

Dzvenyslava YASTREMSKA

PhD Student (Philology)

M. Vosniak Department of the history of Ukrainian literature

I. Franko National University of Lviv

ORCID: <https://orcid.org/0000-0002-0602-6493>

e-mail: yastremska.dzvenyslava@gmail.com

MODERNIST TENDENCIES IN IVAN FRANKO'S PROSE: ANOTHER STEP TOWARDS THE PROBLEM

The problem of «Ivan Franko and Modernism» remains relevant within academic circles. Some literary scholars outright reject the classification of the writer's works as «modernist», while others confidently associate him with Ukrainian modernists. The challenge lies in defining Franko's style due to the diversity of his creative output, encompassing multiple literary styles and directions, ranging from romanticism to modernism with elements of surrealism. Furthermore, the issue is compounded by modernism itself, which is considered one of the most controversial and enigmatic styles in the history of Ukrainian literature, fraught with contradictions and defying easy definition.

Ivan Franko represents a distinct facet of Ukrainian modernism. This article proposes an investigation into the writer's literary style, focusing on the relationship between realism and modernism in his prose. The perspectives of researchers on the late period of Ivan Franko's creativity are analyzed, and the key aspects of exploring this problem are identified.

The article revisits the problem of the writer's transition from one style to another, as well as the inheritance and continuity of styles. Modernism was considered both as an opposition and as an alter ego modernism, which made it possible to see the problem from a new perspective.

By analyzing various scholarly perspectives and incorporating the examination of romanticism, naturalism, symbolism, folklore, surrealism, and psychology as the roots of modernism in Franko's works.

An attempt was made to shed «new light» on the classification of the writer's style. The emphasis lies on recognizing the synthesis of styles in Franko's creative endeavors, acknowledging the diffusion of various influences and characteristics. In addition, it was established that the recognition and subconscious attraction of the author to surrealism, caused by the influence of various factors on the writer's work, is important.

Keywords: Ivan Franko, prose, romanticism, realism, modernism, synthesis.

Through an in-depth analysis of Ivan Franko's most recent prose, numerous captivating complexities and textual attributes come to the forefront, thereby rendering the classification of this author as either a «realist» or a «modernist» an exceedingly challenging task. The intricate and elaborate interplay between realism and modernism further complicates matters. Furthermore, the examination of the interrelationship between

these artistic styles remains a pertinent and timely subject for literary theorists worldwide. However, it is widely acknowledged that the evolution of these styles in Ukraine diverged significantly from that of other nations' literary traditions.

The genesis of Ukrainian modernism is one of the most important questions. Was it born as a direct opposition to realism, or rather, did it manifest as a continuation and transformation of this preceding literary style? Solomia Pavlychko astutely remarked that «modernism cannot be put in frames of any school or even aesthetic. It includes lots of paradoxes and is really hard to define» (Павличко, 1997, с. 17–18).

The transition from one literary style to another does not happen suddenly in the artistic creation of one writer. In each artistic text readers can determine the features of one style and another too, the tradition and stereotypes of perception, traces of the previous canon are saved and the intrusion of new elements has been placed too.

Since the onset of the 20th century, a lot of scholars have espoused different perspectives regarding the literary stylistic classification of Ivan Franko, spanning from romanticism to modernism.

Ivan Bass has attributed the latest prose of Ivan Franko as the «ascension of realism», as it seamlessly integrates realistic depictions with symbolic elements (Басс, 1965, с. 238).

On the other hand, Mykhailo Nayenko has sought to define this literary style as «pre-modernism» or «real naturalism» (Наєнко, 2006, с. 40).

However, one of the foremost scholars investigating Ivan Franko's prose, Ivan Denysiuk, contends that his recent work, particularly «The Great Noise», exemplifies a synthesis of realism, naturalism, ethnography, symbolism, and surrealism. Denysiuk also suggests that the text delves into the exploration of the subconscious through hallucinatory motifs, thereby demonstrating its modernistic foundations (Денисюк, 2008, с. 149–150).

In his comprehensive and insightful monograph on Ivan Franko's prose, Mykola Lehkyi identifies a distinct period characterized by modernist tendencies, spanning from 1901 to 1913. This period is marked by «an embrace of the poetics of impressionism, symbolism, expressionism, and surrealism, accompanied by the utilization of innovative writing techniques and a proclivity towards transcendent themes and concepts» (Легкий, 2021, с. 50). Through his research, Lehkyi positions Ivan Franko as a prominent figure among the writers who spearheaded the transformative movement within Ukrainian literature as a whole.

According to Mykola Ilnytskyi, «Ivan Franko's views on modernism underwent changes, which provided contemporary researchers of his work with grounds to label him as a 'timid modernist' (this designation comes from the study on Ivan Franko by the contemporary Austrian literary scholar Stefan Simonek). This evolution of Ivan Franko as a writer and literary scholar was characterized by internal struggles, conflicts within himself» (Льницький, 2015, с. 16).

Roman Holod noted that «we cannot categorize Franko's creative method as exclusively realistic, romantic, naturalistic, or modernistic, as its main characteristic is the synthesizing ability that allowed Franko to enrich his own arsenal of artistic expression with elements from each of these literary directions, sometimes combining seemingly "incompatible" elements at first glance» (Голод, 1999, с. 157).

Therefore, the aim of this article is to take new steps in the exploration of Franko as a modernist, by delving into uncharted territory and shedding new light on the latest Franko's artistic creations.

Dmytro Chyzhevskiy contends that when exploring the history of literature, «we encounter certain difficulties when illuminating the lives of individual, mostly prominent, figures from Ukraine's past. It is precisely among these exceptional representatives of spiritual culture that we often encounter 'bursts' of their individual talent and personal deviations from the norms of contemporaneity, making it challenging to confine such eminent figures of the past within the confines of a specific "style". Ivan Franko stands as a prime example of such a figure» (Ільницький, 2015, с. 298).

Undoubtedly, Ivan Franko closely followed the emerging trends in European literature, and he had his own unique vision for each of them. At the turn of the century, his prose gradually underwent deformation, characterized by an evident quest for new forms and expressive means, as well as the exploration of novel themes and artistic-aesthetic devices.

Ukrainian modernism is closely intertwined with romanticism and naturalism, both of which exerted a tremendous influence on Ivan Franko's creative output. It can be presumed that these two directions served as the foundation of Franko's modernism.

The new interpretation of the world and the development of Ukrainian literature during a time of national struggle prompted a return to a romantic type of aesthetic consciousness. This revival activated worldview and aesthetic tendencies such as irrationality, heightened subjectivity, an inclination towards metaphysical elements, historical past, national concerns, genre and stylistic diversity, openness, cultivation of individualism, beauty, and the strength of the individual.

Regarding other characteristics of modernism in Ukrainian literature, attention should be given to the focus on subtext and the depiction of events through the perception of the characters, among others. Significant emphasis was placed on exploring the psyche, emotions, and moods of the characters.

It is precisely the combination of a romantic type of hero, lyricism, aestheticism, and a meticulous examination of the surrounding world, with a focus on the inner world of individuals, an investigation into the reasons behind their actions, and the naturalistic portrayal of certain scenes that shaped Franko as a modernist figure.

The works of Ivan Franko are filled with romantic traits and strong elements of naturalism. For instance, in the novel «Zakhar Berkut», the author idealizes the characters who navigate life solely through their feelings and emotions. The works of the «Boryslav Cycle» are simultaneously naturalistic in their portrayal of the lives of oil workers under challenging historical and social conditions, and romantic in their depiction of the internal experiences of the people.

Ivan Franko in Ukrainian poetry, shifted attention from national and universal ideas to the human soul, its inner experiences, as evidenced by his collection of poems «Withered Leaves».

However, it is in his final major prose work, the novel «The Great Noise», that the most pronounced influences of romanticism and naturalism converge, serving as the seeds of modernism.

In his novel, Ivan Franko romantically idealizes the characters of Kostya Dumyak and Halya Subotivna, presenting them as an ideal couple. Another characteristic of romanticism that modernism borrowed is the incorporation of folklore. Folklore, which held a special place in Ivan Franko's heart, was one of his scholarly interests. In the novel «The Great Noise», the author frequently intertwines elements of folk songs into the narrative.

The wedding ceremony also receives artistic contemplation in the novel. Ivan Franko vividly describes the rituals of matchmaking, creating floral wreaths, and baking wedding bread (korovai).

The inclination towards symbolism in literary works became particularly popular as an opposition to realism since hints, suggestions, and associations are contrary to the rationalistic perception of the world by realists. The works of modernists are imbued with symbols, and symbolism is considered a precursor to modernism. «Franko's works are labyrinths of symbolic meanings. Meanings emerge in his works, somehow relating to reality and often remaining unclear until the end» (Гундорова, 2006, с. 219), emphasizes Tamara Hundorova.

Every single literary work by Ivan Franko is imbued with symbols and symbolic meanings, but his final major prose work became a true treasure trove of symbolism, permeating every aspect of the narrative. From the symbolic title of the work, «The Great Noise» (representing a natural cataclysm juxtaposed with the tumult within human souls), to the localization of events (taking place in the village of Hrushatychi, which can be recognized as Franko's ancestral Naguyevychi), symbolism is omnipresent.

Another notable tendency of modernism, clearly evident in the works of Ivan Franko, is surrealism. Ukrainian critics recognize Ivan Franko as one of the creators of the visionary genre in Ukrainian poetry. For instance, the plot of the poem «The Funeral» is constructed entirely on hallucinatory elements, while poems such as «Ivan Vyshensky», «Moses», and «A Splinter in the Foot» also contain traces of dreams and visions.

Among Franko's prose works that incorporate such motifs are the novel «The Great Noise» and the short stories «Like a Dream» and «Ostap's Son», which were written when the author found himself on the border between reality and hallucination.

These works were written during one of the most challenging periods in the writer's life – the year 1907 – on the eve of his illness. Ivan Franko referred to 1908 as the «most terrible» year of his life, as that was when the illness burst into his life and began to progress. «And his true 'days of sorrow' came; the deadly disease began to undermine this oak, which had grown so deeply into the ground, into its life!» (Карманський, 1996, с. 28) recalls Petro Karmansky.

In Ivan Franko's works, he combined real, truthful descriptions and narratives with the portrayal of visions and hallucinations. The novel «The Great Noise» is filled with reveries and visions, and it is in this work that the famous «vision of the bloody eye» appears, which deeply impressed researchers. This vision is a real hallucination experienced by the author.

This vision not only has psychological motivation but also an external one, as during the writing of the novel «The Great Noise», Ivan Franko was preparing for the publication of the collection «Mission. Plague. Tales and Satire», where one of the characters also had a terrifying eye hallucination. Additionally, at the end of the 19th century, in Victor Hugo's poem «Conscience», which Franko translated, Cain was haunted by an eye appearing in the sky.

Modernism is characterized by psychoanalysis, a desire to understand the psychology of human beings and the motives behind their actions.

The novel «For the Domestic Hearth» and the novel «Crossroads» vividly demonstrate psychoanalytic tendencies. In particular, the style of the first work is quite refined: Franko elaborates on the approach to conflict by considering the psychological processes of Anelia and Antos. In the novel «Crossroads», the author reveals the characters of the main protagonists, portraying the intricacies of Stalsky's sadism in great detail.

Ivan Franko's psychologism also encompasses the story «Sparrow's Wing», referring to it as a «little novel in a single letter». The author pays special attention to the psyche of

the main characters and portrays «Soyka» and «Massino» as «more like ruins than integral personalities» (Наєнко, 2006, с. 40).

In the novel «The Great Noise», Ivan Franko skillfully describes states of melancholy, sorrow, and melancholia, which are highly characteristic of modernism. He shows a keen interest in the «psychology of the masses».

Letters, diaries, and personal writings hold particular significance as tools for organizing the inner world and exploring intimate themes for modernists. In the novel «The Great Noise», Eugene's letter to his father is filled with frankness: «I confess to you first, I confess to you as I would in the confessional of my own conscience» (Франко, 1979, с. 292).

A quintessential technique of psychologism is the utilization of the poetics of dreams. Ivan Franko dedicated much attention to the exploration of dreams and effortlessly integrates these elements into the plot, often making them crucial.

Overall, based on the analysis of the aforementioned facts and evidence, it can be concluded that the categorization of Ivan Franko's literary style is challenging, as it cannot be attributed solely to realism or modernism. Instead, his latest prose exhibits a synthesis of romanticism, realism, naturalism, modernism, and surrealism.

This initial observation serves as a preliminary step in the exploration and intricate analysis of the «Ivan Franko and modernism» problem. The research perspective on Franko's fiction is undoubtedly promising and holds great potential for further investigation.

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Дзвенислава ЯСТРЕМСЬКА

*аспірант кафедри історії української літератури ім. акад. М. Возняка
Львівського національного університету ім. І. Франка
ORCID: <https://orcid.org/0000-0002-0602-6493>
e-mail: yastremska.dzvenyslava@gmail.com*

МОДЕРНІСТСЬКІ ТЕНДЕНЦІЇ У ПРОЗІ ІВАНА ФРАНКА: ПРОБЛЕМА ПЕРЕОСМИСЛЕННЯ

Стверджено, що проблема «Іван Франко і модернізм» не втрачає актуальності в наукових колах: одні літературознавці навідріз заперечують «модерність» творів письменника, інші ж упевнено зараховують автора до українських модерністів. Спостережено, що виклик із визначенням стилю письменника пов'язаний і з різноманіттям його творчості, що охоплює кілька літературних стилів та напрямів: від романтизму до модернізму з елементами сюрреалізму. Крім того, зазначено, що проблему ускладнює і сам модернізм, який вважається одним із найбільш суперечливих та не пояснених стилів в історії української літератури, містить багато суперечностей і складно піддається дефініції.

Констатовано, що І. Франко репрезентує окрему сторінку українського модернізму. Досліджено літературний стиль письменника, зокрема зосереджено увагу на зв'язку реалізму та модернізму в його прозі. Проаналізовано думки дослідників останнього періоду творчості І. Франка та визначено головні аспекти дослідження цієї проблеми.

Актуалізовано проблему переходу письменника з одного стилю до іншого, а також спадкоємність та неперервність стилів. Розглянуто модернізм і як протиставлення, і як *alter ego* модернізму, що дало змогу побачити проблему з нової перспективи.

Проаналізовано різні наукові погляди теоретиків модернізму та розглянуто романтизм, натуралізм, символізм, фольклоризм, сюрреалізм і психологізм як паростки модернізму у творах І. Франка.

Зроблено спробу пролиття «нового світла» на класифікацію стилю письменника. Акцентовано на потребі не чіткої диференціації, а радше визнанні синтезу стилів у

творчості письменника, дифузії різних напрямів та рис. Окрім того, констатовано, що важливим є визнання і підсвідоме тяжіння автора до сюрреалізму, спричинене впливами різних чинників на творчість письменника.

Ключові слова: Іван Франко, проза, романтизм, реалізм, модернізм, синтез.