

**V. Pohrebennyk,**  
doctor of philological sciences,  
National Pedagogical University  
named after M. P. Drahomanov  
(Kyiv)

## **FOLKLORISM OF SYLVESTER YARYCHEVSKYI'S POETRY IN THE CONTEXT OF UKRAINIAN LITERATURE DEVELOPMENT FROM ROMANTIC TRADITIONALISM TO SECESSIONISM**

The elucidation of ideological and aesthetic vectors of the Ukrainian writing's renovation in the findesiecle period, also its immanent European orientations in the early modernism period form one of the priority directions of the contemporary Ukrainian literature studies. The decoding of literature modern's ways, specifically, those, what spread to the Western Ukraine (via Vienna), shall permit to work out an important scientific problem – to investigate the process of Europeanization and “Westernization” (N. Shumilo) of the national artistic culture, what took place practically without refusal of specific and naturally inherent to it XIX century traditions; also to work out complicate practical problems of the exposure of the phenomenon of “literature domain” narrowing (B. Boichuk) at the beginning of the XX century, the syncretism of traditionalistic and modernistic basis in it, the volume and forms of aesthetic applications of secessionist components to the genre and stylistic formant, established by classical romanism and naturalism.

Unfortunately, nowadays in Ukraine there are insufficient number of conceptual articles about the presence of “tracks” of such Austrian modernism variety as secessionism in the Ukrainian literature area, means in Bukovyna and Halychyna regional parts of native literature, of the Central Europe monarchy under the Danube. To this day our scientists “feel some difficulties”, as M. Laslo-Kutsiuk said, in the determination of its peculiarities. The notion “secessionism” isn't fixed in the second edition of the “Dictionary and reference book of literature critics” by R. Hromyak and Y. Kovaliv (although the last author characterizes it as “secessia” in the second volume of “Encyclopedia of literature critics”); also it is absent in the “Small Encyclopedia of literature studies” by “hatianin” P. Bohatskyi, the former participant of Ukrainian literature modernization at the beginning of the XX century, and even in the universal publications like “Encyclopedia of Ukrainian studies”. Materials of scientific and editorial conferences, published as monograph by the Institute of literature NASU in 2005, and plans of volumes of the academic “Ukrainian literature history” show, that there is no place in the proper volume of 12-volumes edition for even not so phantom formation of native literature as secessionism or Biedermeier, probably it'll not be found at all.

To our opinion, historical and literary practical solution of this problem deals with achievements of Ukrainian Diaspora literature studies (M. Laslo-Kutsiuk's foreword to the 2-volume edition of S. Yarychevskyi), which has been oriented on the authority works of polish (E. Kuryliuk's monograph “Apocalypse of Vienna”, 1974) and other foreign scientists. So, the reconstruction of typology of Ukrainian culture in all its completeness and representativeness demands the illumination of poetics of western-Ukrainian and all-Ukrainian literature in connection with manifestations of generics consciousness of native

modernism in the European context, taking care of the unification of terminological tools even on the level of nomination of the conception (secessia – secessionism).

This article devotes to the unsolved part of the general problem of secessionism in the modern Ukrainian literature, exactly of adaptation peculiarities of this art stylistic current in writers' works, specifically, "out-folklore" part of creative works of Sylvester Yarychevskyi, the poet of Bukovyna and teacher from Cossack origin. The aim of the article is to reveal the course and specificity of reception of secessionism basis by this writer, to show aesthetic co-activity between this literature-art style bases and assimilated by Yarychevskyi-as-poet myth-folkloric structures, almost "own" in the local literature tradition from Y. Fedkovych to S. Vorobkevych and O. Kobylanska.

First of all, it is the terminological understandings and proposals. To our opinion, it should be reserve the Latin term "secessia" (translated as "tearing off, separation, going out a part from the whole") for naming phenomena in the historical and political spheres, like in works of Diaspora scholars V. Markus "Right of secessia" (Paris, 1952) or B. Halaichuk "Das Secessionsrecht" (Munich, 1968), in the 7 volume of the "Encyclopedia of Ukrainian studies" or no less authorial western sources – "Neues Meyers Lexikon".

The example of secessia – a protest of plebs against patricians in Rome in 494 B.C. with the purpose to found own settling, the same "dissident" attempt to separate south-American states in 1861, with drawal of Ukrainian ambassadors (deputies) from Halychyna Seim or Ukrainian students from Lviv's University in 1901 and 1902. Some illustration can be even constitutionally fixed by Stalin opportunity for republic, of course, theoretically and unreal then, to go out of USSR for foundation its own State.

In art studies the notion "secessionism" should be fixed in contemporary term thesaurus, which means the art stream formed in the end of XIX century in Northern and Central Europe (England, Netherlands, Germany and Austro-Hungary). It revealed itself valuably in architecture, where "trade mark" of its style became dynamic stylized ornamentals, curve inorganic lines etc, and in painting, where it was significant by symbolic, plenerism and mood. This trend had begun from English theoretic of art and writer J. Ruskin. It organizationally formed in the activity of Munich secessionists' community (1892, influenced on its "Jugendstil") and spread from Vienna to Slavic lands, specifically, to Bukovyna and Halychyna. In Ukraine it influenced in different ways on that writers, who had a Vienna's page in their biography, for example, Ukrainian students "sichovyky" from the capital of monarchy, like Yarychevskyi.

At the time of the publication of his first and only lyrical book "Pestrizvuky" (1904), he has already studied at the universities of Lviv and Vienna, where was near the Austrian equivalent of the French symbolism – secessionism. From the capital the young man was sent to "closer fatherland" messages, acquainting readers of Chernivtsi journal "Bukovyna" in general series with the exhibition of artists-secessionists 1898. She made a very deep impression to him and was taken to the Vienna people as innovative performance against numbed artistic traditions and moral standards on the protection of freedom and beauty. If in the literary praxis secessionism tried to combine symbolism and psychologism with naturalism, "pure art" with ideological engaged, Yarychevskyi, not having received the "painful, "decadent"

or extravagant manifestations of Austrian modernism, was particularly sensible to his life-asserting starts" [1, 12].

Maturate of famous Berezhany gymnasium S. Yarychevskyi debuted as a lyric poet by the poem "Destiny" in 1892 in the "Dawn". Already publications in periodicals brought him recognition as an author, who penetrated deep into the soul of his people and got out of there "songs that went to the heart of people" (V. Kalynovych), fought beside it for its freedom. Yarychevskyi's early poetry created in 1890–1898, shows, that young author, faithful to the total inside-literary tradition of Ukrainian literature of the period of romanticism and realism, consciously focused on national samples ("Regret", "Why little head bowed?", "There is a hut") to metrics and stanza inclusive.

Humanistic interesting interpretation of the folklore image of "the Prince of the night," the poet gave in miniature "Moon" 1895. If the image acquired, by M. Laslo-Kutsiuk's observation, a dominant transcendent meanings in neoromantic poetry, appeared in the mystical part in symbolists' works (cycle of P. Karmanskyi addressed to Lota), then in S. Yarychevskyi's poetry it was nearest to chthonic-mythological views of the poem "Moon-Prince" of I. Franko. "Moon" is not only correlated with folk legend about the murder of Cain by Abel (motif, specially developed by the author in the poem in prose "Cain" – a genre just for secessionism), but also pacifistically instilled in front of "bloody deals" of a new era. In particular, it's about the 2010s when Pro-European nation-wide revolutionary impulse of Maidan came across Berkut's arms and animal cruelty to own people.

In the poetic experience of the author of "Pestrizvuky", who was oriented on the creative lessons of I. Franko and O. Makovei, as well as on the more significant scriptures of under-Dnieper authors, works with civil plan are prevailing in the 1890s. Established in a realistic manner, they are imbued with sincere empathy to the people's heavy misfortune ("Funeral", comparable to the "Orphans" Grabowskyi, and "Recruits", marked by the Shevchenko's influence and folk melos). However, open to the modern artistic trends and the Vienna reality, the artist managed to test, expanding fine and expressive possibilities of the native literature, secessionistic aesthetic concepts in prose (the story "Problematic", the works of the series "From the human ant-hill") and poetry (cycle "Under the Danube tunes") of original urban topics, also to enter the same origin modernist techniques and tools, to some extent and the type of mentality, to the Ukrainian dramaturgy. We call here primarily marked of coactivity with related arts, particularly music, works of S. Yarychevskyi, namely poetic tale "Horemir", old Ukrainian drama-duma "Princess of Love" and dramatic allegory "Heavenly singers".

"Visiting-card" of Yarychevskyi's secessionistic searches and finds can serve not his poetic "out-folklore" lyrics and epic, more traditionalistic, as a number of poetic texts – firstly program poetry "Versacrum, novum". By the way, the impulse for such title the author has received from the name of the print of the Vienna secessionists "Versacrum" ("The sacred spring"). It is characteristic for the author's creative individuality that, being against to "explosions of fight spirit and anger" of the reality of crisis era and its art, lyrical narrator strongly desires "harmonious peace", renovate of own hearts and poem's life" by wonderful bright symphony, also dreams of approach in a metaphorical sense a holyday of a new spring, as opposed to late autumn, when the poem is written.

The search for individual voice, new forms of self-expression are particularly promising where the poet Yarychevskyi developed urban themes, which is also a marked sign of the secessionistic style. In search of the modern structures Yarychevskyi not without the influence of secessionistic eidologic structures emphasized, while in the climate of literature folklorism, on the suggestive power of folk songs (in "As the song plays!" on this basis created a cult of beauty), associating with it the idea of struggle for freedom ("Song-awakening"); resorted to cultivated by secessionist historical allegories ("Get up, Ukraine!" with folk epic beginning and the image of an immortal Cossack, who will not destroy either "liach's malice" or "Moscow's meanness") and a specific form of the poetry in prose (the book "Heart says" with its universal works "By little, by little", "Cain" and others); decorated by folk applications so-called "wigilia" poetry 1900's based on motives of popular religious festivals ("On Christmas", "Christmas Eve"). However, for full creative success poet lacked a fresh spirit, and the process of development of the newest artistic structures was difficult for him. His poetic talent was over-modest than it was in other significant pre-symbolists and early symbolists of his epoch, like his classmate from Berezhany gymnasium B. Lepkyi.

As if he was sensed of drying of poetry sources, Yarychevskyi actively worked on translations of contemporary German literature (Nietzsche, Dehmel, Goltz), in collection "Angel-murderer" (1908) developed a mixed ballad genre, however, rooted into myth and folklore. He gave a special, both instructional and training, importance to ballad creativity, in particular on the theme of the competition between good and evil (treatise "Art and aesthetics in the secondary school").

Already early ballads attempts show a violation of the canons of the traditional romantic-folk balladness. The origin of the vast majority of collection works is non-standard local-provincial specific localization of art action. In general the idea of the "Angel-murderer" is interesting. This is an attempt to present the most significant or unusual events from the history of his homeland through folk literature (P. Kuzmenko, I. Zhuravskyi, V. Stepanenko and others did in such way in folklore, P. Kulish, I. Shchogoliv – in literature).

As Yarychevskyi noted by himself in the note for publication in 1908, includes to Rohatyn "these ballads (except the last), which told me the old Rohatyn bourgeois" [2, 3]. Thus, five ballads of the six, "Angel-murderer", "Vampire", "Devil's mountain", "Fire arm" and "Begeba", except the "Mother's tear", based on deftly poetized local legends. Yarychevskyi's collection of ballads, creatively based on the principles of people's mentality and aesthetics, demonstrated the fruitfulness "making a literature" local stories at the intersection of traditionalism and some of the impacts of modernism. Making a new thematically-language stream in the literature, the book showed the diversity of poet's rhythm-melody and strophic arsenal (all ballads in the book different by this).

In the work, which gave the name of the book, there are two interrelated plans: family life story, which began in the tone of "Duma about the widow" ("Lived in our city glorious widow..."), and the line of the crime before the "native language and faith", its punishment. With the wedding of widow's beauty daughter with nobleman tied conflict of "Angel-murderer". It is difficult to judge the adequacy of hearted story, but the author retains the structure of turns of the national speech ("я дівчина, бачте, от плоха натура, / Стала танцювати, як загравав шляхтюра"). Tense peripeteia that they constitute the expulsion of a

widow from home, shows of aristocratic arrogance of daughter-“milady”, brought to a head designed in contemporary ballad. It is based on the identification of the angels, from whose hands were killed a traitor, and its wooden similarity. About her older people say: when will not become werewolves on the land, then, they say, the angel will return to the heavenly choir.

Like the German romantics, Yarychevskyi in his family life ballad “Vampire” through real human relationships (the veracity of the events have to assure exact local attachment to the location of the Babyni and of the cemetery at the Church of St. Nicholas, realistic details of prehistory of characters) passed to the mythical-poetical world of folk beliefs. Contaminated the Ukrainian version of Cain and Abel, in which the motive of brother murder Maxim by Ivan for poisoning wild potion is the desire to possess the property of his brother, with folk legends about vampires, the poet managed to recreate the authentic sinister atmosphere of romantic ballads. So, when after the funeral, brutally returned and happily felt asleep, midnight winds came rushing (fact and the time of appearance of evil forces according to folklore), a dead man whistling flew into the house. Faithful ballad principles determined the adequacy of actions agitated state of nature, when after the general verdict “dead man’s chest ripped from aspen stake”.

There is no in the work characteristic of the Yarychevskyi’s ballads victory of good over evil. Revenge of terrible vampire with a bare chest (secessionist were not avoided naturalistic elements) will fall upon accident passers-by, in which a dead man alive eats away the heart. Agreeing with M. Laslo-Kutsiuk’s assessment of ballads as evidence of brightness of social characteristics, unexpected turns of the plot, we can accept scholar’s approve about the expressiveness of the dialogue is possible only with the replacement of this dialog, that is in the absent in ballad, on the expressiveness of two monologue replicas of vampire and local painted speech.

Folk demonic views formed the basis of the “Devil’s mountain”, started with the excursion into the past of Rohatyn. Ballad adds to the developed structure something new. In particular, the inherent folk story apologetisation of the past, the charm of which (in this case the infiniteness of posts and generosity ofirs) the narrator opposes to a small reality the original humorous end. The heart of the work is the opposition Christian charity world to fantastic. Already outlined the attempt of infernal forces, all of these “antypky”, ghouls, witches, devils led by Lucifer, to fill up “the Holy city”. Perfectly transferred by poet and worthy of the wild imagination of the people the picture of taking in the air by devils the whole mountain, stopped cock’s singing. It is decorated in the style of folk stories with references to the audience (“Чи знаєте, де є Лопушна-село?”), formulas of truthfulness (“І кажу вам, вірте, се правда, бірме!”). In aesthetic assimilation of the people’s demonology there is a tangible ironic-humorous modern component attitude to it: “Таку мали силу тоді когути, / Що нині і люди такої не мають!”, what replaces the expression of the author’s position. In general over the last we confirm that type of the author’s attitude to this plot, which should be interpreted as trivalent ironic glance at it. This allows stating the educational relation type to demonology that continues in 1900s force of the relevant trends of Ukrainian literature in 1860–80s, well studied by Victoria Zarva.

An important factor organized the context of ballad "Fire arm" is moral and ethical standards of the people. According to them the poet judged the extortion of mandatory. The punishment of evil is carried out with the help of supernatural forces. After the sudden death of milord (the evil upon the housekeeping, according to people's idea of God's retribution, pull together human tears and curses) widow does not know peace. According to the notions of afterlife left by mandatory in the house soul-redemption terrorizes blooming till that moment widow using the phenomenon of poltergeist. Folkloric theme of cursed place solved through understanding the monk with the spirit, what reports the first authority to punish the sinner, and for their confirmation a board with a fire fingerprint. The detail "that board with a hand", appearing in the beginning, where through its contrast, black with green hills an alarm occurs, played in a didactic manner: "Ой, гляньте на неї, малі і старі!.." Criticism in secessionism spirit of immoral and habitual phenomena of family and inter-ethnic life combine "Angel-murderer" and "Fire arm".

The ballad "Mother's tear" draws attention to the fact that here the author has not adhered ready prototypes at lyrical genre. The beginning of the work showed full mastery of traditional manner. Supernatural occurrence of dear child, bitterly cried by mother-"wounded bird" at midnight and moreover in "shatki", soaked my mother's tears, creates in the last sestina the unity of the supernatural and human, to which secessionists were especially sensitive.

The plot of ballad "Brother Bis" (1912) is obtained, as indicated by the poet, from folk beliefs. Indeed, it was close enough to the most common motives of fairy tales "Two brothers" and "Kyryk": it's about the selfishness of the elder rich brother, who took the name and distinct social characteristic. So, "Hryts, rural pressurized duka" does not want to help a poor brother ("Ivan, good baby") to bury mother. The motive of the honored enrichment of poor brother in the ballad is without the element of mysticism: digging the grave among fields, Ivan dug pure gold. Guessed about it with golden balance in borrowed bag the rich brother in envy dressed in "the shaggy skin" with horns and tail, as a priest in the story "Kyryk" to take away treasure. It the denouement is unexpected turning-point. On the laughter and whistle of the scarecrow the "Antypko the truthful" responds and takes fake devil away. It is a punishment of worthless life, what isn't appropriate to public ethics. Pathological in human life, mentality and morality, we should add, constantly interested by artists of "secession".

Yarychevskyi's ballads in the period of the First World war "Bride", "Three sons", "Happy mother" and "In the infirmary" have the main source in archetypal situation and at the same time in the realities of the terrible fact, become tragic pathos. Ballad's context almost not updated, the exception is only two volume ballad "In the infirmary". Here are drawn reconciliation yesterday involuntary enemies, the native of Bukovyna and his neighbors-brother of under the Dnieper. Believing that the war is a tragedy of people separated by boundaries, the grief of mothers and fathers, Yarychevskyi artistically stylized mentioned works under the ancient folk epics and folklore lyrics, dramatized them. This embellishment as a manifestation of established cult of beauty and sensitivity, singularity is a specific characteristic of secessionism. "Purely national spirit, justly remarked M. Laslo-Kutsiuk, emanates from Yarychevskyi's ballad "Happy mother", what is a wonderful monument of son

love, the tonality of which is purely local, Bukovyna, resembles to some extent gowns verses of Fedkovych, which, incidentally, also have the folklore basis” [1, 24].

So in the creative aspect secessionism style contributed to the enrichment of the heritage of the Ukrainian writer in genre (“poem in prose”, lyrical and dramatic poem) and forms of presentation (a story subjected by artistic conventions, psychological attention to the problems of subconscious). Finally it defined such principle of folklorism of his works as ornamental. It largely comes from the aesthetics secessionism, at least the third in the history of Ukrainian literature such stylistic direction after Kyiv Rus literature of “ornamental style” (Dmytro Chyzhevskiy) and Baroque. Secessionists’ attention is to archaic exotic stylizations, which Yarychevskiy-balladist has not escaped, and prepares the ground for the avant-garde (surrealism, cubism).

In the context of the whole Ukrainian poetry the creative work of S. Yarychevskiy and other Ukrainian pre-symbolists or traditionalists (H. Tsehlynskiy), which keep specific national signs, argued modern but not illustrative approach to development of myth-folklore element. It was in greater selectivity of the process, subordinated studied folklore sources to historic (especially, in M. Cherniavskiy, V. Shchurata), irony and satire (O. Makovei, S. Yarychevskiy) and psychological approaches (A. Krymskiy, O. Kozlovskiy, the same O. Makovei) etc. Poetry of these authors was happening often at the intersection of inside-literature and folk traditions, old approaches and new trends, but enriched native writing next modern phenomena of artistic effect. The following literary perspective is its integrate and systematic scientific research.

#### Література

1. Ласло-Куцюк М. Сильвестр Яричевський / М. Ласло-Куцюк // Яричевський С. Твори : [в 2-х т.]. – Бухарест : Критеріон, 1977. – Т. 1. – С. 5–34.
2. Яричевський С. Ангел убійник / С. Яричевський. – Чернівці, 1908. – 15 с.