it was a complex unity, a synthesis of different literary trends and directions that are typologically and genetically related to each other. M. Nayenko emphasizes on it, exploring the Ukrainian prosaic realist era of the Second Renaissance: "All future Modernists <...> began creating as realists, even with the features of "populist" narodnik movement, and only over time would develop a new, modern type of writing: as a Neoromanticism, Impressionism, Symbolism and other "isms" [9, 445].

Franko described typological features of the modern poetics observed in the European literature and applied to the Ukrainian and Russian literatures. They lay in the fact that the "new generation" of writers changed the angle of the observer-narrator in decentric presentation of the material in the light of outlook characters: "When older writers come from drawing arrogant world – natural, economic and social circumstances, < ...> then later they go completely opposite way sitting in the soul of their characters and like the magic lamp, enlighten all environment around them. In fact, the environment itself was interesting, and they pay attention to it only if they began to feel the sensory reflexes of that soul they intend to paint" [11, 108].

This “new artistic technique” (M. Zerov) led to the transformation of the existing genre systems because the genre is the mobile category, and, according to Bakhtin, “revived and updated at each new stage of the development of literature and in each individual work of the genre” [1, 142]. The most dynamic in the period of the ideological and stylistic fractures a short story became that due to its structure belongs to the genre of non-canonical forms, it is flexible and open to any transformations, alterations or updates. B. Faschenko emphasized on the short story genre movement: “Maybe in the history of the novel the variability of genre signs, methods of analysis of the contradictions of reality demonstrated most clearly: consolidation melted in the fire of new phenomena and the changing outlook, so the new here is crystallized and solidified quickly” [10, 6] therefore the “agile” and “unstable” time at the turn of the XIXth and XXth centuries in the Ukrainian and Russian literatures the novel mutates and acquires the features of the modernist type.

All aforesaid and conclusions of modern researcher of the genology N. Kopystianska about that fact that in a kind of way genres are transnational, international, and even intercontinental and deep national nowadays, as were formed on their native soil and represented their native language [5, 51], give reasons to believe that a short story is a genre characterising lots of literatures, which in the course of development experienced significant variations from satirical, sentimental, frivolous, of instructive type in the XV–XVII th centuries to a romantic, fairy and fancy in the first half of the XIXth century and to modernistic at the close of the XIX-th century and at the beginning of the XXth century.

From a typological point of view the modernist novel is a genre and stylistic invariant of the classic novel with its constant features: images of unusual events, brevity of narration, laconism in style, expressiveness, expressivity, “a high degree of structure” (Ye. Meletynsky), “midget in composition” (P. Heyze), “dynamic top” (V. Faschenko) abruptive beginning and paradoxical ending, plot fragmentation and new features acquired in the transition period from Realism to Modernism such as the asymmetry of the plot, condensed psychology, pervasive lyricism, temperament, musicality, the synthesis of the elements of different styles, different arts and so on.

The parallel emergence of the modernist novel in the Ukrainian and Russian literatures at the turn of the XIXth and XXth centuries led to the presence of a great number of common features of variety in this genre:

- the same conditions of emergence, as it was described above;
- updated content caused by the change of subject vectors and problems (increased attention to the philosophical, ethical and spiritual issues, individual, mass and social psychology, the scope of the subconscious, subjective experiences and visions, etc.);
- Update form with strong contamination processes (genre duality such as short story-parable, short story-tale, short story-anecdote, short story -story, short story-miniature, novelistic narrative, etc.); diffusion (the interpenetration of the elements of different generations and genres during which epic and dramatic, epic and lyric elements closely interact and intersect etc.); stylistic syncretism (combining elements of various Modernist styles (Impressionism, Symbolism, Neoromanticism, Expressionism, Neorealism, etc.); artistic synthesis (synthesis of various arts, which, according to the Russian symbolists, is the most appropriate means of symbolic expression of man and the world, namely music that appears

in their work as the highest expression of human creative ability, impressionistic painting, impressionist music, affecting verbal and artistic creativity and form a very close contact of the literary principles with visual and music ones) and so on.

The most consistent implementation of new phenomena in the development of the novel in the Ukrainian and Russian literatures at the turn of the XIXth and XXth centuries appeared in the works of many writers both of paramount value, i. e. coryphaeuses such as I. Franko, M. Kotsyubynsky, V. Stefanyk, A. Chekhov, L. Andreyev, M. Gorky, I. Bunin, M. Gumilev, D. Merezhkovsky, A. Byely and minor artists like S. Kovaliv, A. Czajkovsky, G. Hokevych, M. Cheremshyna, B. Lepky, L. Janovsky, M. Yatskiv, T. Bordulyak, O. Plyusch, A. Avdykovich, M. Kuzmin, B. Zaitsev, A. Amfiteatrov and others.

Modernist novel in the Ukrainian and Russian literatures acquires extremely broad thematic and space and temporal range beginning with the present ages with such problems as welfare nature, translated by artists into the psychological and existential level of understanding and deeping into the past ages and distant countries, to mythical time. In both literatures the search for style design of the novelistic genres occurred in a unified aesthetic way.

It must be said that Stefanyk's novels tend to the ontological and philosophical perspective. In most of his works we can trace the tendency to dramatize art images and deep the psychology with heavy emphasis on the inner world of a man and the subconscious processes. The dramatic action is often carried into the world of spiritual experiences of heroes and becomes a prerequisite of the psychological conflicts ("Criminal", "Christmas Eve", "Little Blue Book", "Dew", "Children", "Sons", "Evening Time", "Thread" and many others). This led to the appearance of the following genre varieties such as poetry, prose, lyric autobiography, sketches, short stories, landscape writings, reflections, visions and so on.

In terms of relationships of own and others' experiences, in the "living relation to human suffering, looking for positive ideals" (L. Voytolovsky); in the light of the expressiveness Stefanyk's novelistic creation has got some similar features with the small prose by Andreyev. Following the life reality in most his works ("At the window", "Grand Slam", "Once upon a time", "Story of Seven Hanged", etc.) he did not stop at solving of social and psychological problems, but tried to deep into the existential and ontological basis of the first world principles, into the circle of so called "cursed subjects" over which "his passionate and martyr thought proved its opinion" and that have produced "a kind of synthesis of literature and philosophy" [8, 260–267]. Therefore, the main and most significant part of the writer's work consists of short stories, the best of which, in addition to mentioned above are "Story about Sergei Petrovich", "The Wall", "The Abyss", "Idea", "Darkness", "To Dark Distance", "Laughter" and others, where the expression of thought, mood, image, irrational view of the world, the embodiment of the emotions in simple and ordinary ways are dominant.

Such poetics creates the expressionist variant of the modernistic novel not only in the works by Andreyev and Stefanyk, but a lot of other writers whose work is on the verge of Expressionism and Impressionism such as M. Cheremshyna, L. Martovych, G. Hotkevych,

A. Avdykovich, S. Kovaliv in the Ukrainian literature, and M. Kuzmin, Yu. Slyezkin, A. Amfiteatrov and others in the Russian literature.

The "eternal problem" investigated in the modernist novels by D. Merezhkovsky (cycle "Italian Short Stories"), M. Gumilev ("Forest Devil", "The Princess Zara", "Golden Knight", "Daughters of Cain", etc.) were life, love, death, and related symbolic and mythological motifs of dying and rebirth, the flesh and the spirit, paganism and Christianity. The signs of "new artistic (modernist) technology" in them are mythopoeics, biblical symbolism, intertext and autointertext that "converted" the plot into the level of philosophical reflection. The intertext of chivalric literature plays an important role, literature and art of the XVII-th century, Romanticism, psychological prose of the XIXth century (especially, Calderon, El Greco, Jacob van Reis and others).

O. Kuprin fully fit into the modernist process of borderlands due to the scale and cosmism of worldview. The main subject of the image in his work is the "stream of life" (L. Skubachevska) that accumulates deep fundamental principle both real and existential such as nature, work, life, and finally a man with his soul and body, consciousness and subconsciousness, which are often unfathomable mystery. As the examples can be used such novels and novelistic narrative that not only thematically, but also with its formative innovations fit into the context of Modernist poetics with clear neorealistic outlines: "White Nights", "Empty Cottage", "Temptation", "Jewess", "Captain Rybnikov", "Gambrinus", "Sulamif", "Garnet Bracelete" and others. Despite the "diversity of life kaleidoscope" (F. Batyushkov) in them the presence of secret (nature, love, woman's face, the human soul, etc.) makes the writer's works multidimensional and scaled.

General philosophical subjects expand the horizons of Bunin's prose of the late XIXth and early XX-th centuries (memory of past history, life, death, nature, love: "Rain", "Late at Night", "New Year", "In August", "Pass", "Autumn", "Epitaph", etc.) and unify it with Vynnychenko's short stories who, basing on the poetry and the style of Realism, filled them with new content, new functional properties. In Vynnychenko's and Bunin's artistic paradigm psychology is dominant, increased attention to internal emotional state of the individual, of particular interest to nature as the basis of life are important, giving their short stories neorealistic shape. However, in the novels of the Ukrainian writer not the detailed images of landscape paintings are dominant but emotions, feelings, mind so every piece of his writing looks like an objective psychological research, creates a panoramic picture of the spiritual biography of the hero, not just creating the kind of modernistic novel (philosophical, lyrical and psychological, social and psychological), but contaminative genre forms ("Engagement", "Young Lady", "Honor", "Servant of Beauty" are the intermediate efforts between the story and the novel; "Beauty and Power", "History of Yakym's House", "Olaf Stefenzon", "Mystery" combine the features of both stories and novels).

The unity of defining philosophical, moral and aesthetic principles of art display of a man and the world brings together the novels by M. Kotsyubynsky, A. Chekhov, B. Zaitsev. B. Zaitsev's modernist novel is marked not with objectively informative meaning of depictness and the desire to capture the momentary mood or perception of heroes' shades; it has got a sketchy style of the narration, it's brightlylaconic, rich with colorful adjectives that conveysthe syncretism of feelings certifying the gravity of artist's prose to Impressionism

(these features define the genre and stylistic structure of his novels and novelistic story collection “Quiet Stars” – “Wolves”, “Haze”, “Quiet Stars” etc.).

These features of Boris Zaytsev’s works bring them closer to Kotsyubynsky’s novels in which the image of the mysterious nature of feelings, lyrical narrative, coloristic association provide the specificity of the poetic style of the author. The most important guideline that connects artists is a deep dive into the psychology of their characters by using the landscape, color, light and shade, a striking stroke, which are formed by the means of impressionistic and symbolistic technology. To show the inner world of human as widely as possible writers managed through the point of view of the protagonist, who mostly tells only what he sees, hears, feels here and now (Kotsyubynsky’s novel “Dream”, “Intermezzo”, “Apple Blossom”, “Clouds”, “Fatigue”, “Solitude”, “Laugh”, “Persona grata” and others. The author himself gives a different definition to some his works: “On a Stone”, “Dolly”, “He is leaving”, “Duel” naming a short story, then the stories, and even watercolors, and even sketches that confirms contaminativity of these genre forms).

D. Merezhkovsky calls the story by Chekhov during the borderlands “Epic poem in prose”, where the author updates the “noble conciseness”, “fascinating simplicity and brevity”; his style of writing to open “in an instant mood, in microscopic parts and the atoms of life the whole worlds, and has not been explored by nobody yet” and names it impressionistic and the artist himself the impressionist [7, 83–84]. Inexhaustible desire for new unidentified experiences, greedness for the new wellness adjoin Chekhov to the generation of the Russian artists and their sworn brothers in other literature – the Ukrainian writers who created new art and new genres, in particular, modernist novel, which has expressive impressionistic painting.

Through the modern ideas of thinking in the late XIXth and early XXth centuries I. Franko (“Jay Wing”), O. Kobylanska (“Nature”, “Valse melancholique”, “Battle”), M. Gorky (“Tales from Italy”, “Makar Chudra”, “Old woman Izergil”, “Song of the Falcon”, “The Song of the Stormy Petrel”, “Spring Melodies”, etc.) tried to form a new type of neoromantic novel. The images of nature, often with elements of extremity, exoticism, without opposition against common in neoromantic novels of the Ukrainian and Russian writers and so such concepts as “man – nature” were becoming the creative substances (in most Gorky’s short stories and tales). Very often neoromanticists gave nature anthropomorphic features (in the story by O. Kobylanska “Battle” the motif of the transferring of cut trees in the plane of humanization dominates and workers who cut down the forest in the plane of flora and fauna). In the descriptions of nature there is a wide colourful paradigm from a few till multiplicity of scales.

Neoromanticism like other modernist style has got the features of the artistic synthesis (synthesis of various arts, music prevalence element) that in the prose narrative is marked by a special poetic language of the work, the use of musical techniques in the construction of narrative structure novel musical terms, the use of understatement figures, creating an open end “non-finito” like a musical score and music in general, which is associated with the object or phenomenon without naming it (“Valse melancholique”, “Nature” by O. Kobylanska, “Romance” by G. Khotkevych, “Adagio consolante” by M. Yatskov etc.).

Thus, in both literatures the becoming of a novel genre was happening, characterizing by a particular style eclectic, combining the inherent features of traditionalist and modernist poetics. The list of common features in the works of the Ukrainian and Russian artists at the turn of centuries can be continued calling and analyzing, but the volume of the article is limited. The specified topic is the subject of further research and opens new perspectives for a thorough study of genealogic taxonomies in studied literatures.

Література

1. Бахтин М. Проблемы поэтики Достоевского / М. Бахтин. – М. : Советский писатель, 1963. – С. 142.
2. Грабович Г. До історії української літератури : дослідження, есе, полеміка / Г. Грабович. – К. : Основи, 1997. – 604 с.
3. Григорьева Т. Дао и Логос (встреча культур) / Т. Григорьева. – М. : Наука, 1992. – С. 39.
4. Конрад Н. И. О некоторых вопросах мировой литературы / Н. И. Конрад // Запад и Восток : [статьи]. – Л., 1972. – С. 427.
5. Копистянська Н. Жанр, жанрова система у просторі літературознавства / Н. Копистянська. – Львів : ПАІС, 2005. – 368 с.
6. Кречотень В., Наливайко Д. Від давнини до середини XVIII ст. / В. Кречотень, Д. Наливайко // Українська література в загально-слов'янському і світовому літературному контексті : [в 5-ти т.]. – К. : Наукова думка, 1987. – Т. 1. – С. 29–80.
7. Мережковский Д. С. О причинах упадка и о новых течениях современной русской литературы / Д. С. Мережковский // Русская литература XIX в. в критических оценках и суждениях : хрестоматия литературно-критических материалов : [в 2-х ч.]. – Сургут, 2001. – Ч. 1. – 104 с.
8. Московкина И. И. Между “pro” и “contra” : координаты художественного мира Леонида Андреева / И. И. Московкина. – Харьков : ХНУ имени В. Н. Каразина, 2005. – 288 с.
9. Наєнко М. К. Художня література України : від міфів до модерної реальності / М. К. Наєнко. – К. : ВЦ “Просвіта”, 2008. – 1064 с.
10. Фащенко В. Новела і новелісти : жанрово-стильові питання (1917–1967 рр.) / В. Фащенко. – К. : Рад. письменник, 1968. – 264 с.
11. Франко І. Старе й нове в сучасній українській літературі / І. Франко // Зібрання творів : [в 50-ти т.]. – К. : Наукова думка, 1976–1986. – Т. 35. – С. 108.
12. Хализев В. Е. Теория литературы : [учебник] / В. Е. Хализев. – 4-е изд., испр. и доп. – М. : Высшая школа, 2007. – 405 с.
13. Чижевський Д. І. Порівняльна історія слов'янських літератур : [в 2-х кн. / пер. з нім.]. – К. : ВЦ “Академія”, 2005. – 288 с.