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## FOLK MOTIVES AND IMAGES IN YAKIV SHCHOGOLEV'S POETIC HERITAGE

Folklore contains images, views on life, ideals and beliefs which had been formed in course of the existence of the whole nation. Folklore had always been the source for literary works in different periods of time, but the most influential connection between literature and folklore had been manifested during the era of the Romanticism. The prominent feature of the representatives of Romanticism was their interest to folklore that took a special place in their art. According to V. Pogrebennyk "the character of the connections of Ukrainian romanticism with folklore was determined not only by the author's subjective preferences. It was inspired by profound aesthetic ideas of that time and the concept of folklore as the basis of any national culture" [11, 6]. Referring to the historical past of the nation, describing the fight for independency or depicting ordinary people, the romantic literature couldn't not but used the folklore sources.

The admiration of the Ukrainian folk art was the main feature of the Kharkiv romantic school, as well. The members of the club collected actively folklore material and published it describing the Ukrainian national traditions, legends, fairytales etc. In the letter to I. Sreznevsky, who was one of the Kharkiv romanticists, Levko Borovykovsky said in 1831, *"Місцева, розкішна поезія народних пісень, забобонний побут моїх земляків, вигадливість вірувань, забобонів – являють багатий скарб для Балад, Легенд, Дум: це рудник недоторкани"* [3, 208]. Creating their own poetry, the representatives of the Kharkiv school focused on the achievements of folk art, widely used folk themes and motives, folk elements had a great influence on the artistic language and style of the compositions.

Yakiv Shchogolev's artistic manner was characterized by his interest in oral folklore too. Studying folklore the poet was influenced by two factors. The first one is the fact, that he was brought up in the Ukrainian traditions in a beautiful place Okhtyrka in close contact with the people that deeply sunk into Yakiv's soul and sparkled keen interest in the Ukrainian singing folk art. Secondly, the formation of Yakiv Shchogolev's creative individuality was connected with Kharkiv romantic club. Under the influence of Kharkiv romanticists, the poet began admiring the achievements of the Ukrainian folk art, studying the collections of the folklore and he sometimes recorded folk stories and legends listening to his village people.

Yakiv Shchogolev integrated easily the stylistic forms of the Ukrainian folklore in his works. The influence of folk song, folk tale and fairytale is felt in many of his poems. A. Pogribnyi said, "Shchogolev really perceived those ideological and aesthetic principles that characterized the romantics of 30–40s, but not unconditionally. Creating his own manner in the Ukrainian poetry he tried to establish it with the help of specific combination "folkloreness" and "literariness" [12, 58]. V. Gorlenko emphasizes the folk bases in Yakiv

Shchogolev's works, "...His colours are always folk, and muse does not leave steppes, forests, houses and fields" [6, 455].

Yakiv Shchogolev admired the Ukrainian folklore during all his creative work. If the poet merely had imitated folk songs in his works at early periods, he used folk motives and images skillfully in his poetry later. This thought was accentuated in A. Kaspruk's work "The poet has been greatly influenced by the folk song tradition. He is still under the pressure of folk song images and motives which he follows without any changes. That does not mean that the poet will not appeal to folk songs later. But the usage of folk poetic images in his collections "Vorsklo" ("Ворскло") and "Slobozhanshchyna" ("Слобожанщина") comes not only in terms of primitive styling but in terms of deep artistic reinterpretation" [8, 36–37].

M. Sumtsov, a researcher of Yakiv Shchogolev's art, divided all the poetry into thematic groups preparing the poet's publication in 1919. One of the groups is called "Poems. Ballads. Carols". The scientist included all pieces of poetry based on folklore in it". В поемах і баладах виступає нарід в найбільш характерних виразах старого етнографічного існування" [16, 47]. It must be said that Yakiv Shchogolev had works which are related not only to the traditional folk motives but there are some works which raise the problems inherent to the Ukrainian romanticism and keep in touch with folk sources. We will focus on Yakiv Shchogolev's poetry characteristics which is based on artistic interpretation of the plots in oral folklore.

The Ukrainian oral folk art is rich in legends and superstitions. Special attention is paid to the fantastic stories about demon beings in one of the numerous folk groups. P. Volynsky said that the appeal of the Ukrainian romanticism to the folk fantasy was connected with different reasons such as discovering new sides of folk life, trying to understand the unexplained things in people's life and destiny, trying to realize the reality based on the idealistic perception of the world which was inherent to the majority of the romantics. The scientist added, "...The Ukrainian romantics seldom deepened in the sphere of mystical visions, however they used folk legends, demonological stories, folk superstitions and beliefs, combined fantasy with the reality, putting it within the framework of the national life more often" [5, 11].

There are many poems in Yakiv Shchogolev's creative work which were based on superstitions, fairytales, stories about ghouls, witches, mermaids, legends about treasures, the fern flower and evil spirits: "Loskotarochka" ("Лоскотарочка"), "Loskotarky" ("Лоскотарки"), "Ivan Kupala Night" ("Ніч під Івана Купала"), "A Fisherman" ("Рибалка"), "Ghouls" ("Вовкулака"), "Klechana Sunday" ("Клечана неділя"), "Clement Mills" ("Климентові млини"), "Haivky" ("Гаївки"), "At Hunting" ("На полюванні") etc. The poet interpreted the folk legends in which there is a story about the main character who meets evil spirit, but unlike folk versions, Yakiv Shchogolev gave much deeper problems, introduced the description of routine life.

According to V. Pogrebennyk, Yakiv Shchogolev, as a representative of Ukrainian romanticism, tried to transfer myth-folk motives in the reality of Ukrainian countryside life, "materialization" of demonological characters in very attractive manners, colourful and local texture [11, 14]. That feature was specified by A. Kaspruk, "A characteristic feature of the legends, ballads, fantastic stories that had been worked out by Shchogolev creatively is that

the poet gives real features to the fantastic images. Nevertheless, legends and myths, as a rule, are still considered to be legends and myths" [8, 96–97].

The poems "A Fisherman" ("Рибалка"), "Ghouls" ("Вовкулака"), "At Hunting" ("На полюванні") were created on the basis of the folk legends about the evil spirit. The plot is about the collisions of the character's meetings with the evil spirit which can't be overcome. The culminations of these works are mostly unexpected: the fisherman who was going fishing had to come home back due to the evil spirit's appearance; Pavlo's meeting with the ghoul made him paralyze him till early morning; the cut off dog's paw helped to recognize the witch in crippled Marichka Honcharivna. All the actions took place on the background of the credible ethnographic details that are to believe. The stories about searching the treasure are the basis for "Clement Mills" ("Климентові млини") when the miller got rich having found the treasure in the form of a red cock, but soon he died because of that treasure. The folk retellings about the search of the fern were the basis for the poem "Night at Midsummer" ("Ніч під Івана Купала") but the author included into his poetry the main heroine's ordinary story about the enrichment.

Among a number of different mythological and demonological poems it is necessary to focus on those ones in detail in which the poet, as V. Pogrebennyk thinks, uses the plot of folk "lower" mythology [11, 13], that is he described such mythological creatures as mermaids. Yakiv Shchogolev, trying to continue the traditions of the Ukrainian romantics in 70–90s years of the XIX-th century, refers to the images of mermaids in some of his poetic works. O. Biletska also emphasized that depicting the mermaids in Yakiv Shchogolev's creative work is "a tribute to an old romance" [2, 135].

P. Shafaryk stated that mentions of mermaids can be found in the oldest written sources "In Kyiv Chronicle" ("У Київському літописі") which was written in the end of the XII-th century and narrates about the adventures of those times, there has been a mentioning of the mermaid week before the year 1170. In the year of 1170 Volodymyr fell ill on May, 10-th during the mermaid day <...>. In the Russian book called "Stoglav" the church definitions of Cathedral in Moscow in 1551 the story about the mermaid games were included <...>. Men, women and girls gathered at night and enjoyed retelling stories, songs, games and dances. When night came they all went to the river where they washed their feet making great noise [14, 834–835].

In the work "Worldview of the Ukrainian people" [9, 49] I. Nechuy-Levitsky said that the myths about mermaids have been most fully developed among all the myths about minor spirits. Perhaps that is due to the fact that water on the earth takes the most important role and it could have affected people's imagination. The researcher has also given a very detailed description of those mythical creatures: "Русалки се богині земної води, дівчата або невеликі дівчата, діти-семилітки. Русалки дуже гарні з лиця, з русими або зеленими косами з осоки, з зеленими або чорними очима <...>. Заманивши людину в ліс, русалки лоскочуть попід руки, залоскочуть до смерті або тягнуть до себе у воду" [9, 47–48]. In the article "About Mermaids" P. Shafaryk gave such characteristic of mermaids, "У Білорусії вважають всюди, що Русалки це руські діти, які померли не хрещеними. У деяких місцевостях Малоросії панує цілком інша думка про початок Русалок. На їх думку, це втоплені або задушені наречені та самогубці. Деякі

прикрашають голову тростяними гілками, інші листям: перші то потопельниці, другі задушені. На думку Малоросів місяць є сонцем потопельниць, які вночі із води випливають та при його світлі граються” [14, 847].

The basis of the folklore works has been a motif of a young girl's or a young boy's meeting with a mermaid which ended up with the death of these young people who were tickled by the mermaid. The folk song “Oh, a little girl is running, is running” (“Ой біжить, біжить мала дівчина”) illustrates this story, “Ой біжить, біжить мала дівчина, / А за нею русалочка: / – Та послухай мене, красно панночко, / Загадаю тобі три загадочки, / Як угадаєш – до батька пуцу, / Не угадаєш – до себе візьму... / Панночка загадочок не вгадала, / Русалочка панночку залоскотала” [7, 73].

Having been influenced by folk stories and retellings, the Ukrainian romantics appealed to the depiction of fabulous mermaids. The image of mermaid in the poem “Mermaids” (“Русалки”) by the Ukrainian romanticist Nikolai Markevich is the expression of folk imagination of river beauties. The description of those mythical creatures and the warnings for young people have been given, “...кто мертвым рожден, / Кто умер младенцем и был не крещен, – / Русалки того и манят, и лобзуют, / И в рожь, и в траву, и в листы наряжают... / Маня проходящих, и в траве укрываясь, / В листьях, по ветвях хохотливо качаясь, / На тройцын русалки сбегаются день. ... / Растянутся цепью, толкнутся, топчут, / Кидаются, ловят и в смерть защекочат” [13, 106].

There is a poem “Мана” (“Мана”) in Mykola Kostomarov's creative heritage which tells about beautiful girls-mermaids whose songs and dances made people lure to their pond, “На луку іграться прийдуть / Краснії дівки. / Голубітимуть в волоссях / З пролісків вінки. / Їх одежа – вся укупі / Світова краса... / Затанцюють, заспівають, / Поведуть танок; / І зомлієш ти, небоже... / В озеро пурнеш!” [13, 169–170].

Levko Borovykovsky has also a poem about mermaids – “Zamanka” (“Заманка”) which is a mermaids' carol who do not know any troubles and only amuse themselves: “Ми не бажаєм срібла, на злота; / Танці та пісні – наша охота... / Як рибка – в хвилях весело граєм; / Як пташка – в лісі пісні співаєм” [3, 79]. However, behind these fun tunes there are some sorrow shades for their lost lives, “Ліжка в світлицях шовком покриті – / Та ні з ким ліжка нам поділити...” [3, 79].

Yakiv Shchogolev called mythical mermaids as “loskotarky” (“лоскотарки”) in his works. The poet's “loskotarka”, as O. Biletska thinks [2], corresponds to the folk stories about them. Loskotarka is considered to be a baby girl drowned by her mother who is very sad because her mother doesn't even remember her. The mermaids lure young boys to their places and tickle them. I. Ayzenshtok gives such explanation of Yakiv Shchogolev's poems, “Shchogolev gave poetic retellings of the Ukrainian people about mermaids in his works. People still believe that newborns, who are found dead or died being non-christened, become mermaids as well as the drowned, both girls and young women” [15, 272].

Yakiv Shchogolev depicted the traditional theme of people beliefs in the evil spirits which is characteristic to the romance literature in his poetic works “Loskotarky”, “Loskotarochka” and “Klechna Nedilya”. According to A. Kaspruk, “The theme is not new in the Ukrainian or in the Russian literature, as well as in the world literature either. Although,

the characteristic feature <...> is artistic combination of real and fiction in one picture [8, 72–73]. We will analyze each of the above mentioned works.

The ballad “Loskotarky” written by Yakiv Shchogolev in 1878 begins with the description of beautiful nature: “У блакитному безмір’ї / Сонце плине і палає; / Гори, ліс, луги і річку / Теплим світом обливає” [16, 74]. But the strange silence of nature seemed too disturbing to the character. V. Pilhuk pays attention to it, “The pictures of nature depicted through emotional perception of lyrical character have become the background for meeting with mythological creatures. “Dead” silence that is reigning all around the lyrical character of “Loskotarka” tends to interpret as silence – a premonition of the character’s fatal meeting with mermaids” [10, 19], “Округ сама тиша; все як мертво / І ніхто не йде нікуди; / Страшно в лузі на долині, / страшно в горах, страшно всюди!” [16, 74].

Then the events are depicted in traditional folklore stories: a young man, who was walking down the valley, decided to swim in the river but he remembered his mother’s warning, “Щоб до річки не ходити, / Бо тепер Святки – Зелені, / А в клечаную неділю / Лоскотарки понакочують / На того, хто піде в річку. / І до-смерті залоскочуть” [16, 74–75]. The young man was charmed by the loskotarkas, the image of whom are given by the poet in detail: “З очерету плинуть лади. / Очі їх – як Боже сонце; / Коси в’ються – наче хвилі; / Лона так до себе й манють, / Плещуть воду руки білі” [16, 75]. The young man did not follow his mother’s advice and was killed by the mermaids: “Затремтів юнак з підмови, / Зхаяв материни ради, / Та й кинувся в безодню, / Де майнули дикі лади...” [16, 76].

The plot of the poem “Loskotarky” corresponds to the folklore basic, the folk traditions and imaginations about a person’s meeting with this evil spirit. V. Pogrebennyk [11, 13], who is Yakiv Shchogolev’s researcher, claimed at the closeness between the poem “Loskotarky” and the folk sources. He considered that correspondence to folk imaginations which was presented in the poem “Loskotarky” appeared in the approaching to the theme of the tragic death, beauty and mystery.

The ballad “Loskotarochka” is a bit different from the latter work because unlike the traditional folklore standard Yakiv Shchogolev introduced his own interpretation of the folk plot. Estimating this poem highly, V. Pogrebennyk, admitted, “...The ballad “Loskotarochka” shows the highest author’s autonomy <...>. He did not create his poem on the traditional opposition of human and demonological worlds <...>. At the forefront he presented unrealized to the meeting a mother and her daughter-mermaid great feeling of mutual love” [11, 13].

The heroine of the poem is a young girl, who was walking near the river met the mythological creature: “Дише тишою долина, / Йде березняком дівчина; / Вбаче клечання – ламає, / Стріне квітку – вириває... / Чує: в повітрі з-за броду / Щось плеснуло темну воду, / З жаху дівчина зомліла” [16, 73]. It turned out that the mermaid-loskotarochka was the heroine’s drowned daughter and they finally met each other near the river: “...я та бідна / Сирота, що мати рідна / В очереті породила, / Нехрещену утопила... / Забарилася ти, нене, / Не приходила до мене...” [16, 73]. Yakiv Shchogolev made up a folk motif about mermaids-the drowned adding it with the thoughts how hard the fate was that made a mother kill her own baby who became a loskotarochka. A. Pogribny

suggested the following, "Shchogolev is brilliant at transformations of folk motives <...>. Loskotarochka (mermaid) appears to the readers to be in not only mythical and romantic world but in the completely earth life as she is "a poor orphan" that was killed by her mother due to the hard fate..." [12, 129]. And that's why the loskotarochka did not kill her mother, but only upbraided her, "День до вечора гуляла, / А про доню й не згадала! / Місяць хилиться низенько, / Иди відсіль, моє серденько; / Бо багато буде сварки, / Як спливуться лоскотарки!" [16, 73].

The end of the ballad is very symbolic and tragic: unable to bear the grief, mother turns into a snowball bush near the bank: "...Та й кущем калини стала. / От калина й виростає, / Літом низько опускає / В чисту воду річки темне листя / І зове в своє захистя / Рідну доню... Восени... / Кіроні ягід нахиляє / В чисту воду й поливає / Глиб кривицею своєю..." [16, 74]. The author used a typical for the romantics method of transformation into a plant ("Poplar" by Taras Shevchenko, "Sycamore, poplar and birch" and "Rozsa" by Mykola Kostomarov). V. Pogrebennik characterizes it like that, "Ультраромантичний сюжет про "темну силу" набуває під пером Щоголіва міжчасового звучання материнської скорботи. Втілюється вона в довершених образах баладного ліро-драматизму: мати перетворилась на кущ калини над річкою" [11, 13].

The last ballad about loskotarky written in 1895 was called "Klechena Sunday". This story tells about the preparations for Green or Klechena Sunday and about a mother who prohibits her son to go to the river warning him about the dangers of mermaids: "Цілий тиждень ти на річку / Не ходи ні в день ні в нічку! / Бо там грають з осокою / Лоскотарки під водою" [16, 82]. In the ballad a mother is telling her son about the ways how loskotarky lure people in their nets: "І почнуть цікаві лади / Підмовлять тебе до ради; / А потім, як вже обманять, / То в садки свої заманять, / Той порвуть тебе на шмаття, / Щоб закидати в латаття" [16, 82]. The mother advised her son to play the zholomyka to protect himself from the mermaids, because as O. Biletska said, "Whistling is known to protect against the evil forces", "А тобі кажу, Андрійку, дми та дми у жоломіюку, бо тобі одна робота, щоб тягти дуду до рота" [16, 82].

Having Analyzed Yakiv Shchogolev's works devoted to depicting mermaids, we can emphasize on a deep author's competence in the folk beliefs and legends. In a tribute to romantic lyrics, the poet sows the mermaids-loskotarky, but at same time he interprets creatively the folk sources giving them a new sounding, themes and motives.

Aesthetic thinking in Yakiv Shchogolev's poetry can be found in so called calendar routine folk tradition. There are three poems called "Carols" ("Колядка") in the author's collection of poems which follow the tradition structure of carols. The carol "From the Far East..." ("З далекого сходу...") depicts the borrowed biblical story plot about three kings, who came to a baby Jesus, "З далекого сходу / Йшло троє царів; / Їм промінь від зірки / Із неба світив... / І в стайню-храмину / Царі увійшли, / Дитя передвічне / У яслах знайшли" [16, 78].

In accordance with the national signs the description of the beginning of spring is described in the poem "Spring" "...усе вже готово у Бога: / Рушиться пополю сніг, / Свиснув бабак, почорніла дорога, / Струміль в ярочок побір" [16, 94]. Yakiv Shchogolev recreated a holiday spirit of routine life in the countryside by using a folklore and

ethnographic component. The Tradition of frying pancakes is depicted in the poem "Pancake Week" ("Масниця"), "Масниця зайшла, / А млинців ще ми не їли, – / Може б ти спекла?" [16, 80]. Palm Sunday is depicted in the poem "Twinned" ("Побратима"): "Вербна моя срібна! Вітвяну і чисту / Зростили тебе не дїброва, не ліс / Була ти ще гілька, без жодного листу / Як я тебе в Вербну Неділю приніс" [16, 99]. The religious tradition celebrating the Easter is depicted in the poem "Easter Eve" ("Під Великдень"): "...свято в мене / буде завтра посвячене; / завтра янголи з небес / Скажуть вам: Христос Воскрес!" [16, 81]. The illustration of mythological beliefs of Green Yuletide are described in the poem "Klechna Sunday" ("Клечана неділя"): "Треба хату чепурити, / Треба й призьбу поновити. / Потім того на подолі / Ми нарвем трави доволі... / Щоб у хаті діл заслати... / Та гляди мені: крий Боже, / Цілий тиждень ти на річку / Не ходи ні в день ні в нічку" [16, 81–82]. The tradition of preparations and celebrations of Ivan Kupalo are depicted in the poem "Night at Midsummer": "Молодички теж сховали / Ті, що мазали, щітки / І нові по одягали / І на запаски й сорочки" [16, 58].

The complete merge with folk popular beliefs can't be found in Yakiv Shchogolev's poems as the author is not a narrator here, he uses a third person to tell a fantastic and historic story instead. Panas is telling a story about the treasure in the poem "Clement's Mills" waiting for his own turn near the mill; in the ballad "at Hunting" one person who was riding the author to Moshenskiye lakes telling a story about the witch from Zhyravnoye; in the poem "Vobkulaka" – a villager Pavlo; in "The Golden Bandura" – an old and wrinkled man who was met by the author in the .Naddnipro slobidka. That method of introducing indirect narration was typical for most of the romanticists, like Olexa Storozhenko.

Analyzing Yakiv Shchogolev's works O. Barvinsky said, "He belongs to those Ukrainian poets who show the clearness of thoughts and words, who were proud that "переймаючи голос народної пісні і обробляючи її по мистецьки, прорубували їй вікно в освічену господу" [1, 222]. The researcher of Yakiv Shchogolev's works P. Volynsky said, "Пісні Щоголева не стилізація і не наслідування народних пісень, а наслідок того, що поет переймався самим духом народної поезії, сприймав особливості поетичного мислення народних співців. Не випадково деякі з цих поезій стали народними піснями" [4, 22]. Actually, Yakiv Shchogolev used folk songs, stories and fairytales in his works, however, the poet did not only follow the folklore traditions but he also interpreted skillfully the folk sources, reinterpreting them and passing through the prism of his own themes and motifs.

#### Література

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