THE FUNCTION OF NATURE IN THE EARLY PROSE OF VOLODYMYR VYNNYCHENKO

by

PETER R. ZALUCKY

A thesis
presented to the University of Manitoba
in partial fulfillment of the
requirements for the degree of
Master of Arts
in
Slavic Studies

Winnipeg, Manitoba

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ABSTRACT

This thesis is a study of the function of nature in Vynnychenko's early prose. The study is primarily based on the author's six volumes of short stories published in 1919.

As the most popular Ukrainian writer of his time, Volodymyr Vynnychenko has, at the same time, paradoxically remained one of the most understudied. Chiefly due to political partialities, critics have avoided study of Vynnychenko's literature. As a result, he has emerged, for the most part, a misunderstood literary figure of the twentieth century.

Vynnychenko's employment of nature in his early works has accordingly, received only minimal attention by the critics. However, following a reading of the author's early prose, the use of nature becomes a significant stylistic feature.

Nature functions in a number of ways within Vynnychenko's early short stories. As a mood setter, it appears not only in a few select passages, but also throughout entire stories. It develops an undeniable bond with its human counterparts, thereby ascertaining a veritable relationship with mankind. Furthermore, through Vynnychenko's manipulation of pathetic fallacy, nature follows the tenets of five sub-fallacies: sympathetic and empathetic, apathetic, prophetic, malevolent and benevolent.

ACKNOWLEDGEMENTS

I would like to thank my advisor, Professor J. Rozumnyj, for his guidance and helpful advice. I would also like to express my sincere gratitude to my brother, Zenon Zalucky, for his valuable editorial assistance, and to my family, for their continual support and encouragement.

CONTENTS

ABSTRACT iv

ACKNOWLEDGEMENTS v

Chapter page

I. INTRODUCTION 1

II. VYNNYCHENKO AND HIS CRITICS 5

III. STYLISTIC FUNCTION OF NATURE 57

Critics' View of Nature in Vynnychenko's Early Prose 58
Establishment of Mood 62
Man and Nature 73

IV. PATHETIC FALLACY 91

Sympathetic and Empathetic Fallacy 93
Apathetic Fallacy 109
Prophetic Fallacy 117
Malevolent Fallacy 124
Benevolent Fallacy 131

V. CONCLUSION 144

Appendix page

A. 151

BIBLIOGRAPHY 161

LIST OF TABLES

Table		page
1.	Transliteration Table	148
2.	Translation of Prose Titles	149

Chapter I

INTRODUCTION

One of the more understudied writers from among early twentieth-century Ukrainian literary figures is Volodymyr Vynnychenko.

For the most part, literary critics have avoided detailed analyses of Vynnychenko's works. Instead, severe reprisal against or excessive blandishment of the author's personal (usually political) predilections have formed an unusual collection of criticism. To date, Vynnychenko's stylistic creativity has received only sporadic observation by the critics, with only a few minor exceptions to this rule.

The main aim of this thesis is devoted to ascertaining the stylistic roles and the importance that V. Vynnychenko assigns to nature[1] in his early short stories. Special emphasis will be placed upon the manifestation of "pathetic fallacy" in these works. However, before dealing with the nature theme, an overview of criticisms on Vynnychenko's literary works will be presented in order to place Vynnychenko, the writer, into perspective.

Six volumes of the author's 1919 collection of works compose the majority of early prose written by Vynnychenko and will be used as the primary reference source of this

thesis. This collection of short stories, novelettes and sketches encompasses works penned mainly in the first decade of Vynnychenko's literary career. It should be noted that there may have been a seventh volume of prose published in this collection, however, after an exhaustive search, the author of this study was unable to confirm the existence of such a volume[2]. It is felt that even if a seventh volume was published, the few additional stories would not emphatically alter the observations presented in this thesis.

This study will be divided into five main chapters, an appendix, and a bibliography. After this introductory first chapter, the second chapter will present a synopsis of literary criticism of Volodymyr Vynnychenko's works. Development of criticism, as it evolved through discussions of early (pre-1933), Soviet, and Western critics will be looked at in detail.

The third chapter will introduce Vynnychenko's usage of nature as perceived by critics of his early prose. By examination of the author's early prose, it will then reveal two stylistic functions of nature, namely, nature's establishment of mood and its relationship with man.

The fourth chapter will deal with Vynnychenko's employment of pathetic fallacy, specifically: sympathetic and empathetic, apathetic, prophetic, malevolent and benevolent. As in the preceding chapter, the author's early short stories will be examined in order to uncover the use of this stylistic device. The format of this chapter is largely

based on ideas and layout found in chapter six, "Pathetic Fallacy" of Winston R. Hewitt's work, Through those Living Pillars[3].

Following the fifth and concluding chapter, there will be an appendix which will include the Ukrainian text of quotations used in chapters three and four of this dissertation. Ukrainian texts will be limited solely to longer quotations obtained from Vynnychenko's early prose.

The bibliography will contain all sources referred to in the process of researching this topic. It is hoped that their inclusion here will be of benefit to other researchers interested in the further study of Vynnychenko.

NOTES

[1] For an interpretation of the term "nature" (not to be confused with "human nature") see especially nature in the sense of "external nature" in: C. H. Holman, A Handbook to Literature (New York: Bobbs-Merrill Co., Inc., 1972), pp. 341-345. Unless otherwise stated, the word "nature" will be used in this thesis to express objects of the natural world such as trees, birds, and rain.

[2] A conflict of the number of volumes published in the 1919 collection of V. Vynnychenko's works arose with information printed at the conclusion of volumes five and seven of this collection. In these two volumes, it is stated that fifteen volumes were released in print in 1919, of which volume twelve would seem to have been comprised of additional prose. An extensive search for this volume was undertaken through interlibrary loans with no results from Canadian and U.S. locations. A separate request to the Soviet Union was never answered. In addition, personal correspondance with Hryhorii Kostiuk (probably the most noted scholar on Vynnychenko) proved only that the existence of the seventh volume in question was unverifiable. It should be noted that in no material reviewed by this author has mention of a twelfth to fifteenth volume of 1919 ever appeared (besides the fifth and seventh volumes of the 1919 collection). Mykola Plevako, in his bibliographical source book cites only eleven volumes for the 1919 edition of Vynnychenko's works: Mykola Plevako, Statti, rozvidky i bio-bibliohrafichni materialy (New York: Ukrainian Academy of Arts and Sciences in the U.S., Inc., 1961), pp. 699-700. As well, B. Romanenchuk, in his alphabetarian states that a collection of Vynnychenko's works emerged in eleven volumes in 1919: B. Romanenchuk, Azbukovnyk, II (Philadelphia: "Kyiv", 1973), 113.

[3] Winston R. Hewitt, Through those Living Pillars (Paris: Mouton and Co., 1974), pp. 110-140.

Chapter II

VYNNYCHENKO AND HIS CRITICS

Despite a rather impressive collection of critical studies[1] on the literary endeavors of Volodymyr Vynnychenko, the author is nevertheless, widely considered to be understudied. The purpose of this chapter is to present V. Vynnychenko, as perceived by his literary critics. Problems encountered throughout his literary career will be examined through the written material of early and more recent Soviet and Western critics.

In 1902, Vynnychenko's first published short story entitled, "Krasa i Syla"[2] (Beauty and Strength) gained the immediate attention of critics, who were generally surprised with the story's innovative style. In fact, the story was so novel, it actually caught both the general public and critics of the time off guard. Neither the critics, nor the Ukrainian public had heard of the name Vynnychenko in 1902, and consequently, reviews of the work were undertaken with caution. I. Lychko, for example, entitled his critique on "Beauty and Strength" - "Talent or Accident?"[3]

The majority of the critics, however, reacted positively to Vynnychenko's literary creativity. A known critic of the day, Serhii Yefremov, commented on the young author's first few published works in his review, "To the Point." He

enthusiastically declared that, "such fresh vigour has been absent for some time among our beginners and promising authors"[4] and saw a bright future awaiting Vynnychenko.

Ivan Franko highly praised Vynnychenko's collection of stories that was released in 1906. He found Vynnychenko a refreshing innovator among the "...indolent, subtley-artistic and weak or commonly-ordinary and untalented generation of modern Ukrainian writers."[5] Moreover, Franko believed that unlike his contemporaries, Vynnychenko did not, "search his pockets for words."

Vynnychenko became widely known as an unapprehensive writer, unafraid of tackling topics never before touched upon by his predecessors. Mykhailo Rudnyts'kyi claimed Vynnychenko created his own niche in Ukrainian literature and compared him to "those that are rare; to those that could always give something new, something unexpected." According to Rudnyts'kyi, he was, "a very bold and incomparable author."[6]

One of the first major studies on Vynnychenko, In Search of a Social Moral[7] was undertaken by A. Omel'chenko in 1909. The book deals with the problems of the family unit, prostitution and changing morals - themes encountered in Vynnychenko's plays "Dysharmoniia"(Disharmony), "Velykyi Molokh"(Great Moloch),and "Shchabli zhyttia"(Steps of Life).

A second work of significant importance was written by Pavlo Khrystiuk twenty years later and entitled, The Literary Works of V. Vynnychenko[8]. This was a "sociological

attempt" to analyze the author's stories, plays and novels. Social themes, especially those of the proletariat, laborers, burghers, intelligentsia and bourgeoisie were looked at, as well as the supposed reasons behind Vynnychenko's downfall to a writer of "decadence."

Two further studies were written by the critics: Ilarion Svientsitskyi, Vynnychenko(Attempt at a Literary Criterion)[9], 1920, and Andrii Richyts'kyi, Vynnychenko (Literary Developments)[10] 1929. Svientsitskyi pointed out Vynnychenko's new concept of "beauty", his "conservative" employment of eroticism, factual descriptions of economic and social conditions in Ukraine and his vivid depictions of prison life. Most importantly, he felt Vynnychenko's works were unusually believable since, he claimed:

> all of Vynnychenko's works call upon such strong emotion and imagination from the reader that it cannot be said that Vynnychenko himself didn't experience every single one with all his might, that he didn't deliberate over it, didn't feel it, didn't bear the happiness and pain, didn't brave through the frost and fire of life[11].

Richyts'kyi, on the other hand, considered Vynnychenko a "petit- bourgeois nationalist" who stepped into the literary and political arena at the same time and tried only "to open the window" to Europe through his works.

There were also a few articles from various journals and periodicals which proved to be serious etudes on Vynnychenko, as for instance O. Bilets'kyi's, "V. Vynnychenko's 'Sun Machine'"[12] and Yevhen Perlin's, "The Dramatic Works

of V. Vynnychenko."[13] Bilets'kyi examined the schematic format and themes of the author's utopian novel, Soniashna mashyna(Sun Machine), while Perlin investigated methodological aspects of dramatic works and their application to six of Vynnychenko's plays. Both articles reveal an unusual degree of critical professionalism, so uncommon in studies on Vynnychenko.

It has been stated that during his time, Vynnychenko was probably the most widely-read prose writer, most popular playwright and one of the most outspoken political activists in Ukraine. Whenever a new story or collection of Vynnychenko's works would appear at the bookstore, it would be the first to be bought up by the public and quickly disappear off the shelves. The demand for Vynnychenko's works far exceeded the supply. M. Huk cited the problem that there never seemed to be enough copies of Vynnychenko's works available to the public. Of particular shortage were Vynnychenko's short stories suitable for students, which Huk observed "...quickly sold out at the market and ostensibly vanished from libraries like 'butterflies'."[14]

With all the celebrated popularity which abounded Vynnychenko, it has become all the more paradoxical that he has remained so understudied. Apart from the initial reaction, relative aphony subsequently persisted among the sphere of critics. M. Kotsiubyns'kyi (a collegue of Vynnychenko) wrote a letter to M. Mohylians'kyi in 1911, noting the peculiar silence bestowed upon the author by the critics:

> Just think: it has already been three months since the first [Vynnychenko's] volume appeared and - nothing has come from the Russian periodic press, not a word in response, as if there was never a book. The review in 'Riech'[Discourse] - between you and me - is altogether unintelligent, out of place. Journals have completely ignored the book and it would be hard to still expect reviews in them, since the book has ceased to be a news item. Why is this[15]?

Ivan Lakyza also observed an inherent lack of criticism, even by 1928. He realized this void created difficulties for the better understanding of Vynnychenko, asserting that:

> It is really a shame Vynnychenko has been so unfortunate with criticism throughout his entire career in literature. Neither pre-revolutionary nor post-revolutionary critics have given Vynnychenko due attention; they haven't even attempted to critically review this prominent figure of the twentieth century[16].

Heated debate over the merit of Vynnychenko as a writer did however rage through the pages of Ukrainian newspapers and periodicals in the "Letters to the Editor" sections. One especially famed series of letters[17] arose with the publication of a vicious attack on Vynnychenko by a group of "Toms'k students" in the periodical, Ukrains'ka khata(Ukrainian House) in 1913. The letter by the "Toms'k students" took the form of "mud slinging" polemics. Every aspect of Vynnychenko's novel, Rivnovaha(Equilibrium) elicited scorn by the students, whose slanderous letter labelled the author everything from a "khakhol'" (derogatory term for "Ukrainian") to a "...serf of 'common Russian cul-

ture' with the psyche of a villain ... a writer-hermaphrodite."[18] The contents of the letter caused quite an uproar among readers of Ukrainian House. Some were shocked that insulting words weren't edited, but allowed to be printed. Others, like the students of the Polytechnical Institute in Kiev wrote in defense of Vynnychenko, while still others continued the aggressive assault against the writer. A school teacher who was saddened by the "Toms'k" letter commented that, "[t]his letter reminded me how far removed we still are from culture, how unfit we are for that culture which some Ukrainophile leaders are endeavoring to obtain."[19]

Early criticism of Vynnychenko's works usually followed one of two established paradigmatic approaches. Either one was pro-Vynnychenko or anti-Vynnychenko. Both sides demonstrated varying extremes of support or opposition.

Included in the reviews by the pro-Vynnychenko faction were such excessive cajoleries as are found in the introduction to Vynnychenko's play, "Dochka Zhandarma"(The Gendarme's Daughter) which was published in the paper Vpered[20] (Forward) in 1912. The unnamed reviewer repeatedly stresses "comrade" Vynnychenko's invaluable contributions as a writer to the "social- democratic" movement in Ukraine. He further commends the author for making a mark in Russian and European literature as a result of the translation of many of his works.

Vynnychenko was claimed to be inspired by writers other than his own Ukrainian forebears. Russian, French and German writers[21] appeared to have exerted the most influence on Vynnychenko's own literary creativity. Mykola Voronyi believed that Vynnychenko reached out for direction to sources very distant from Ukrainian:

> Indeed, when considering the character and artistic conception of Vynnychenko's works, it's difficult to see in them any prevalent or inherited tie with former writers; sooner evident is the influence of Russian, perhaps even French, but certainly not our [Ukrainian] writers over him[22].

M. Dan'ko agreed with Voronyi's view, stating that, "[t]he influence of past Ukrainian literature on V.V. [Vynnychenko] is hardly noticeable."[23]

From among the French writers Vynnychenko studied and read, Emile Zola[24] seemed to inspire him the most. Though contending that Vynnychenko attempted to imitate Zola at times, I. Lychko also felt this to be the cause of one of his weaknesses, as is the case with most imitations: "The objective portrayal of life - is the sphere in which Vynnychenko considers himself a free ruler. However, sometimes he outdoes himself. While trying to follow Zola's example, he loses his talent."[25]

The Russian writer, Maxim Gorki and Vynnychenko displayed a number of analogical traits in their formative years. Pavlo Khrystiuk believed Vynnychenko, "conceived a passion for rural thieves-rebels, much like M. Gorki had in

his time conceived a passion for city rebels-vagabonds."[26] Furthermore, both men showed similar traces of romanticism, erotic nuances and delighted in the portrayal of the Ukrainian steppe. In fact, Vynnychenko's stylistic and thematic motifs were considered by some to be so related to Gorki's that according to M. Mol'nar[27], Czech critics as far back as 1920 proclaimed Vynnychenko a "Ukrainian Gorki."

Critics who dealt with the Vynnychenko-Gorki theme included M. Mohylianskii[28], M. Rudnyts'kyi[29], K. Arabazhyn[30], and I. Konchits[31]. It should be noted that the relationship between Vynnychenko and Gorki was quite unstable. Considerable tension existed between the two authors and in one of Gorki's letters[32] to V. Myroliubov in 1911, he exhibited severe reproval of Vynnychenko's novel-manuscript, "Equilibrium."

Vynnychenko was one of the first writers to examine the problem of sex and love in Ukrainian literature. This side of his writings was often compared to the works of the Russian writer, Mikhail Artsybashev. M. Rudnyts'kyi acknowledged the analogy and commended Vynnychenko for taking the initiative and tackling such a difficult problem by presenting, "the matter of sex beyond the mechanical repetition of the sentimental word 'love'."[33]

A. Richyts'kyi[34] also saw the influence of Artsybashev on Vynnychenko but condemned the author's, "relish of the sex issue." M. Zerov neither denounced nor praised Vynnychenko's induction of matters of sex into his works , though

he discerned a categorical parallel with Artsybashev. He believed that Vynnychenko's writing format followed that of Artsybashev inasmuch as his stories were composed, "in the first person and ... built around the theme of love or the sex question ... suggestive of Artsybashev works."[35]

When reviews on Vynnychenko's novels materialized, the name of Feodor Dostoievsky seemed to be included in many of them. Dostoievsky was seen to have influenced Vynnychenko by such critics as, L'vov- Rohachevs'kyi and Gorchakov[36]. However, most of the critics believed, if anything, Dostoievsky's influence on Vynnychenko only acted negatively. A. Nikovs'kyi[37], for instance, charged that Vynnychenko lost much of his authenticity in the novel "Equilibrium" because of an evident "Dostoievskian atmosphere."

A. Shamrai thought that one of the weaknesses of Vynnychenko's novels was due to poorly composed "psychologisms" which resembled that of Dostoievsky's. He argued that, "continual deviations into the psychology of the heroes, a lot of philosophizing - harm the composition of Vynnychenko's novels, exactly as occurs in the novels of Dostoievsky."[38]

The search for a new morality in a number of Vynnychenko's works was considered by a few to be borrowings from the German philosopher, Friedrich Nietzsche. P. Khrystiuk, in his study[39] on Vynnychenko and Nietzsche felt Vynnychenko to be essentially a follower of Nietzsche's philosophical beliefs and outlined similar moral "experimentation" found in both authors.

It was further contended in separate critiques by I. Ochyns'kyi[40] and O. Doroshkevych[41] that a significant percentage of Vynnychenko's heroes demonstrated ardent individuality, indicative of Nietzsche's "Superman" ideology.

Lesia Ukrainka, on the other hand, compared Vynnychenko's story, "Holota"(The Mob) to the German author, Gerhart Hauptmann's play, "The Weavers." In her opinion[42], the main characters in both Vynnychenko and Hauptmann represented a new trend away from former concepts of "romanticism and naturalism" by their portrayal of individuals with unique personalities.

Apart from all the analogies, Vynnychenko was probably most commonly observed as a writer who could skillfully depict profound scenes of life's complexities. He was a clever painter of modern Ukrainian life in its many diverse aspects. There were those critics who considered Vynnychenko a "psychologist" of sort, such as Serhii Yefremov, who was convinced Vynnychenko lived up to his reputation, "as a keen observer of life, an erudite psychologist and an incomparable artist of life's paradoxes."[43]

Yefremov was not alone in labelling Vynnychenko a "writer-psychologist." Vynnychenko's ability to understand and display human emotions in his works was also seen by S. Cherkasenko, who reviewed the author's story, "Fed'ko-Khalamydnyk"(Fed'ko - The Mischievous Boy): "In this story" Cherkasenko wrote "...Vynnychenko revealed himself as a genuine heartfelt psychologist and as always, not only of isolated individuals, but of entire groups of people."[44]

No topic, however controversial, seemed foreign to Vynnychenko. For him, life was a door that beckoned to be opened for the sake of inquiry. As a result, perhaps Vynnychenko became such a well-known "psychologist" precisely because of his unabashed expositions of the many facets of life. After all, claimed I. Svientsitskyi, Vynnychenko, "is first of all - a poet who delivers his own observations of life and reflections of it to others by means of artistic composition. He is - a living person. And nothing of human characteristic is strange to him."[45]

The employment of language was administered with great resolution by Vynnychenko. The familiarity of his language to East Ukrainians in particular fostered a liaison of credence between author and reader. No longer did he make use of the antiquated nineteenth-century language so common in the works of such Ukrainian authors as Kvitka Osnovianenko or Marko Vovchok. Rather, he employed the use of modern Ukrainian, with all its merits and imperfections. Considered by many, "Muzhyts'kyi" (simple) Ukrainian, Vynnychenko's language resounded of the one held so dear by the Ukrainian people, yet at the same time so often ridiculed and even forbidden from use in schools, where Russian was the language of instruction[46]. K. Arabazhyn asserts that:

> This language doesn't frighten Vynnychenko. He understands that language - is the living truth of life, that whatever might be included in it is a necessity of sort. He doesn't polish it simply to appease grammatical and Ukrainian ideals. He makes excellent use of it as his figurative means of communication and as his tool in the exposure of new investigations of the peasant's soul[47].

Although it is true that Russification of the Ukrainian language may be observed in Vynnychenko's works at large, O. Paradys'kyi noted that this was done to add believability to them. Language, he stipulated, depended largely on a character and his background. For Vynnychenko, an officer trained in a Russian school but of Ukrainian parentage spoke in Russian with traces of Ukrainian "colloquialism." Paradys'kyi further pointed to Vynnychenko's instances of "pure" Ukrainian used by intelligentsia, "mixed" Ukrainian used by hirelings when conversing with the upper class, and "inferior" Russian used by peasants when in the city (where they knew Russian dominated)[48].

In a footnote referring to Vynnychenko's language, Ohii Tyshchenko adverted to the occurence of vulgarisms[49], however, he further believed "colloquial-vulgar" (dialectal) representations of the Ukrainian language performed several functions. In analyzing the style of language from Vynnychenko's story, "The Mob", Tyshchenko felt that the author took full advantage of dialectal usage by applying it with great dexterity. He determined that its aim included:

> the comical misconstruction of words by the populace (medal' - mendal'), national etymologization of speech (ekipazhi - nekipazhi), rich interjections and emotional saturation of lexicon (Oi, matinko!, tui, durna! etc.), as well as providing the author with deeper coloring, sparkling, strengthening and solidification of portraits and figures[50].

Early anti-Vynnychenko criticism was very severe. It seemed Vynnychenko had many adversaries among celebrated critics of the day. V. Staryi noted the anti-Vynnychenko tendency of critics and reviewers, stating, "It is doubtful whether even one of our writers, having reached such wide popularity as V. Vynnychenko has endured so much abusive words, hostility and condemnation from ... critics and reviewers."[51]

The subject of Vynnychenko's language was not so much examined as flouted by Hnat Khotkevych. He especially disagreed with the author's utilization of Russian, where he felt it was poorly "crumbled" in and produced no beneficial results. Khotkevych even questioned Vynnychenko's knowledge of the Ukrainian language, complaining of his neologisms and characters (from the play "Steps of Life") who spoke only, "as if in Ukrainian." He concluded that, "Vynnychenko must see that, ... the language in which he writes, is no language at all, but bluntly put (and between us), only the devil knows what."[52]

A number of critics who demonstrated exclusive contempt of Vynnychenko hid behind articles and reviews under the guise of scholarly criticism. Two reviews[53] written for the periodical Ukrainian House by M. Yevshan, though appearing to comment on two of Vynnychenko's plays, actually strongly disapprove of the author. One review on "The Gendarme's Daughter" consisted mainly of a sarcastic mocking of the author as a "plenary comrade" of the "Social-Democrats"

and left only the last part of the final paragraph for a few words about the play itself, alleging: "...and so the play devised by Vynnychenko may be of interest perhaps only to 'comrades' for whenever they might present an amateur theatrical show."[54] The second review on "Moloda Krov"(Young Blood) charted Vynnychenko's "collapse" as a literary figure, sparing the last paragraph for a simple plot summary of the play.

One of Vynnychenko's most ardent critics was probably M. Sriblians'kyi, a frequent contributor to the periodical Ukrainian House. In an article, "That, which gives joy to life," he criticized Vynnychenko for his ties with the Russian press and denounced him as a writer with, "one foot in Ukrainian literature and the other in Russian."[55] Sriblians'kyi was upset that Vynnychenko seemed to have intentionally decided to lose his "Ukrainian" identity because a number of his works had been published in Russian and Russian critics had begun labelling him an author of Russian literature with no repudiation by the author. This was evidence enough for Sriblians'kyi to find Vynnychenko guilty of forfeiting his "national" identity.

Sriblians'kyi found fault in everything and anything Vynnychenko tried to do. His view of Vynnychenko's play, "Spivochi Tovarystva"(Melodious Associations) echoed with typical harsh resonance: "The play - is weak, unartistic, unliterary, immoral, harmful to its cause and youth, tactless, ... anti-Ukrainian, reactionary."[56] In another re-

view on the author's novel, "Equilibrium," Sriblians'kyi retains his direct form of sharp criticism, invariably contending his works to be of a "trashy" and "valueless" nature: "In a word, Vynnychenko depicted a sad picture. But of no merit."[57]

Volodymyr Leontovych reacted negatively towards Vynnychenko's play, "Steps of Life" in an article in the journal, Literaturno-naukovyi vistnyk(Scientific Literary Herald). He was annoyed that Vynnychenko, whom he considered a fine belletrist now attempted to deviate as an inferior philosopher-thinker. Furthermore, Leontovych was irritated by the play's endeavor to try and both "teach" social and political goals and elaborate on questions of ethics. The author offered the following advice to Vynnychenko:

> In all sincerity, I must tell him: Don't ruin your belletristic talent by plunging into roles which aren't for you; namely the role of teacher or philosopher. You haven't the ability for this[58].

Serhii Yefremov was in total alliance with Leontovych as far as "Steps of Life" was concerned. Yefremov was so distraught by the play, he resolved that it simply, "wasted the paper on which it was written"[59] in a two part review in the newspaper, Rada(Counsel).

In his article, "Changing Times," V. L'vov-Rohachevskii set about discrediting Vynnychenko and a number of other authors, including, V. Ropshin, O. Mirtov and R. Shental. He was convinced the entire group of "derelict-authors" com-

posed their works with unjust bias and accused them of producing nothing more than "documents of hodgepodge and impetuous fervor."[60] Focusing his attention on Vynnychenko, he vehemently denounced the lack of virtues provided by his characters. In fact, he could not find any good qualities among Vynnychenko's heroes of "ragpickers, malicious sorts and scandelmongers." As for the "social-democratic" organizations depicted in his works, L'vov-Rohachevskii discerned only that they were comprised of members with the status of "scoundrels, idiots and commoners" and that of the author's "revolutionary youth" in one particular (unnamed) novel, he claimed that "75 per cent" were nothing more than abominable "onanists."[61] The critic looked in anticipation for an end to the "turbulent, changing times" and hoped that with its end the future of writers such as Vynnychenko would also terminate.

As previously noted, relations between Vynnychenko and Maxim Gorki were not based on a strong foundation. It was Gorki who was at the head of the publishing house "Znanye" when a second collection of Vynnychenko's stories in Russian translation was being prepared for print in 1909[62]. For undetermined reasons, the collection was never published. Conflict between the two men was observed by M. Kotsiubyns'kyi in a letter to his wife, dated, June 3, 1909:

> I don't recall whether or not I wrote to you that I unexpectedly met and acquainted myself with Vynnychenko in L'viv. Some kind of misunderstanding unfolded between him and Gorki in connection with the publication of Vynnychenko's works. They

> broke up since and now each complained about the other to me[63].

Vynnychenko reacted severely to the fact that his collection was not published in an incriminating open letter to Gorki, which was printed in the newspaper Counsel in 1909. Not surprisingly then, when Gorki was asked by the editor of "Znanye" anthologies, V. Myroliubov to review Vynnychenko's novel, "Equilibrium," he responded with an acutely reproachful letter, satiated with personal indignation. In it, he wrote of Vynnychenko's novel:

> there's not one sound person in this irrational work; through his ignorance, the author invariably unites sadism with masochism and as a result something unbelievable follows ... Technically - the work is weak, melodramatic, abounds in redundance and is boring - all the heroes speak one and the same dead language badly ... Perchance don't send me Vynnychenko's writings anymore; I'm familiar with literature of this orientation and it doesn't interest me[64].

Vladimir Lenin contrived yet another now well-known attack on Vynnychenko's novel, "Zapovit bat'kiv"(Father's Testament). In a letter to Inessi Armand, he spared no defamatory acrimony, calling Vynnychenko among other things, an "arrogant, extraordinary fool" whose novel rated as, "rubbish and nonsense!" Lenin was chiefly angered at himself though, "for having wasted reading time"[65] by completing the novel. The letter showed no real attempt to rationally evaluate the work and is little more than an abrupt, subjective opinion.

Vynnychenko was repeatedly denounced as a pornographer by a number of his critics. These accusations were rarely substantiated but nonetheless written with the highest degree of zealotry. In this line of attack, M. Sriblians'kyi provided a quotation by one "reader" of Vynnychenko's novel "Chesnist' z soboiu"(Honesty with Oneself) to underline his own disgust: "Shame and disgrace to the publishers who put such a work as Vynnychenko's 'Honesty with Oneself' on the market. Nobody has ever written such pornography before."[66]

In another review, Sriblians'kyi was appalled at the vulgar eroticism encountered in the author's novel, "Equilibrium." He was shocked that the novel's revolutionary activists based in Paris spoke so openly on erotic themes, inferring sarcastically:

> And for that reason, is it really that strange that the 'revolutionary emigres' in Paris live preoccupied with various erotic schemes, wrapped in radical literature. And having read the entire novel, one thinks of those people ... with repugnance[67].

A review by Havryil Kostel'nyk on Vynnychenko's novel, "Honesty with Oneself" might be considered all but comical. Having cited a few excerpts from a previous study by S. Yefremov on Vynnychenko's play, "Steps of Life" which dealt with the themes of prostitution and euthanasia, the critic then expresses his embarrassment and apologizes for the "edited" material he nonetheless must present in his study:

"Even in the retelling of material, it's impossible to bring forth everything, because it's embarrassing. We ask the reader to excuse us for that, which we must however bring forth."[68]

Amid charges of pornography, there arose a debate over Vynnychenko's conception of morality. Havryil Kostel'nyk showed total revulsion toward the novel "Honesty with Oneself," considering it "pornographic from cover to cover," but felt the pornography contained within its pages was not as "sensualistic" as it was, "amoral."[69] It was his contention that Vynnychenko borrowed many concepts of his "new morality" from Benedict Spinoza's Ethicus[70] and discussed Vynnychenko's ideals of "free love," "self-gratification," "living only for the moment" and "atheism" with great scorn. Kostel'nyk feared the propagation of Vynnychenko's new morals as harmful not only to the Ukrainian reading population but to the whole of mankind and felt that such writings could only lead man back to the level of "wild beasts," where he would render himself incapable of sensing the meaning of bad, good, brother or sister[71].

M. Sriblians'kyi adamantly upheld the view that the basis behind Vynnychenko's works was to dismantle "old world" ideals. He found that the author's investigations on the joys of life only directed man away from any sense of morality while apotheosizing immorality:

> Vynnychenko dedicated his vigor in the elaboration of the sex problem and in his exhortations came to the freeing of man from all morality: the joy of

> life blinded him. The joy of life offers wickedness, prostitution, poetry, deception. Vynnychenko mixes all of this together and apotheosizes - murder in 'Steps of Life,' deceit in 'The Lie,' prostitution and debauchery in 'Honesty with Oneself.[72]'

A few critics felt that because of Vynnychenko's extensive displays of "outrageous" immorality in his plays and novels, the works themselves became unbelievable. While centering on the novel, "Honesty with Oneself," L'vov-Rohachevskii claimed Vynnychenko's so-called "new morality" propagated anarchy and cynicism built around incredibly farfetched scenes. The resulting effect, he maintained, left the novel discredited, monotonous and lacking any sign of artistic merit. Moreover, he felt its scenes consistently useless, exceedingly invented and a continual flowing mockery of artistic creativity[73].

Concern over the Ukrainian youths' understanding of the play "Melodious Associations" and its national, political and sexual implications caused the critic Sriblians'kyi to conclude that the author was out to "clearly demoralize" the youth[74]. However, in his attempt to do this, Sriblians'kyi was convinced Vynnychenko failed to produce convincing character roles precisely because of their "amoral" actions and convictions. Consequently, his argument stressed the creative artificiality of the plot outline and the unbelievability of the play in its entirety.

The issue of morality in Vynnychenko's works was regarded to be not as detestable as it was annoying by M.

Yevshan. For him, the author's application of "new moralities" provided political connotations. In Yevshan's opinion, Vynnychenko's talent as a writer became questionable because of his political partiality and the implementation of corresponding morals to his works. In his review of the novel, "Equilibrium," the critic posed the question - "What if the author crushes his artistic talent even further in pursuing the propagation of the new socialist morality?" Yevshan felt it a shame he began limiting his creative terrain to political ideologies as his literary career progressed: "Creation became his principal aspiration as an author but henceforth, it has become the homily of a new morality, in addition, a party-oriented morality."[75] Furthermore, Yevshan believed that although Vynnychenko was searching for a "new morality," he had at the same time run out of things to say and so, as if in desperation looked toward European writers for guidance. The critic reacted unfavorably to what he perceived as weary repetitions of confusing, unbelievable works, adding that the final product smacked of sheer "sensationalism":

> The pen loses its verve, the wide roar of life slips away somewhere while Vynnychenko deliberates over one and the same problem to exhaustion. But while wanting to supply it with freshness and force he begins to show ever more nervousness, turns irritable, and finally becomes a sensationalist[76].

Occasionally all the condemnations-accusations humored Vynnychenko, occasionally they bewildered and angered him.

Though the idea of a writer commenting on his own works seems rather irregular, this is exactly what Vynnychenko set about to do. During his time, he wrote a few such "defenses" on his own behalf in light of the rash of unobjective criticism. Without doubt, his most well-known publication of this nature centered around his works ("Steps of Life," "Moment," "The Purchase," "Honesty with Oneself" and others) and was released in 1911 as a pamphlet entitled, "On morality of the reigning and morality of the oppressed."[77] In this pamphlet he showed considerable disappointment at the critics' emotional, unobjective approach:

> Upon somewhat regaining my composure after all the clamor and outrage, I decided to calmly and scrupulously examine the accusations of my critics. I collected all the articles, carefully read them over, reflected over each word and - to tell the truth, - I could not find in any of them, that which could be considered a cogitation, an investigation of questions raised by myself[78].

Vynnychenko complained of the critics' biased, shallow reviews of his works, stating: "The attention of the critics remained on the surface, on the most evident and - intentionally or not, - did not reach for anything deeper." For this reason, it seemed to him that, "...these articles had a one-sided character, and - often - of obvious partiality." Simple objectivity, was in fact, all Vynnychenko expected from his critics, contending that, "...if they [critics] wouldn't set out to 'destroy' me at the very onset, but report on what I say with objective attention, I - would not ask for anything more of them."[79]

Similarly, in 1927, Vynnychenko wrote a second noted "defense" paper, which appeared under the title, "An open letter by a petit-bourgeois."[80] The letter was written in connection with the discussions over the author's novel "Sun Machine."

The highly unusual situation centering around the polemics on Vynnychenko remained unchanged until the 1930's. At this time, matters only worsened. Both Russian and Ukrainian contemporaries showed deep hostility to the author's political ventures and consequently, totally avoided any discussion of his literature, unobjective, or otherwise. In fact, by 1933[81], Vynnychenko's works were banned outright in the Soviet Union and his literary achievements disregarded. The historian, Melanie Czajkowskyj, observed that Vynnychenko's "...political reputation became so tainted ... [he] became a forgotten man, and his unique ideas, both literary and political, fell into obscurity."[82]

Since 1933 to the present, Vynnychenko, the writer (politician, philosopher) has remained a subject under a cloud of darkness. Paradoxically, Vynnychenko has been ignored by both Soviet and Western critics. On the one hand, Soviet critics have refused to disassociate Vynnychenko the artist from politician, thus marking him an "enemy of the People," a "bourgeois, anti-revolutionist." On the other hand, Western critics, for the most part have also not been able to separate Vynnychenko's political activities from his literature, generally blaming him for leaving the Ukrainian

political arena when he was most needed and for being an unrealistic "social-reform" idealist.

Soviet critics have continually demonstrated their loyalty to "official" Party criterion on Vynnychenko. Thus, in S. M. Shakhovs'kyi's Ukrainian Literature, though stressing the works of early twentieth-century authors, there are only a few scanty lines on Vynnychenko included in the introductory chapter which simply label him a follower of "defamatory," "social chauvinism."[83]

I. O. Denysiuk, like most Soviet critics, holds the conviction that only Vynnychenko's early short stories are somewhat acceptable. Although analyses of these works are not to be found anywhere in Soviet criticism, Denysiuk credits them for being, "...realistic pictures of the distressing situation of peasant poverty, hirelings, workers."[84]

Further positive traits were invariably linked with a number of Vynnychenko's early thematic innovations which included: "exploitation of the masses," "injustice" of the workers (especially on farm estates), and the rise of "rebels." However, Vynnychenko is ultimately denounced for revealing his "true bourgeois" ideology in his later works (and even in a few of his short stories). Denysiuk believed Vynnychenko's fall as a writer came about with his profound interest in "sexuality," "amorality" and "vulgar naturalism."[85]

The compilers of the two-volume, Ukrainian Dramatic Theater collection published in 1967 quickly reject any mer-

it in Vynnychenko's plays, charging the author with pornographic and counter-revolutionary predilections.

Vynnychenko's plays, "The Great Moloch," "Bazaar," "The Lie" and "Chorna Pantera i Bilyi Medvid'"(Black Panther and White Bear) were performed in theaters throughout Ukraine and Russia. Their extensive popularity also led to the execution of a number of the aforementioned plays in West European theaters, while "Black Panther and White Bear" was filmed in Germany in 1921[86].

Despite wide public approval of Vynnychenko's plays, compilers of the Ukrainian Dramatic Theater obstinately conclude that they were but a brief "fad" in Ukrainian drama, declaring that,

> Reactionary ideas, together with inattentiveness to style, [and] helter-skeltered conclusions made a great many of Vynnychenko's plays a transitory phenomena in the history of Ukrainian theater[87].

Not surprisingly, mention of Vynnychenko in the text, History of Ukrainian Literature (1968), is limited to sporadic observation. Of the writer's early works, it was acknowledged that a few of the "realistic" ones showed some reflection of promising innovation. However, it was felt that Vynnychenko and other "liberal- bourgeois," writers developed a negative attitude toward the "masses," where "[o]ften in their treatment of people, [they] locked themselves together with decadent writers,"[88] thereby producing "defamatory" literature.

In the same text, Vynnychenko's later works are cited in connection with the issue of morality. It was contended that, "[t]he theme of many of Vynnychenko's novels and plays" encompassed "...the conflict between extraordinary individuality and universal morality."[89] Vynnychenko's heroes were believed to propagate borrowed "Nietzschean" morality, which, "obliterated the differences between truth and falsehood." This was evidence enough that the author had digressed too far from Soviet dogmatic principles. Therefore, it was inferred that after the 1905 revolution, no positive traits in Vynnychenko's literature were possible, since it was, "[d]uring this epoch in Ukrainian literature Vynnychenko played the unenviable role of representative of anti-democratic and anti-humane tendencies."[90]

Though the situation appeared somber, according to H. Kostiuk[91], there nonetheless seemed to emerge a prominent movement to "rehabilitate" Vynnychenko among artistic and scholarly circles during the 1960's in Ukraine.

Ivan Dziuba's outcry of protest - "How can we have a history of Ukrainian literature without Vynnychenko?" voiced in his work, Internationalism or Russification?[92] seemed to highlight the movement together with the publication of a selected collection[93] of Vynnychenko's short stories in Czechoslovakia in 1968 (which included a valuable "Foreword" by M. Mol'nar). But the movement was shortlived and any hope of "rehabilitating" Vynnychenko to some level along Party lines vanished with the appearance in 1970 of two ar-

ticles on Vynnychenko, "Before the Judgement of History,"[94] and "On Volodymyr Vynnychenko."[95] As if concluding the chapter of Vynnychenko's literary existence, these two articles terminated any further discussion on the author in Soviet criticism to the present time.

The author of the later article, "On Volodymyr Vynnychenko," Yevhen Shabliovs'kyi, emphasized concern regarding Vynnychenko's predisposition to immoral themes, arguing that his "fiction and drama of the early part of the century are characterized by cynicism, naturalism, a relish of moral decline, a call to 'cast aside all obligations'."[96] He displayed additional contempt for Vynnychenko's heroes, whom he believed merely ridiculed revolutionary endeavors:

> The characters in Vynnychenko's works frequently attempt to discredit the revolutionary struggle and 'to prove' its fruitlessness and lack of perspective. The author champions the blind, all-consuming power of biological instincts. The revolution becomes only a stage for propagating a philosophy and a morality that becomes progressively more alien to the revolution[97].

The article "Before the Judgement of History" is penned by three candidates of Philologic Studies from the T. H. Shevchenko Institute of Literature. The candidates condemn Western critics for manipulating Vynnychenko's name and artificially magnifying his worth as a writer in order to discredit Soviet ideologies. In their opinion, Vynnychenko the writer, had lost public and artistic significance:

> Recently certain bourgeois-nationalist emigre circles have more and more often been claiming Vynny-

> chenko, striving to exploit his name and works in their filthy, slanderous campaign against Soviet Ukraine and our social order. The mourners of the fate of this 'forgotten' writer blame us for not rating Vynnychenko's works highly enough and exaggerate their value in various ways. Meanwhile, it's an indisputable fact that most of Vynnychenko's works have in our time, lost any kind of public and ideologic-artistic meaning[98].

The evolution of Western criticism on Vynnychenko followed its own unprecedented development. By the 1950's, a number of publications had emerged in the West. Shortly after Vynnychenko's death in March of 1951, B. Podoliak (pseudonym of H. Kostiuk) compiled an informative report[99] on the author's literary successes which was printed in the periodical, Ukrains'ki Visti(Ukrainian News) of New Ulm. Podoliak concentrated the report on Vynnychenko's short stories, noting their influence on Ukrainian post-revolutionary writers, such as Mykola Khvyl'ovyi, B. Antonenko-Davydovych and Valeriian Pidmohyl'nyi.

A "Commission for the Preservation of the Literary and Artistic Accomplishments of V. K. Vynnychenko" was initiated under the auspices of the "Ukrainian Academy of Arts and Sciences in the U. S." and in 1953 published a book[100] of six articles on Vynnychenko. The first article was written by the writer's wife, who chronicled her husband's biography. The following article by Podoliak describes Vynnychenko's residence "Zakutok" which he had purchased in France and lived at as an emigre from 1934 till his death. A list of Vynnychenko's unpublished works is also presented here.

The third article by Y. Tyshchenko-Siryi deals with Vynnychenko's participation in the Revolutionary movement (1914-16), while the final three detail his artistic creativeness, analyzing achievements in painting technique, color, subject and interpretation.

Vasyl' Chaplenko undertook an initial study of the language of Vynnychenko's works in his book[101], Ukrainian Literary Language from the 17th cent. to 1917. He discussed both "Russian" and "Galician" influences on Vynnychenko's language, however believed that many lexical mistakes found in his published works might possibly have been the fault of the publisher and not author. Further observation was made of Vynnychenko's attempts to use the language of the "Ukrainian intelligentsia" as opposed to the language of the "Ukrainian peasantry"(colloquialism) and of his endeavors to modernize Ukrainian speech through the employment of neologisms. However, Chaplenko felt that as Kotliarevs'kyi and Shevchenko were before him and Khvyl'ovyi after, Vynnychenko was not a language "purist," stating:

> Vynnychenko belongs to those writers who are more concerned with the adequacy of expression of their literary creativity rather than the 'correctness' (normativeness) of the language alone. Generally, they are indifferent to 'language purities.[102]'

Vynnychenko has been cited in several memoirs released in the West. Yevhen Chykalenko wrote of his meeting with Vynnychenko in, The Memoirs and of his subsequent conversation with a well-respected authority of Ukrainian litera-

ture, P. Zhytets'kyi, who asked Chykalenko, "Who is this Vynnychenko that writes such fine, original stories in 'Kievskaia Staryna'[Kievan Ancientry]?"[103]

Similarly, Pavlo Zaitsev wrote of his personal encounters with Vynnychenko in "Set of Recollections on V. Vynnychenko"[104] which was printed in three editions of Ukrains'ka Literaturna Hazeta (The Ukrainian Literary Magazine). The "Recollections" provide insight into Vynnychenko's views of the nineteenth century Ukrainian bard, Taras Shevchenko, and contemporaries, Serhii Yefremov and Semon Petliura as well as furnishing an intriguing account of Vynnychenko's stay at the Ukrainian resort, Kniazha Hora, in the summer of 1918.

In retaliation to the anti-Vynnychenko article written by the aforementioned three Soviet critics in 1970 (Before the Judgement of History), V. Chaplenko submitted his response, "Vynnychenko before the Judgement of Moscovian Imperialism"[105] to the Ukrainian-American daily, Svoboda(Liberty). Chaplenko was distressed that the "gang of three" succumbed so easily to "official" Party lines and made special reference to two highly subjective letters (one written by Lenin and the other by Gorki) and one "Bolshevik" critic (Ol'mins'kyi) in their attack on Vynnychenko's literature while ignoring the list of more credible criticism. In another article[106] in the same paper, Chaplenko challenged the notion that Vynnychenko was somehow a "decadent" writer.

The early 1970's attested to pages of various Western Ukrainian periodicals and journals filled with polemics on Vynnychenko. Many critics, such as V. Davydenko (a frequent contributor to Liberty) revealed severe reproval of Vynnychenko. In an article, "Controversial Vynnychenko,"[107] though claiming the need to keep Vynnychenko's literature apart from his politics, Davydenko does not remain faithful to this declaration, accusing Vynnychenko, among other things, for being a "Sovietophil."

Polemics centering Vynnychenko continued poignantly till the mid- seventies. However, they were an unusual sort of polemics in the sense that "anti-Vynnychenko" advocates were mainly concerned with the condemnation of Vynnychenko's political beliefs while "pro-Vynnychenko" supporters had little choice but to become preoccupied "defending" Vynnychenko.

The article, "Who needs Vynnychenko,"[108] published in Homin Ukrainy(Ukrainian Echo) typified the kind of anti-Vynnychenko animosity which was manifested during this period. The author of this article wrote that, "Vynnychenko's literary works didn't build, but destroyed the spirit of our [Ukrainian] nation."[109] He was sure that any Ukrainian in the free world who would dare begin rehabilitating or "white washing" Vynnychenko could only be a "leftwinger" or worse still, a "communist."

Davydenko pursued his attack on Vynnychenko with a number of further articles[110] in Liberty, however, in the

process became embroiled in a heated debate with Hryhorii Kostiuk, a strong supporter of Vynnychenko. While chiefly reviewing Vynnychenko's two novels, "Slovo za toboiu, Staline!" (Take the Floor, Stalin!) and "Poklady zolota"(Deposits of Gold), Davydenko questions Vynnychenko's position in regard to the formation of an independant Ukrainian army during his leadership of the Ukrainian government and his role in the "Shvartsbart" trial pertaining to the assassination of the Ukrainian leader, Semon Petliura. Kostiuk responded to these questions and disputed the journalistic ethics of Davydenko in two articles[111] printed in the journal, Novi Dni(New Days).

Amidst the calamity of charges and counter-charges, there were those critics who had decided to quietly study various aspects of Vynnychenko's literature. Their studies may be divided into three categories, each dealing with one of Vynnychenko's three periods of works (stories, plays, novels). In the first category, Anatol Yuryniak, for example, focused the attention of two articles on Vynnychenko's short stories in his collection[112] of reviews published in 1974. The first article, "Language of V. Vynnychenko's Stories and Novelettes" abounds with illustrations of language peculiarities dealing with, in particular, apparent "Russification," "dialectic colonialism" and "neologisms." The second article, "The Ukrainian Village in the Early Works of V. Vynnychenko" is divided into two parts with the first part concentrating investigation into the psychologi-

cal side of rural hirelings; their conception of truth, God, and poverty, as evinced in the story, "The Mob." In the second part, the reviewer sheds light on Vynnychenko's depictions of the social antipodial Ukrainian peasant and landowner. Though agreeing with the accuracy of these depictions in the case of the very poor peasants, Yuryniak did not feel the author's overall attention was representative of the majority of Ukrainian peasants, who were, he claimed, "middle-class."

Discussion of Vynnychenko's story, "Na toi bik"(Across the Line) was undertaken by Vadym Svaroh in his overview, "The girl who wanted to be a heroine"[113] and Hryhorii Kostiuk in, "A story about people of a tempestuous era."[114] It was Svaroh's opinion that "Across the Line" was written simply to appease the author's strong desire to write during a period in his life when he didn't have time for a more serious work. He criticized the lack of solid character development for the heroine of the story, which he believed should have been essential in order to convincingly produce the prevailing "self-sacrifice" theme.

Kostiuk, on the other hand, firmly contended that the story successfully captured a period of intense Russian-Ukrainian conflict and held deep significance for the Ukrainian heroism witnessed during the 1918 struggle of the national-sovereignty revival of Ukraine.

The dramatic works of Vynnychenko were usually considered controversial by critics. Issues of moral implications

struck a discordant resonance, and many simply refused to comment beyond the casual annotation. Without doubt though, Laryssa Onyshkevych compiled the most intensely researched examination of Vynnychenko's drama in her doctoral thesis, "Existentialism in Modern Ukrainian Drama."[115]

The last play written by Vynnychenko, "Prorok"(Prophet), also received attention in a separate work[116] by Onyshkevych, who mentioned the universal appeal of its political and moral themes. It was felt that a substantial proportion of thematic material from the plays "Prophet" and "Black Panther and White Bear" was modeled after the Norwegian dramatist, Henrik Ibsen's play, "Brend."

Vasyl' Chaplenko dealt with the previously cited play, "Prophet" in a commentary[117] published in New Days. He was delighted with the work's "theatrical adaptability," refined character sketches and effective use of dialogue. The commentary also served as a platform for Chaplenko to air a few of his grievances in regard to the Western attitude toward Vynnychenko. He decried the lack of any response by critics on the play "Prophet," noting the fact that his present review was the first of its kind, even though "Prophet" had been published five years prior. Moreover, Chaplenko was infuriated that even among members of the Ukrainian Academy of Arts and Sciences in the U. S. directly responsible for the preservation of Vynnychenko's literary accomplishments, there existed those, who, "...feared that Vynnychenko should not be overly- acclaimed." Therefore, a

good deal of material included in publications was declared to have been severely edited, and at times, completely omitted to intentionally maintain a "low-profile" on Vynnychenko.

The play, "Mizh dvokh syl"(Between two forces), drew reaction from two critics. It is perhaps one of the few dramas ever written which portray the fiery days during the restoration of an independant Ukrainian state so dynamically. Yurii Boiko emphatically approved of the play's aesthetic creativity, particularly concerning its development of a Ukrainian national consciousness. He spoke out in general defense of Vynnychenko, dismissing the notion that he was "unoriginal" and an "imitator" of Dostoievs'kyi. According to Boiko,

> [e]ven if Vynnychenko did imitate Dostoievs'kyi and transcend the bounds of moral propriety in his quest for individual rights, he also learned from him how to develop psychological conflicts in the narrative, and in this learning process he found his own original path. Vynnychenko did not become a 'little Dostoievs'kyi.' He remained a Vynnychenko with all his anxieties, his Ukrainian sorrow, his thoughts about the formation of a Ukrainian individuality[118].

Though a national Ukrainian identity is felt in "Between two forces," episodes of vehement Russian chauvinism are equally tangible. The play details the collapse of a family unit as its members are torn apart by strong ideological differences of Bolshevism and Ukrainian nationalism. The critic Luka Lutsiv postulated that the play "Between two

forces" testified that the Ukrainian people were profusely against Russian domination of their country. At the same time, he blamed Vynnychenko for himself prevailing "between two forces;" convinced that he, "...could not choose what was dearer to him: his own Ukraine, or an abstract theory of Russian communists."[119]

The unique characteristic novels of Vynnychenko intrigued a number of critics. The novel "Sun Machine" was reviewed by the critics, Anatol Yuryniak and Volodymyr Smyrniv. Yuryniak looked briefly at the novel's "instructive rationalism," character descriptions, scenes of nature and style of language in his critique, "Vol. Vynnychenko's 'Sun Machine'."[120] He blamed the author for engrossing the novel with excessive seriousness while rejecting humor and disapproved of its "instructive" and "pathetic" tone. In his article, "Vynnychenko's prophecy of twentieth-century social and technical development in 'Sun Machine'," Smyrniv maintained that the novel by Vynnychenko, "...foresaw a number of recent and present phenomena in the fields of economics, politics and science."[121] He claimed the novel's thematic implications of "tapping" energy from the sun presented many positive and negative consequences, which, if considered, would prove to be of useful discussion for present-day humanity and hoped the novel would one day be translated into English in order to gain a wider range of readers.

Luka Lutsiv was not impressed with Vynnychenko's novel, "Nova Zapovid'" (New Commandment). His assertions that the

novel revolved around Vynnychenko's old and tired storyline - "fight for the cause" (the cause being socialism) seemed to parallel it to a broken, outdated record. Lutsiv considered the novel's proposed plan for ideal socialism totally unrealistic and therefore an exercise in futility. Moreover, he was dismayed at Vynnychenko's ignorance of reality and dogged perseverance in "utopian" socialist aspirations, emphasizing that,

> This story has nothing of any interest to offer the reader of today. One is reminded of old utopian socialist deliberations on simple reforms of world husbandry. The author's naive belief that communists desire peace evokes astonishment that Vynnychenko still didn't know what was happening in the world, what was taking place around him, as the story was written in 1948[122].

Originally a doctoral thesis, The Unpublished Novels of Volodymyr Vynnychenko by Semen Pohorilyj, was released in book form in 1981[123]. Certainly the most detailed study of any kind on Vynnychenko's novels, it focused primarily on thematic, stylistic and structural devices found in four[124] of Vynnychenko's unpublished novels. Frequent recourse to Vynnychenko's early works and especially his "Diary"[125] were also made.

The mid-seventies to early eighties witnessed a slow-paced, though nonetheless progressive change in the general criticism on Vynnychenko. No longer is there the bitter "squabbling" so common among earlier critics. Instead, inauguration of an objective inquisitiveness toward Vynnychen-

ko's literature seems to have evolved to a promising extent. Such has been the case with the manifestation of articles written in commemoration of the one hundredth anniversary of Vynnychenko's birth.

The long reigning debate in the early part of this century over Vynnychenko's look into the issue of morality, for example, was once again touched upon; this time by Danylo Husar Struk, in his work, "Vynnychenko's moral laboratory." Struk was critical of past attacks on Vynnychenko's discussions of morality. He disputed unsupported assertions by critics such as P. Khrystiuk and M. Sriblians'kyi, who argued that Vynnychenko advocated a "new morality," when in fact, the author, Struk felt, only "experimented" with various theories in his works. It was his contention that,

> When one carefully reads his works, it becomes entirely clear that Vynnychenko did not advocate neither extreme individuality, nor total amorality; neither prostitution, nor deceit; neither free love, nor animal desires. Rather, he tried to examine the resulting consequences of ideas which in theory, sounded fine[126].

Petro Odarchenko dealt with the popularity of Vynnychenko among Ukrainian youth of the twenties in a report[127] in the journal New Days which incorporated a number of articles in its 1980 summer edition to mark the occassion of Vynnychenko's one hundredth anniversary. Odarchenko was especially intrigued by student reaction to Vynnychenko's novel, "Sun Machine" and to the opposition established against the appearance of the "scandalous" letter by Gorki which condemned Vynnychenko's literary creativity.

A second article[128] in the same edition of New Days was prepared by Y. Movchan and consisted of excerpts of letters sent to him by Vynnychenko. The correspondence between the two men lasted from 1947 to 1950 and exposes Vynnychenko's opinions on various topics ranging from his thoughts on the situation of Ukrainians in diaspora to his private "concordian" (konkordys'kyi) manner of life.

Prior to the above-mentioned article by Movchan, a collection of letters written to Vynnychenko was printed in the almanac, Slovo[129] (The Word). This collection is of considerable interest if only for the fact that its letters are mainly penned by renowned pedagogues and writers of the 1920's and 30's. The Ukrainian author, Hryhorii Kosynka, for example, regarded one of his teachers to have been Vynnychenko[130]. Other prominent figures who communicated with Vynnychenko by letter were, Andrii Nikovs'kyi, Oleksa Slisarenko, Mikhailo Hrushevs'kyi and Valeriian Polishchuk.

A commemorative study on Vynnychenko by Kostiuk, "Vynnychenko's World of Images and Ideas" suggested a number of themes apparent in Vynnychenko's literature which he considered worthy of research. According to Kostiuk, topics of, "landscape," "jobless drifters," "women," "the Ukrainian nation" and "religion" respectively justified separate investigation. He expressed his profound belief that one of Vynnychenko's greatest achievements was in placing Ukrainian literature onto a world level, stipulating that,

> in our lifetime, he [Vynnychenko] was able to concentrate his creativity on a multitude of external, human problems in our literature and thus extracted our flaccid literature onto the great world highway[131].

The Ukrainian Academy of Arts and Sciences in the U.S., sponsored a two day conference[132] on Vynnychenko in New York on April 26 and 27, 1980. A total of eleven lectures were delivered on several aspects of Vynnychenko. A number of them attempted to clarify Vynnychenko's socio-political dogmas, although the majority of papers read, analyzed Vynnychenko as a writer. Of the later, the topic of , Vynnychenko as playwright seemed to dominate. Bohdan Rubchak, for instance, compared Vynnychenko's play, "Between two forces" with Mykola Kylish's play, "Sonata Pathetique," while Leonid Rudnyts'kyi spoke on Vynnychenko's plays staged in Germany during the twenties. A few of the presented lectures[133] at the conference have since been published in various Ukrainian periodicals.

One of the larger projects undertaken at this time was by the "Vynnychenko Commission of the Ukrainian Academy of Arts and Sciences in the U.S." and the "Canadian Institute of Ukrainian Studies" whose joint effort has realized the publication of the first two volumes of Vynnychenko's Diary(1911-1920)[134], and Diary(1921-1925)[135]. Redaction, annotations and introduction to volume one were completed by Hryhorii Kostiuk, while a "Foreword" to volume two was written by H. Kostiuk and O. Motyl'. The appearance of the two

volumes of Vynnychenko's Diary augments material available on early twentieth century Ukrainian history, culture and literature, and thus (though subjective at times),they have become invaluable source references of this era. Kostiuk ascertained Vynnychenko's reason for keeping a diary stemmed from the author's need to fulfill "self-analysis" and "self-organization." He claimed it was never Vynnychenko's intention to publish his diary, and noted that much of the material originally written in the diary was later incorporated into Vynnychenko's literary works.

Without doubt, Hryhorii Kostiuk has emerged as one of the greatest authorities on Vynnychenko to date. He has penned numerous articles (many have been previously cited) on both Vynnychenko's literary and political careers which have appeared most notably in the Western periodicals, New Days and Suchasnist'(Contemporaneity). In 1980, a compilation of a number of his more prominent works was published, (again, on the occassion of the hundredth anniversary of Vynnychenko's birth) under one cover, Volodymyr Vynnychenko: His Life and Times[136]. Twelve separate articles deal with topics such as, "Lesia Ukrainka and Vynnychenko," "Serhii Yefremov and Vynnychenko," "Vynnychenko's political mission to Moscow and Kharkiv in 1920," and "Vynnychenko the artist" to name a few. A final section of the book includes a list of materials and documents concerning the fate of Vynnychenko's unpublished manuscripts and private collections of works and paintings.

Most other critics of the late seventies and early eighties have as yet not presented any radically novel studies of Vynnychenko. Studies remain commonly dry, repetitive, and sated with generalizations. Many appear to have been written simply out of moral obligation in an attempt to rectify the past neglect of Vynnychenko. L. Onishko, for example, exemplified this type of criticism. Onishko's article, predictably entitled, "Forgotten author"[137] grinded out tired, monotonous cliches ("great, but unknown", "sad, but true"...) on the disregard of Vynnychenko by the critics.

Y. Movchan, like Onishko, underlined the paradoxical evasion of Vynnychenko by both Eastern and Western critics in his article, "Volodymyr Vynnychenko in the light of history." He concluded that Vynnychenko, "found himself between the hammer and the anvil"[138] (still another cliche) and empathetically defended Vynnychenko's political past.

Vasyl' Vasyliv reviewed Kostiuk's aforementioned book (Volodymyr Vynnychenko: His Life and Times) in the newspaper, Novyi Shliakh(New Pathway), assessing it in a positive light. "The time has come," he wrote, "...with the passing of over thirty years since the author's [Vynnychenko's] death, to expose him to the people as he was; without placing him on a pedestal (without rehabilitation), but also without degradation."[139] Vasyliv considered the majority of criticism on Vynnychenko's literary works unfolded into an anomalous collection, asserting that, "...in spite of a

lot of material written on Vynnychenko, he remains fundamentally unknown."[140]

Initial critical reaction to Vynnychenko's short stories unanimously sparked of positive optimism. The young author's rejection of former "populism"(ethnographism) and his innovative, vigorous pursuit of themes on the complexities of modern-day life caught the attention of a rather surprised literary community. However, with the appearance of Vynnychenko's later stories, plays and novels, the scope of criticism divided into two opposing camps.

On the one hand, there evolved a group of "pro-Vynnychenko" critics, intrigued by the author's broad and venturous thematic diapason and his realistic depiction and development of the Ukrainian language. His works were often compared to those of Gorki, Artsybashev, Dostoievs'kyi, Zola, Nietzsche and Hauptmann.

On the other hand, there unfolded a group of "anti-Vynnychenko" critics, scornful of the author's "Russified" Ukrainian, and especially of his "meddling" with issues of morality and eroticism.

Both factions transgressed to arguments based on emotional and subjective temperament, while many "anti-Vynnychenko" critics simply ignored analyses of Vynnychenko's works altogether.

Due to his political affiliations with the independance movement in Ukraine, Vynnychenko's literature was eventually banned by the Soviet government in 1933. Since that time,

very little Soviet criticism has emerged outside of sporadic condemnation of Vynnychenko's so called "decadent bourgeois" writings.

For the most part, Western critics have neglected Vynnychenko's literary achievements. Instead, they have involved themselves in heated discussion concerning the author's political partialities discernable in his literature. During the seventies and eighties though, there have been encouraging studies made on Vynnychenko's literary career, particularily those undertaken under the auspices of the Ukrainian Academy of Arts and Sciences in the U.S.

Regardless of the reasons why Vynnychenko's works elicited divided critical concern, the fact remains that throughout the evolution of this criticism, his works have been left, on the whole, understudied.

NOTES

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[3] I. Lychko, "Talan, chy vypadkovist?," Literaturno-naukovyi vistnyk, 21 (1903), 86.

[4] Serhii Yefremov, "Na mertvoi tochke," Kievskaia staryna (June 1904), 592.

[5] Ivan Franko, "Novyny nashoi literatury," Literaturno-naukovyi vistnyk, 38 (1907), 139.

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[17] "Lysty do redaktsii," Ukrains'ka khata, 11 (1913), 715. 1 (1914), 88-89. 2 (1914), 179-180.

[18] Ibid., p. 715.

[19] Ibid., p. 179.

[20] Rev. of "Dochka Zhandarma," by V. Vynnychenko, Vpered, n. vol. (1912?), 2.

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[23] M. Dan'ko, "Vol. Vynnychenko," Literaturno-naukovyi vistnyk, 51 (1910), 52.

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[124] The four novels studied in this work are, "Deposits of Gold," "The Eternal Imperative," "Hospital for Lepers," and "Take the Floor, Stalin!"

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Chapter III

STYLISTIC FUNCTION OF NATURE

Of all the critics who have discussed the literary merits of Volodymyr Vynnychenko, only a small handful have ever given earnest attention to the prominence with which nature appears in his writings. Consequently, the function of nature in Vynnychenko's works has not been adequately studied by the critics. The first decade of his early prose was instead, chiefly regarded for its introduction of new themes[1] (the life of criminals, intelligentsia, proletariat, prostitution, imprisonment, poverty, morality). The stylistic employment of nature in these works was of little concern to the majority of critics.

This chapter is concerned with investigating the role of nature in Vynnychenko's early prose. It intends to firstly present existing criticism on the nature theme in Vynnychenko's early short stories. Secondly, two stylistic features, "nature, and the establishment of mood" and "man and nature - a unification" will be examined as they are manifested in the six volumes of short stories published in the author's 1919 collection of works[2]. Use of the device, "pathetic fallacy" warrants separate attention and will therefore be studied in the next chapter.

3.1 CRITICS' VIEW OF NATURE IN VYNNYCHENKO'S EARLY PROSE

Although the stylistic use of nature in Vynnychenko's early prose has generally lacked detailed investigation by the critics, acknowledgement of its importance has nonetheless materialized in several studies. Semen Pohorilyj, for example, pointed to the portrayal of a "living nature" found in the works of Vynnychenko at large. In his study on Vynnychenko's unpublished novels, Pohorilyj believed that "man and nature" was as much a preferred subject in his unpublished work as it was in his published. He further stated that even where man and nature was not a dominant theme, such as in the story, "Beauty Slave," the author cast the prevailing theme, "...within the picture frames of a poetical environment against the background of a living nature."[3]

Vynnychenko's examination of man and nature also discerned recognition by Maria Harasevych, in her review, "John Steinbeck."[4] Before discussing Steinbeck's story, "The Pastures of Heaven," she wrote that, "[f]or Ukrainians, it [The Pastures of Heaven] is especially interesting in that Steinbeck touched upon the same problem our greatest masters of prose V. Vynnychenko and M. Kotsiubyns'kyi did some forty years earlier, namely: beauty and harmony of nature and disharmony of human life."[5] Hryhorii Kostiuk echoed this similarity between Vynnychenko and Steinbeck, contending Steinbeck's "The Pastures of Heaven" and "The Grapes of Wrath" and Vynnychenko's "Contrasts" and "Beauty and

Strength" all raised the conflict between mankind's imperfections and the divine beauty of the natural world[6].

An analogy between the usage of nature in Vynnychenko's, "Zina" and M. Kotsiubyns'kyi's "Intermezzo" was drawn up by the critic, O. Hrushevs'kyi:

> Kotsiubyns'kyi's subjective manner of writing appears clearer when one compares illustrations of nature in Kotsiubyns'kyi to similar illustrations by other writers. An example may be taken from the fine introduction in Vynnychenko's story, 'Zina.' In Kotsiubynskyi's story, 'Intermezzo' sharp contrast between problems of the city and profound peace of the countryside is underlined in much the same way as in Vynnychenko's introduction, - where nervous, tense life of the city and a peaceful journey through the steppe are contrasted[7].

It has been claimed by a number of critics that T. Shevchenko influenced Vynnychenko's literature, and in fact, the very first composition by Vynnychenko, entitled, "Povia" (The Fallen Woman) was observably imitative of Shevchenko's works. Even in this first attempt with pen and paper, natural settings played an important part and M. Markovs'kyi considered them reflective of Shevchenko's. He cited the following landscape scene from "The Fallen Woman", believing it similar to Shevchenko's style of verse: "Liutuie viter; zavyva / Po poliu dyka khutrovyna / I snih pukhovyi po dolyni / Za khvylei khvyliu zamita."[8]

The observation that Vynnychenko often fell in line with the ideals of impressionism, has been argued by a number of critics. While discussing Vynnychenko's novel, "Sun

Machine," V. Koriak expressed his dismay at its apparent "stagnant" compositional format. He felt the novel's natural settings had lost Vynnychenko's former impressionistic innovation, claiming they had been expended to their full usage, yet in his early prose:

> Impressionistic scenes (where the moon suffers together with the heroes, and stars as well [sic.] - are an old feature of Vynnychenko's - but these projections of heroes in nature have already been exhausted to their limit[9].

O. Doroshkevych also saw traits of impressionism in Vynnychenko's style. Like Koriak, he regarded them evident in depictions of natural settings. He made the following remarks about the artistic style of Vynnychenko's short stories:

> Fragmentary, energetic, richly metaphoric in his originality, though not always completed in true form, often 'unpolished,' unfinished - such is the artistic style of the writer, a style typically, impressionistic. The author gives this same impressionistic and highly artistic interpretation to nature, which astonishingly transforms itself, depending upon human feelings and emotions[10].

However, personification of nature (in varying degrees) was probably one of the most obvious characteristics apparent throughout Vynnychenko's early works. For him, the sun was simply not the sun unless it was given the ability to smile and frown. It may be said that instances of 'unpersonified' nature were unusually exceptional in his short stories. Mykola Zerov, in his volume, From Kulish to Vynny-

chenko, described the fashion in which Vynnychenko personified nature thus:

> While incorporating landscape into his stories, Vynnychenko always transfixed it with characteristic elements. ... When, for the most part, Vynnychenko's heroes were young and strong, then nature, 'breathed one and the same life' with them: dew smiled to them, the moon winked, the night wind whispered. ... The hero is peculiar with his powerful feeling of life, which animates for him, all inanimate nature, thereby personifying it[11].

In his introduction to Vynnychenko's "The Mob"[12] and "The Battle,"[13] the critic Ohii Tyshchenko examined the function of nature of the two stories in detail. It was his belief that the author's literary landscape was dually fundamental in story composition and theme. He felt the influence of nature was so strong that certain landscapes assisted Vynnychenko in establishing "ideological" ties with his readers[14]. Nature, as he saw, unified writer with reader.

Ihor Kachurovs'kyi was the sole critic to deal exclusively with the topic of nature in Vynnychenko's early short stories. In his article, "The Function of Landscape in Volodymyr Vynnychenko's Prose,"[15] he dealt with the problem of vocabulary when studying nature and noted an evident lack of proper terminology in Soviet Ukrainian. As a "master of realistic landscapes," Vynnychenko's literary world of nature was seen by Kachurovs'kyi to parallel, interfere with, observe, and reveal mankind's emotions.

Considering the rather lengthy list of criticism available on Vynnychenko, the stylistic function of nature re-

ceived only minor attention by the critics. In fact, apart from I. Kachurovs'kyi and O. Tyshchenko, the majority of critics produced little more than brief observations on Vynnychenko's employment of nature in his early prose.

3.2 ESTABLISHMENT OF MOOD

The type of nature used by Vynnychenko in his stories was relatively unfamiliar in Ukrainian literature at the beginning of this century. A number of Vynnychenko's forerunners[16] had (of course also) used nature in their works, but none, however, captured nature in quite the same manner. Yet Vynnychenko's literary realm of nature did not receive strictly foremost attention by the author. In fact, nature is rarely given precedent or obvious concern and of the fourty-four stories under study, six[17] do not include any significant aspect of nature. Apart from these six stories, nature nevertheless usually appears in the remaining thirty-eight only infrequently, but with purpose. Its appearance occasionally demonstrates a "power" to influence and merge with man's emotions. According to O. Paradys'kyi, "Vynnychenko paints nature with great expertise. It doesn't capture the author's main attention. The author speaks of it only to underline - certain human emotions, tribulations, senses."[18]

Vynnychenko appears to pursue a degree of animistic predilection in his works, establishing within them a "living," though never overpowering nature. Furthermore, nature

is not "thrown in" simply to spice-up passages (though on occasion, this "decorative" feature[19] of nature is employed). A. Shamrai seemed to have discovered an "unadorned," "believable" nature in Vynnychenko's prose, by identifying him as an, "enthusiast of 'unpretentious' nature."[20] Vynnychenko's works are neither dedicated entirely to forms of nature, nor burdened with page upon page of descriptive landscapes. Rather, nature is unobtrusively blended into the body of the text, alongside hero-characters[21] and flows smoothly in and out of scenes.

Most scholars of the day upheld the consensus that Vynnychenko delivered nature simply, yet masterfully in his stories. In his, "Literary Sketch" on Vynnychenko, L. Abr.-ch, writes that,

> In general, Vynnychenko's style is vivid and powerful, his characterization, descriptions, portraits of nature - are simple and at the same time highly artistic ... The author knows how to uncover that which is beautiful in nature and in man's inner soul. Even where another writer might not, Vynnychenko skillfully finds poetry of life[22].

Nature in Vynnychenko's short stories functioned within the framework of several literary devices. The first device to be examined in this chapter will be referred to as "mood."[23] Descriptive settings[24] often established and maintained a mood. The mood provides the reader with the predominating atmosphere or tone of a passage and occasionally of an entire story. Ohii Tyshchenko explains the recurrent phenomenon of "mood" in Vynnychenko's stories, em-

phasizing its unique stylistic role: "With the help of setting, the author first of all gives the reader the opportunity to orient himself in place and time and realize through it, the scene or action. Such a setting becomes a compound part of the subject and leads into the story as a separate component of it."[25]

One of Vynnychenko's preferred moods was that of suspense. In fact, some critics credited the writer's extensive popularity in part, to his unusual ability to carry excitement and suspense throughout his works. V. Korin' noted that Vynnychenko's story, "The Battle" was written with the capability, "to hold the attention of the reader from start to finish in extraordinary tension."[26] Natural settings frequently provided the build up of tension. The aforementioned story, "The Battle" is composed of six "Letters." Each letter develops an ever growing tension between the soldier - Kravchuk, and his regimental captain - Kliuchkyn. By "Letter V" the surmounting tension appeared ready for explosion in the setting of the "Sorcerer's Ravine." The oak trees, the wind and the ravine itself all presented elements of an almost hellish nightmare:

> When suddenly - the Sorcerer's Ravine appears. Something frightful, savage from it began to blow on us. Picture a deep hollow, some immense hellish pit, typhus and twisted, covered with immortal oaks. It peers at you darkly and mysteriously - threateningly, as if it wants to say something through that sad twirling wind, creaking oaks and incessant splashing of rain on branches ... a cloudy, black sky; a wild, violent wind somewhere from up on the mound flies toward us in the pit in unsteady coils, it twists and throws dry branches

> on you; an even, uniform rain seems to add to the gloom with its rushing noise; the screeching of the oaks is not hard to imagine as wailing of the dead[27].

The "Ravine" setting secured an eerie mood for impending tragedy, as it is in this ravine that Kravchuk murders Kliuchkyn. The existing tension between the two men only intensified under such a "violent" and "threatening" atmosphere. Ohii Tyshchenko realized the strong establishment of a suspenseful mood by the author which led to the murder: "Vynnychenko paints the murder place emotionally. A ravine is not just a simple ravine by the writer's standards, rather, its something unknown and mysterious; something that evokes a mystical- zoological terror in the reader."[28]

The narrator, (unnamed) "I," and Teren', of the story, "Teren'" found themselves in a very tense situation when approaching the so-called, "Crooked Ravine." Teren' felt sure they would be ambushed in the ravine and both men prepare for an attack. The picture of the ravine, the night forest, and moon mounted the mood of suspense to it's peak:

> Before us darkened Crooked Ravine. I knew that at night all ravines became deeper than they are in reality. But this one was like a bottomless abyss, rugged, black, humid. On both sides, the woods stood motionlessly and sullenly, illuminating the trunks of trees against the moon. The side of the road which was against the moon incited an anxious, - uneasy feeling with its dark, precipiced shadows. It seemed that someone in those black hollows was hiding and carefully watching us. The road windingly furthered its downward descent, grey, solitary, empty. On it, little bits of straw played against the moon in azure rays. From the ravine crept a coldness. (Vol. IX, p. 181).

Of all Vynnychenko's short stories, only, "Smoke" was composed in the form of a fairy-tale. Anatol' Yuryniak[29] believed the outline to this story comparable to the author's science-fiction novel, "Sun Machine". In "Smoke," the two sons of the "Cloud of Life," Forward (symbolizing "good") and Back (symbolizing "evil") were in eternal battle against each other for world dominance. At the near conclusion of the tale, Forward loses all hope in winning when announcement of the final outcome is suddenly delayed. The sensation that something was yet to happen, is highlighted by the actions of the sky, snow and wind. The repetition of the line which depicts an anxious sky appears separate from the text and fortifies the suspense of the moment: "The sky was cloudy and dark and the merry, powdery snowflakes flew about, the wind was playing with them ... The dark sky grew somewhat pale, the merry snowflakes became frightened, blew away, and the wind died down ... The sky turned pale and waited ... The sky turned pale and waited." (Vol. II, pp. 162-163).

Another mood evinced throughout Vynnychenko's stories is that of gloom and despair. The introductory setting to the story, "The Mob" detailed the miserable condition of servant-hireling quarters on an estate farm and the likewise dismal weather outside. The bleak, poverty-stricken atmosphere concluded with the following words: "It was quiet and sad. Rain beat against and swished about on the greenish window panes as if someone outside was sweeping a broom on

them; the wind whirred and somewhere far off a dog obscurely howled, wearisomely, monotonously." (Vol. II, p. 6)

Though the action in "Beauty and Strength" was set in the "quiet, dreamy" town of Sonhorod, by the fifth and final part, a somber, depressing mood had become established in a scene marking a cold, bitter, fall day. It was only after the following scene that the reader learns of the imprisonment of the two heroes of the story:

> It's sad in Sonhorod in the fall. Low-lying dark grey sky; not quite morning, not quite evening all day long; piercing cold wind; heaps of yellowed, wet leaves and rain, rain and rain. Below, windows cry, eaves cry, trees cry ... It's sad. And even more sad on a dark, long, cold evening. The wind,as if gone mad - moans, cries, increases its howling, calms down, slowly raps against locked windows, once more shrieks, cries fully satiated and pours and pours in a tiny rain. Frightfully empty, deserted, only the poplar, as though in reproach shake their black tops as if surprised anyone would creep out onto the street in such foul weather. (Vol. I, pp. 52-53).

The issue of rampant unemployment in Ukraine at the turn of the century was one Vynnychenko frequently dealt with in his stories. The topic was well documented, as the author himself spent some years with these masses of unemployed, who were commonly labelled, "wandering workers," because of their drifting from town to town in search of employment. The sad hopelessness of their situation was stressed in "Who's the Enemy?" as the poor "wandering workers" seemed doomed to remain in poverty forever. An early morning scene emphasises the importance of "order." The

sun's stylistic use in this instance is so forceful, that its personification (behavior) cannot help but act to reinforce the scene's dominant mood of orderly despondency. It diligently makes certain everything and everyone is in its proper place before rising. The "workers" are covered in uniform greyness and there seems no escape from their wretched existence and no hope for change:

> Morning. The sun approached stealthily, carefully glancing from behind the far-off forest with one eye and seemed to be checking to see if everything was in place.
>
> But everything was as yesterday. As before, down below, girded by the Dnipro, indolently lies the town on a wide meadow; as before, embracing it laughs the village with its white houses; as before, wide, spacious, open...
>
> As before and here in the public pasture above the town lie these grey, white, black masses of workers ...
>
> Cold. Grey grass, long shadows. Awkward clumps, strewn about the pasture, blanketed with white ragged coverings, reddish peasant jackets do not stir. From under the ragged coverings appear only feet, some with boots, others bare, cracked, red, with heels as black as a shoe's sole...
>
> The sun, sure that everything was in its place, slowly and calmly emerged from behind the forest. (Vol. II, p. 179).

Serenity and peacefulness also ranked highly among Vynnychenko's devised moods. The opening paragraph to "Beauty and Strength" presents the town "Sonhorod" (literally translated - "Dreamtown"). A lazy, slow-paced existence permeates all aspects of Sonhorod, from its very name to the description of its main street. Nature complements the apparent tranquility simply by being part of the town environment. The suggestion of a gentle rain, a nightingale's love

song, green groves, and a wind quietly playing with leaves all reinforce the developing mood of serenity which dominates the first part of the story. Repetition of the word "quiet" raises the feeling of monotony:

> It's ever-so quiet in Sonhorod. It's quiet here when a fine rain pours day and night, or when the snow squeaks under foot, it's quiet even when the nightingale inundates the orchards, woods, and green groves with its love song. But it's exceedingly quiet on a summer, working day. It's quiet on the streets with their wattled hedges, quiet on Main Street with its unchanged police, government and jailhouse buildings, quiet around the stores at the market, - quiet everywhere. Stepping onto Main Street which divides in three, and runs the course of town from one end to the other, you look to the right - quiet, empty and nobody about; glance to the left - a fence, a caragana bush and nobody about, glance anywhere - quiet, empty, only the wind quietly rustles and plays with the leaves. (Vol. I, p. 7).

When the main character of "Contrasts," Hlykeriia dreamily lounges while propped against a tree during a picnic outing, the soothing effects of a rose-colored sun seem to magically mesmerize both her and the reader:

> Such a fine, soft weariness spread throughout the body; in the chest rings a mellow, warm, good feeling; you neither want to move nor talk, - you only want to smile, happily, joyfully ... The sun is already setting somewhere beyond the trees and the inclined rays of its rose-colored glow don't hit or pierce the eyes, but so peacefully paint the leaves, figures, carriages, unharnessed horses, coachmen, tea-urn,with its dark blue smoke, pink, white, dark clothing of the young women and gentlemen; all these shades mix with the rose color and embellish one's eyes. (Vol. I, pp. 154-155).

A sense of optimism and hope not unfrequently manifested itself in Vynnychenko's early works. Perhaps this was due in part to Vynnychenko's youthful outlook on life[30]. For even though the author's themes commonly dealt with the lives of the unfortunate and miserable, usually at least some degree of optimism was to be found. In his study on Vynnychenko's stories, O. Hrushevs'kyi[31] discussed their obvious tendency towards optimistic endings. A. Shamrai[32] believed that despite Vynnychenko's observations of life's perils and strains, his stories held a special attraction in their fresh, joyous tone of optimism.

This mood of optimism was often created by means of nature. Still from the story, "Contrasts," a group of picnickers encounters a band of "Poltavtsi" (laborers in search of work) in a country field while returning to the city. The "Poltavtsi" are depicted as hungry, filthy, almost animalistic creatures. Their pitiful condition shocks the picnickers and soon has them handing leftover food to the "Poltavtsi." After all the food is dispersed, the picnickers depart, only to be faced with a vicious summer rain storm. It ends as suddenly as it began. However, with its end, a new, cleaner environment emerges, restful and at ease; hinting hope for a stronger, brighter tomorrow:

> The sky seemed to widen, rise up further and laugh with its display of stars. The horses sprint with pleasure, ringing their harnesses and hooves, from up front gay laughter and the clamor of the carriages are heard. The swift riding pace invokes a scarcely noticeable wind. Everything relaxes after the fierce storm. As if a weary giant, the

> steppe breathes evenly and calmly and exhales limitless strength. (Vol. I, p. 184).

Vynnychenko's acute regard for the Ukrainian steppe is witnessed time and again in his early works. For him, the steppe promised an intangible aura of enthusiasm and hope. It was a place in which man could always dream. In "The Vagabond," Vynnychenko offers sharp contrast to an urban environment when the protagonist of the story decides to leave the, "sweaty, asphalt" city and wander the steppe. His disposition is high as the steppe offers him its bewitching expanses:

> Beyond the Dnipro lies the steppe, wrapped in a violet muslin of remoteness. And before me lies the boundlessly alluring steppe, flat, hot, free ... And in front, the steppe continues with more steppe, blowing heat and life, dear, precious. The steppe and the far-far horizon, so secret, so restless, so full of incomprehensible but sweet pain and melancholy, as if beyond it lies not just any district town, but an unknown, lost country of joy and peace. (Vol. IX, pp.6-7).

The dynamic energy of spring was captured by Vynnychenko in his work, "Moment." Bequeathed with the gift of life, spring allowed the narrator of "Moment" to lead the reader into a mood of hope at the very onset of the story. The unfolding of an exciting, refreshing adventure appeared imminent:

> Listen. It was in spring. You do still remember what spring is, don't you? Remember the sky, blue, deep and far! Remember, when you'd lie on the grass somewhere, throw your arms behind your head and gaze into this sky, this spring sky? Ah!...Well, in a word, it was in spring. Around

> me the field was in love, whispering, kissing ... With whom?
>
> Well, with the sky, the wind, the sun. It smelt of growth, birth, good fortune in advancement and life, everything pure ... In a word, I tell you, it was in spring. (Vol. III, p.85).

One final mood which warrants acknowledgment is that of procrastination. As if testing the endurance of human stamina, Vynnychenko created a mood of "waiting" and impatience in, as suggested by the title of the story, "Waiting." Each new section of the story up until the end of the "waiting" episode begins with an account of the position of the sun. This constant referral stresses the progression of time and maintains the omnipresence of a tediously long delay. A reception group of men await on a country roadside for the arrival of a certain bishop to their district: "Late in the morning, when the sun will rise over the edge of the hayfield, the bishop is supposed to leave Mali Vyshen'ky." (Vol. V, p. 135).

A slow moving, monotonous mood is maintained through the four succeeding parts to the story. Each one is introduced with special regard to the sun's altering positions. Shadows as well, remind the characters and reader of the passage of time:

> The sun slowly approached stealthily over the edge of the hayfield. Apparently it was a difficult job for him - it turned red, heated up, blazing its warmth and light on all sides. (Vol. V, p. 136).
>
> The sun had already pulled across the edge of the hayfield some time ago. The shade under the willow trees where Hliuzins'kyi's carriage stands shortens; Hliuzins'kyi begins to yawn and look at his watch. (Vol. V, p. 139).

> The sun already stands directly above. Shadows are short and black, like ink spots. Heated air wavers with unsteadiness over the steppe and the far off Wide-Mound with Androsiuk's dark figure on it, flows and totters about. The grain fields stiffened; don't stir. (Vol. V, p. 142).
>
> Shadows become even longer and are already lying down on the other side. In the place where the carriage stood with the gentlemen, there was no shade and the sun glistened on the wads of hay and cigarette butts. (Vol. V, p. 144).

Thus, natural settings often provided a mood to both character and reader of Vynnychenko's early prose. The list of moods and their degree of intensities fluctuated from story to story and on occasion, became, as in "Waiting," an integral part of structural composition.

3.3 MAN AND NATURE

The concept of man and nature as equal counterparts was presented by Vynnychenko in his early works. The author frequently chose to set his "human" characters and objects of nature on the same level.

The desire to unite with nature and become as "one" evinced a significant role in the stories under study. Pavlo Khrystiuk, in his comparative essay, "V. Vynnychenko and F. Nietzsche," expressed the view that in Vynnychenko's short stories, there was an unequivocal, "longing to find the way to the primordial union with nature, to become free in one's feelings and actions, as free as nature itself in its creativity."[33] While man strove towards unification with nature, he became an inseparable part of it at times. Ihor

Kachurovs'kyi wrote that the author demonstrated a "pantheistic" perspective in his short stories, where, "occasionally, nature and man's senses form an intertwinement which cannot be torn apart."[34]

When man and nature attain and share a common platform, the two become analogous manifestations. Through this aspect of animism, genuine communication appeared possible between man and the forms of nature. I. Svientsitskyi, in his study on Vynnychenko[35] noted this peculiar sort of discourse, citing an example from "Beauty Slave." Svientsitskyi believed the protagonist, Vasyl', was able to communicate with the nature around him through his flute music. Of course, in order to accomplish this task, Vasyl' discovered it easier to communicate with nature while being surrounded by it. For him, this place was to be the open steppe:

> Vasyl' made his way far-far into the field, so far that the multicolored flames from the railway and the greyish haze over the town was hardly noticeable. The night graciously welcomed him in her wide embrace and smiled affectionately with her stars. He set himself down somewhere on a hill and drew out from under his jacket some kind of rod, which he carefully wiped with his sleeve for a long time. Afterwards, he placed it to his mouth, sighed, and with a hum from the rod into the melancholic, soft night flowed even softer, more melancholic sounds. What was he playing, this melancholic son of the steppe and toil? Did he really know? Did the night wind really know, son of the sky and steppe? One of them played because it was necessary, while the other joyfully seized the meaning of these sounds, played with them and flowed toward the sadly downturned rye ... And the rye listened sorrowfully to those sounds, shook its ears and softly whispered with the wind, the sounds and Vasyl'. (Vol. II, p. 231).

Vasyl', who is an orphan, was greeted by the night as if by his mother. His strong link to nature continues, as he is labelled "son of the steppe." Through his music created by the flute, he "speaks" with that which is closest to him - namely, nature. In return, nature (the rye in the fields) responds, by "whispering" to him.

Moments when man actually speaks to nature are not at all that unusual. The saboteur from, "The Purchase" felt that a female collaborator, Ira, did not believe he would go through with his mission. Sleeping outside, he revealed his suspicions to the moon and night. The "dragon" here, symbolizes the saboteur's conception of social injustice:

> Do you hear, dear, fine moon, she doesn't believe me. She doesn't believe that I can kill the dragon, my grey, old dragon ... Dear night, dear, fine night, ringing in sadness, Ira doesn't believe that I can take and with my own hands throw my old dragon in the flames ... But you believe me, don't you, dear night? (Vol. III, p. 174).

The narrator of "Teren'" observes some of the habits of the town poet who bears his name in the title of the story. He finds that the poet is able to communicate with whatever is around him, especially with phenomena of nature. His is a special, respectful relationship with animals, the sun, the wind. Being somewhat isolated from the rest of the town, there were times Teren' spent days by himself. It was thought he passed those occasions in silence. However, the narrator noted that, "In fact, he wasn't at all silent, but always spoke, - only not with people, but with everything

that was around him: horses, chickens, sparrows, the sun, wind." (Vol. IX, p. 189).

Further in "Teren'," the narrator comments on the poet's behaviour in the outdoor environment, where his intimately close relationship with nature is most perceivable. A bird on a tree branch earns the poet's full attention, who speaks to it as if having human charcteristics. For him, there seemed to be no difference between man and nature:

> One had to go with him [Teren'] into a field or grove! Oh, Teren' had so many friends here that he simply had no time for conversation with people. Every minute he would stop, wink at something, listen and smile in satisfaction. You could be talking to him about one thing or another, when suddenly he swings his head up toward a tree and asks in a friendly manner: - Sewing, are you? Hah? - Who's sewing? - Well, the seamstress ... Look how she's working on her machine ...
>
> And in reality, after listening, I hear that someone is delicately and merrily working on their sewing machine. A small grey bird. That's what she's called by people, but Teren' doesn't know that; according to him - she's a 'seamstress.' (Vol. IX, p. 190).

Invariably, man appeared to look toward nature for guidance, so not surprisingly, many of his questions aimed at nature asked for directions. In "Impresario Harkun-Zadunais'kyi," the hero could not locate a theater in an unfamiliar town, even after requesting help from passersby, so eventually he asks the wind:

> Convinced that a theater must exist, I entered the yard, found the gate in the orchard, as had been told and followed a path which hid behind some lilac bushes. Having passed by the lilacs, I crossed an empty lot with a wooden shed on it,

> made my way through yet some more bushes and ... stopped at the end of the orchard. - Well, so all in all, where is the theater? - I asked the wind. (Vol. I, p. 207).

Though man seemed more apt to 'talk' to nature, the converse also held true. Three young men, in between jobs, decided to take some time off to relax on the shores of the Dnipro in, "Kuz' and Hrytsun'." The world appeared at peace under a warm, sun-filled sky. One of the young men (and narrator of the story) notices that the waves of the Dnipro and the clouds above seem to talk to his companion, Hrytsun': "So that's how we lounged about on the shore of the Dnipro. Apparently the waves and clouds were saying something interesting to Hrytsun' because he always smiled pensively and winked at them with his blue eyes and long eyelashes." (Vol. IV, p. 7).

A problem arose with this form of communication, however, as man was not always capable of comprehending that which nature was telling him. In a scene from "Kuz' and Hrytsun'," though listening to Kuz' speak, the narrator does not pay any attention to him, as he strives to understand what it is the stars are trying to communicate to him: "But I didn't hear. I was preoccupied with the stars, - every evening they would say something to me and twinkle cleverly. Only, in no way could I decipher what it was they were twinkling to me about!" (Vol. IV, p. 15).

Often, when man's personal life became riddled with anguish and distress, he yearned to be close to, or even as

nature. Nature seemed a retreat from man's miseries. In his perpetual search for happiness, the narrator of "Triviality" cannot understand why he felt unsatisfied with life and foundered into a state of depression. His wish is to simply escape from "it all" and become a rock.

> I calmed myself down, convinced that this is after all life, that it's really very nice; I was, after all, courageous, proud, always ahead of others, always the first to propose various 'debaucheries,' but always deep-deep within me there sat an irritating, irresolute desire: 'oh, to throw everything aside, escape somewhere, somewhere far, where it's possible to lie unnoticed and mindless, like a dark, heavy rock.' (Vol. IV, p. 62).

At the conclusion of "Triviality," the narrator cannot seem to bear living any longer and thinks about how he would like to die. His contemplations reveal his total separation from mankind and at the same time a harmonious unison with nature. He wants to symbolically die together with the sun when it sets and feels the need to ask the sun for forgiveness before his death, while desiring nothing from man.

> I want to die in the evening, when the sun sets and the sadness of the heavens quietly falls on the earth. Let the sun forgive me for my existence on earth. Let the sadness forgive me, I bequeath it a quiet, farewell kiss.
>
> But I do not ask forgiveness from people, nor will I begin to forgive them. That's the way it must be. (Vol. IV, p. 111).

A similar situation where man prefers to be close to nature at death arises in, "A Small Line." The hero of the story was being detained by authorities for transporting il-

legal books when an escape plan suddenly comes to light. The hero-prisoner comes to the conclusion that he would rather attempt an escape and risk death in the open "clean" field than end up an inmate of the "Yellow Home" - a sanatorium for the insane. Man's desire to be within a pure, affectionate natural environment at death seems important to Vynnychenko, as the hero of the story states: "Let the border patrol kill me, but better death in a clean field, under loving stars, in strain and the chance of a struggle than death in the 'Yellow Home.'" (Vol. V, p. 129).

A young artist, Vasyl', from "History of Yakym's Building" developed a close connection with nature even though living in the city. The artist's atelier-home was located on the top of a building overlooking the Dnipro river. The so-called "atelier" was actually only an attic, reachable solely by ladder. A hole in the roof was cut out and soon Vasyl' realizes how close he is to the pure delights of nature. He especially enjoys his unique proximity to the open skies above him, sensing a special attachment to all it had to offer.

> Instead of a bed, I had a hammock tied to the joists above. This was adequate enough for me. Not just adequate, but far better than a bed. The hammock hung directly under the hole. Evenings, I could always be alone with the sky, dark and secretive. There was always a wind, an April spring wind which would bring all the fragrances from the Dnipro to me, the ones generated along its long meadows. (Vol. V. p. 6).

Soon the artist began to recognize familiar stars as they appeared to him through the hole in the roof. Further time spent under the hole, allowed Vasyl' to identify the stars. He formed a curious bond with them and labelled one in particular 'his' favorite: "I was lying down. Above my head was my favorite star, azure, spry, crafty. It was doing something in that far off boundless space; for some reason it was stirring about." (Vol. V, p. 14).

Occasionally man and nature become so close to one another they actually appear to merge together, forming the final link in unification. Nature, when juxtaposed with man complements man's role, moulding a symmetrical interrelationship.

From the story "Zina," there emerged what has probably become the most cited nature scene[36] of all Vynnychenko's early prose, and as a matter of course has become in Ukrainian literature a "classic folkloric portrait"[37] of the Ukrainian steppe. Ihor Kachurovs'kyi states that nature in this instance is the key, "that uncovers the character-protagonist, [and] explains why he acts the way he does, and not otherwise."[38] He further suggests that from the account of the steppe, one may safely deduce the character make-up of the protagonist himself. In other words, Kachurovs'kyi implies that description of the steppe is also a description of the protagonist, in fact portrayed as one abstraction.

Consequently, the "Zina" scene does more than simply display the natural environs of the steppe. It creates a harmonious liaison between man and nature where the two seem to prevail as one. The protagonist of "Zina" explains his conception of the steppe, believing his very blood and soul were brought into being on it:

> Just imagine: I was born on the steppe. Do you understand, I mean really understand what 'on the steppe' means? Well, above all, there's no haste there. People there, for example, travel by oxen. They yoke a few oxen to a wide, massive wagon, put their faith in God and head out. The oxen tread along, the earth travels around the sun, planets fulfill their destinies and man lies down on his wagon and moves on...
>
> And all around are the warm steppe and tumuluses, always the steppe and tumuluses. And over the tumuluses, hawks fly above in circles; occasionally storks descend into a small ravine as if into a wire, softly carefully, unhurriedly. There, haste does not exist. There, everyone knows that no matter how fast one hurries, the sky, and the steppe and the tumuluses will always remain...
>
> And so, I grew up on those steppes, with those oxen, hawks [and] dreamy tumuluses. Evenings, I would listen to the cranes that sang by the wells in the ravines, and in the daytime the vastness of the steppes blew in the melancholy of the limitless space. My blood and my soul were formed on those warm steppes. (Vol. III, pp. 234-235).

The French hero of "The Secret" expresses his belief that both man and nature share a synonymous existence. However, he states, man has become preoccupied with the external, superficial facets of life, thereby losing grasp of reality and riddling his existence with clouds of "delusion." In his opinion, though wrongly assumed to be different, man

in fact shares the same mysteries of life and death as a tree, which becomes ultimately symbolic of man's essence. The hero analogously makes use of the terms, "man" and "tree," declaring the "secret" of man's being is the same as a tree's:

> As long as the root survives there'll be leaves. When the root dies, so will the leaves. But people think it's the leaves that are the most important ... our thoughts, our love for our fellow man, our arrogant, noble impulses, our sacred temples - are only leaves. Do you understand: only leaves, branches and twigs. Cut off all the leaves, cut off all the branches, leave man as a naked stump, but let him have a living, simple, course, black root under the earth and the tree will continue to live and once again sprout branches and leaves. (Vol. IV, p. 167).

Whether intentionally or not, Vynnchenko's "unification" of man and nature sometimes resulted in somewhat comical scenes. In the story, "Impresario Harkun-Zadunais'kyi," the hero found it absurd that the open area within an orchard could possibly be a 'theater.' Yet once established in his mind that the orchard was indeed to be a theater, he behaved accordingly. Suddenly an old shack became a "stage," in front of it a trough turned into an "orchestra pit," an open area metamorphosed into the theater "parterre." It seemed quite 'natural' that the audience be ultimately composed of sparrows: "Sparrows were crooning on the cherry trees that spried in from the orchard over the fence onto the 'parterre.' From time to time they inquisitively flew down to the 'seats' and hopping about, looked at me askew." (Vol. I, p. 210).

While the hero from "Impresario Harkun-Zadunais'kyi" awaited the start of a play, he decided to relax awhile on a bench under some lilac bushes at the far end of the 'theater.' From here, he listened to the theater troupe orchestra playing. When the music stopped, the hero did not immediately realize what had happened - as a cricket and nightingale seemed to have "taken over" the orchestra music: "Underneath, a cricket chirped and in the bushes a nightingale warbled cautiously, quietly. It was somehow peaceful and restful, as if I had just pulled a painful tooth, - Oh, the music stopped! - I surmised." (Vol. I, p. 222).

A contrabandist and a mysterious female companion attempt to cross the borderline together in, "Moment." Although the two are strangers, they develop a peculiar attraction to one another along their journey. When the contrabandist asks for the woman's name, she refuses to tell him and states she does not want to know his name as well. Somehow though, the contrabandist feels he knew this woman and imagines they both knew each other once, when she was a "birch tree," and he the "wind." Together, they undergo folkloric metamorphosis in the following passage and thus, man and nature appear as if indistinguishable entities: "Decisively, I knew her, - we lived together somewhere. Perhaps she was a happy birch tree once, and I, the wind? She shook her leaves when I sang to her on a quiet evening the song of the wind? Who could say that it wasn't so?" (Vol. III, p. 95).

In, "The Purchase," the protagonist encounters three drifting vagabonds and decides to travel with them. The vagabonds demonstrated a crude and primitive behaviour which inwardly intrigued the newly-found member of this group. Before setting down for the evening the protagonist couldn't help thinking his three travelling companions seemed in some way unreal, almost animal-like. Apparently, if they were to all suddenly turn into animals before his eyes, he would have accepted such a bizarre possibility: "In general, all three of them appeared to me as if some sort of contrived-fictitious beings. I believe I wouldn't be terribly surprised if they were to suddenly change into animals and begin dancing in front of me, right here in the silver-colored steppe." (Vol. III, p. 172).

Vynnychenko's bond of union between man and nature often placed nature in the position of man's consoling friend and ally. The protagonist's secret assignment in "The Purchase" was to execute an act of arson. Having completed his deed, he noted that the moon had been keeping a careful watch over him the entire time, as if working as a co-conspirator: "The moon stood directly above my head, pale and frightened, - it had been at my heels the whole time." (Vol. III, p. 184).

Alexander Petrovych from "Triviality" is a confused young man who desperately searches for happiness and a meaning to life. In his staunch pursuit of these goals, his aspirations and emotions rise and fall. Long periods of de-

pression seem, however, to dominate, as he fails to make progress. At one point, though, Alexander experiences a sense of union with nature and finally believes that he has found a purpose to life and understands happiness.

His "new" purpose in life consisted of working for an underground organization, but happiness was achieved only by his acceptance of nature and becoming a part of it. He felt that once man appreciated and understood nature, he would likewise understand human emotions, thus making happiness close at hand. Alexander's spirits are expectantly elevated as he explained his revelations:

> Sometimes I felt like crying, sometimes like leaping and rejoicing from everything. It was as if I was inundated with these oblique, yellow [sun?] rays and only now understood what it means 'to be mixed together with nature.' I began to understand the sky, the play of shadows, the change of hues; I began to understand anger, love, happiness. (Vol. IV, p. 80).

With man's physical death comes a final amalgamation between him and nature. A young man wrongly accused of arson in "The Student" shoots himself to prove his innocence. A crowd of dismayed onlookers draws closer, as they watch the earth reclaim his blood: "The people turned to stone. After having regained their senses, they threw themselves toward the man in horror; cowered down to him, with their eyes drank his blood, which was mixing with the water and dirt of the earth." (Vol. IV, p. 119).

For the most part, critics viewed Vynnychenko's usage of nature rather conservatively. Most agreed that personification of objects of the natural world was evident in his works, while O. Doroshkevych and V. Koriak felt that they were, in addition, of an impressionistic quality. However, with the exception of the studies by O. Tyshchenko and I. Kachurovs'kyi, commentaries tended to be of minor significance within reviews dealing primarily with topics other than nature.

To be sure, however, the first decade of Volodymyr Vynnychenko's prose career proved him to be a master in the exposition of a unique "nature." Essentially, he developed unornamented forms of nature while enhancing them through animism. His six volumes of short stories further revealed a close relationship between man and nature.

Nature played a prominent role as a stylistic device in Vynnychenko's early works. The creation of a mood by nature elicited a considerable deal of interest by the author. Both character and reader were equally susceptible to being absorbed or influenced into a prevailing mood. The most common moods evinced include - suspense, despair, tranquility, and hope. The mood of procrastination, though not as prevalent, was presented as it appeared in one story to illustrate the importance and continuity of this stylistic device.

Much of Vynnychenko's manifestations of nature revealed mankind's inner desire to unite and live in harmony with it.

In his attempt to understand and link with nature, man professed a need to be close to nature, to physically communicate with it, and to form a union between himself and nature, - the final union being at his death, when he is recycled into renewed life, thereby demonstrating the eternity of mankind. Nature, on the other hand, tried to assist man in his efforts by communicating to him on occasion, however it was not always understood.

Though Vynnychenko's stories were usually aimed at themes of social concern, closer inspection of them expose the author's genuine "partisanship" with nature and his intricate implementation of it as a stylistic device.

NOTES

[1] For a discussion of various 'social' themes found in Vynnychenko's works, refer to: Pavlo Khrystiuk, Pys'mennyts'ka tvorchist' V. Vynnychenka (Kharkiv: RUKH, 1929), pp. 7-196.

[2] Volodymyr Vynnychenko's first collection of works was published in Kiev-Viden' by "Dzvin" in 1919. From this collection, six volumes consist of his early prose and are used in this study: V. Vynnychenko, Tvory, I (Kiev: Dzvin, 1919), 259 pp. V. Vynnychenko, Tvory, II (Kiev-Viden': Dzvin, 1919), 291 pp. V. Vynnychenko, Tvory, III (Kiev-Viden': Dzvin, 1919), 251 pp. V. Vynnychenko, Tvory, IV (Kiev-Viden': Dzvin, 1919), 216 pp. V. Vynnychenko, Tvory, V (Kiev-Viden': Dzvin, 1919), 210 pp. V. Vynnychenko, Tvory, IX (Kiev-Viden': Dzvin, 1919), 246 pp.

[3] Semen Pohorilyj, Neopublikovani Romany Volodymyra Vynnychenka (New York: Ukrainian Academy of Arts and Sciences in the U.S., Inc., 1981), p. 134.

[4] Maria Harasevych, "Dzhon Stainbek (Literaturnyi portret)," Slovo Almanac 3 (New York: Ukrainian Writers' Association in Exile, 1968), pp. 408-420.

[5] Ibid, p. 411.

[6] Hryhorii Kostiuk, "Slovotvorets iz 'Skhidn'noi vezhi' Dzhon Stainbek," Suchasnist', 5 (1969), 22.

[7] O. Hrushevs'kyi, "Ukrains'ke pys'menstvo v 1909r.," Literaturno-naukovyi vistnyk, 49 (1910), 88.

[8] Mykhailo Markovs'kyi, "Pershi literaturni kroky V. Vynnychenka," Ukraina (May-June 1929), 81.

[9] V. Koriak, "Volodymyr Vynnychenko," Narys Istorii ukrains'koi literatury (n.p., Derzhavne Vydavnytstvo Ukrainy, 1929), p. 567.

[10] O. Doroshkevych, "Volodymyr Vynnychenko," Pidruchnyk istorii ukrains'koi literatury (Kiev: Knyhospilka, 1930), p. 234.

[11] Mykola Zerov, "'Soniachna mashyna' yak literaturnyi tvir," in his Vid Kulisha do Vynnychenka (Kiev: Kultura, 1929), p. 187.

[12] Ohii Tyshchenko, intro., Holota, by V. Vynnychenko (Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1930), pp. 3-21.

[13] Ohii Tyshchenko, intro., Borot'ba, by V. Vynnychenko

(Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1931), pp. 5-16.

[14] Tyshchenko, intro., Holota, p. 20.

[15] Ihor Kachurovs'kyi, "Funktsiia kraievydu v prozi Volodymyra Vynnychenka," Slovo Almanac 9 (Toronto: Kiev Printers Ltd., 1981), pp. 180-187.

[16] Mikhailo Kotsiubyns'kyi and Lesia Ukrainka were, for example, two Ukrainian authors who also incorporated the theme of nature into their works.

[17] Six stories from V. Vynnychenko's 1919 collection of works do not include any significant function of nature. These stories are as follows: 1. "Engagement," Vol. I. 2. "'Temperate' and 'Candid'," Vol. II. 3. "Bondwoman of Truth," Vol. III. 4. "Mysterious Event," Vol. IV. 5. "Strange Episode," Vol. IV. 6. "Delight," Vol. IX.

[18] Oleksa Paradys'kyi, Volodymyr Vynnychenko (Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1930), p. 47.

[19] For a discussion on nature, as a "decorative" function in V. Vynnychenko's early prose, see, Kachurovs'kyi, p. 183.

[20] Ahapii Shamrai, "Volodymyr Vynnychenko," in his Ukrains'ka Literatura (Kharkiv: RUKH, 1928), p. 136.

[21] O. Hrushevs'kyi, "Ostannia knyzhka Vol. Vynnychenka," Literaturno-naukovyi vistnyk, 49 (1910), 298.

[22] L. Abr.-ch, "V. Vynnychenko. Lyteraturnyi eskyz," Ukraynskaia zhyzn', 11 (1913), 57-58.

[23] Rene Wellek and Austin Warren, Theory of Literature (London: Cox and Wyman Ltd., 1973), p. 221.

[24] "Setting": The time and place (surrounding, environment) in which the action of a story occurs. See for example, Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms (New York: Farrar, Straus and Giroux, 1969), p. 192.

[25] Tyshchenko, intro., Holota, pp. 18-19.

[26] V. Korin', "Borot'ba," Knyhar, 6 (1918), 323.

[27] Vynnychenko, Tvory, III, pp. 74,76. Hereon, the volume and page number from V. Vynnychenko's 1919 collection of works (Volumes 1-5 and 9, as previously cited in this chapter) will be given directly in the text. All quotations have been translated from the Ukrainian by

the author of this thesis.

[28] Tyshchenko, intro., Borot'ba, p. 14.

[29] Anatol' Yuryniak, "'Soniachna Mashyna' Vol. Vynnychenka," in his Krytychnym perom (Los Angeles: n.p., 1974), pp. 96-102.

[30] Most of Vynnychenko's 1919 collection of short stories was written before he was into his 30's. For a list of dates showing when most of his stories were written, see: Khrystiuk, p. 28.

[31] O. Hrushevs'kyi, "Z ostannikh opovidan' V. Vynnychenka," Literaturno-naukovyi vistnyk, 2-3 (1918), 246-247.

[32] A. Shamrai, p. 134.

[33] Pavlo Khrystiuk, "V. Vynnychenko i F. Nitshe," Ukrains'ka khata, 4-5 (1913), 297.

[34] Kachurovs'kyi, p. 181.

[35] Ilarion Svientsitskyi, Vynnychenko: sproba literaturnoi kharakterystyky (L'viv: Dilo, 1920), p. 12.

[36] Of the many critics that make reference to the steppe scene in Vynnychenko's story, "Zina," see for example: Khrystiuk, Pys'mennyts'ka tvorchist' V. Vynnychenka, pp. 29-30. L. Abr-ch, p. 57. Serhii Yefremov, "V. Vynnychenko," Istoriia Ukrains'koho Pys'menstva, II (Kiev-Liaiptsig: Ukrains'ka Nakladnia, 1919), pp. 292-293.

[37] Hryhorii Kostiuk, "Volodymyr Vynnychenko - Maliar," Volodymyr Vynnychenko ta ioho doba (New York: Ukrainian Academy of Arts and Sciences in the U.S., Inc., 1980), p. 176.

[38] Kachurovs'kyi, pp. 182-183.

Chapter IV

PATHETIC FALLACY

With the appearance of his early short stories, Volodymyr Vynnychenko upset existing ethnographic traditionalism which dominated the Ukrainian literary scene of his day. Although it may be argued that he did, in fact share certain stylistic traits with his forerunners and contemporaries, essentially his style proved him to be a highly individualistic writer.

Pathetic fallacy plays a significant role in the formation of Vynnychenko's stylistic originality. This chapter aims to reveal the use of this stylistic device following Winston R. Hewitt's classification[1] which divides pathetic fallacy into five distinct principal varieties. Therefore, after a brief introduction to the term "pathetic fallacy," this chapter will deal with each of the five varieties separately. They are termed accordingly as, "sympathetic and empathetic," "apathetic," "prophetic," "malevolent" and finally "benevolent."

The focus will again be on the same published collection of short stories as in the preceding chapter.

Pathetic fallacy, a phrase originated by John Ruskin in Modern Painters[2] (1892) is a device which describes the attribution of human characteristics to nature and inanimate

objects. According to most scholars, such an attribution does not usually realize full personification[3].

Ruskin characterizes the pathetic fallacy by contrasting man's "ordinary" and "proper" perception of nature's things with,"... the extraordinary, or false appearances, when we are under the influence of emotion, or contemplative fancy; false appearances, I say, as being entirely unconnected with any real power or character in the object, and only imputed to it by us."[4] His characterization is substantiated with a number of illustrations. Quoting two lines of verse from Oliver Wendell Holmes: "The spendthrift crocus, bursting through the mold / Naked and shivering, with his cup of gold." Ruskin then notes that, "[t]he crocus is not a spendthrift, but a hardy plant; its yellow is not gold, but saffron." Similarly, a phrase from Kingsley's "Alton Lock," "The cruel, crawling foam" propels him to state that, "[t]he foam is not cruel, neither does it crawl."[5]

Nature, in Vynnychenko's early prose appears to follow the tenets of pathetic fallacy. Its endowment of human characteristics is self-evident even from an initial reading of the author's works under study. However, at the same time, nature develops distinct variations of pathetic fallacy. The "sympathetic and empathetic" variation will be the first to be examined in this thesis.

4.1 SYMPATHETIC AND EMPATHETIC FALLACY

Volodymyr Vynnychenko's opulent manipulation of pathetic fallacy achieved various innovative results. The use of this stylistic device in Vynnychenko's early prose enhanced his characters' individuality or state of being. Moreover, nature reflected their feelings, echoed their emotions and augmented their desires. On these occasions, nature appeared to "sympathize" and even "empathize" with them and mankind.

The critic, Ohii Tyshchenko realized the significance of this aspect of pathetic fallacy while examining Vynnychenko's story, "The Mob." He believed instances of sympathetic landscape found in the story wholly "reinforced" the emotions of characters, stating: "Such landscape enhances an image, usually the image of a hero, and shares an identical emotional perspective with him."[6] In his opinion, the end result of this stylistic achievement proved powerful enough "...to attune the reader into unison with the hero, moving him psychologically."[7]

The employment of sympathetic and empathetic fallacy evinced itself predominantly throughout Vynnychenko's early short stories. In fact, of all the pathetic "fallacies" to be studied in this chapter (apathetic, prophetic...), sympathetic and empathetic reigns as the most obvious. Ihor Kachurovs'kyi's opening remarks in his study of the function of nature in Vynnychenko's stories, deals precisely with "parallelisms" between nature and man's emotions. It was

his contention that "... nature and surroundings in general may establish a direct parallel to the emotions and thoughts of man and his psychological condition."[8] Furthermore, he describes the "mirroring" technique used to create the connection between man and nature - "Just as man's thoughts may mirror grief, shed onto nature, so may nature occasionally become an impression of human distress."[9] To support his claims, Kachurovs'kyi presents the analogy between an insane prisoner and a poplar tree from Vynnychenko's story, "Honor": "'And the poplars, white and harmless, stood close to each other, swayed sadly, shook their leaves in lament and fearfully poked their tops into the cell...'"[10]

This section dealing with sympathetic fallacy will examine: man's despair as it is reflected through means of nature; man's joy; instances of juxtaposed emotions of despair and joy; other emotions, such as love and fear; and instances delineating the continuity of this stylistic device.

Firstly, and most frequently, nature was empowered through Vynnychenko to mirror man's voice of misery and despair. The Dnipro river, for example, accurately reflected the sorrowful condition of destitute transients and laborers congregating along its shore in the story, "On the Wharf." O. Paradys'kyi observed this phenomenon in his study on Vynnychenko and cited[11] the attention given to the Dnipro at the conclusion of "On the Wharf": "Lost in thought, the Dnipro apprehensively splashes the shore with its waves,

seeming to know the fate of these waiting people - which makes it sadly grow murky."[12]

Vasyl', the young man from "Beauty Slave," felt most comfortable away from crowds and people. A poor orphan, he is reminded of his poverty and misfortune by his companion Katria one evening, while playing his flute in an open field. The stars, wind and rye in the field all reflect his and Katria's lamentable existence: "The flute wept and mourned over their fate, the stars were blinking, as if tears stood in their eyes and the wind sighed with the rye." (Vol. II, p. 241).

The plight of "love at first sight" strikes the protagonist of "History of Yakym's Building" in full force. While taking his daily stroll, he becomes mesmerized by the radiant beauty of a totally strange woman, who appears to him on an apartment balcony. In true romantic determination, the protagonist decides to greet this woman one evening, but after passing by the balcony three times without uttering as much as a word, he finally gives up his embarrassing attempt and retreats home. Feeling somewhat depressed and heavy-hearted, he lies down on his hammock while the Dnipro mirrors his depression: "At home, on the hammock I felt shameful and sad. Somehow the moon was able to rise yet, and below, the Dnipro twinkled so stealthily, so sadly." (Vol. V, p. 13).

Mykola Petrovych narrates an incident of his past to fellow prisoners in "The Chain." His incident retells a

story of unsuccessful attempts at trying to change the ways of a beautiful prostitute named Yelena. Petrovych urges her to abandon her dissolute lifestyle and discover something worthwhile to do with her life. However, all his arguments are in vain, as she flatly refuses to change. As if realizing the hopelessness and failure of Petrovych's conversation with Yelena on the topic, the sun and sky demonstrate disappointment and embarrassment: "The irritated, red sun, not wanting to listen to us any longer, set behind the dark tract of woods, so only the distant sky, as if ashamed, blazed and reddened over the city." (Vol. IV, p. 211). A flock of crows also seems to know the efforts of the narrator have come to naught as it is silenced, much like the narrator himself: "The crows, apparently weary of listening to us, became silent and projected themselves among the branches in black clumps." (Vol. IV, p. 211).

A fiery, yet dismal landscape mirrors death at an execution site for lieutenant Sydorkevych of "Sunbeam." Sydorkevych, a member of the small company of soldiers who escort a group of prisoners to a countryside gallows suddenly becomes aware of the surrounding landscape. As the prisoners are executed one by one, the "equiangularity" of the "black" fields recall the resigned order of the prisoners, lined up, waiting in turn for their execution. The "inflamed red" skies hint of the last gasps of life of those who will soon be put to death. A cross from a distant village church symbolizes the presence of a priest administering last rites.

Finally, the rose-colored water of a stream cutting through the fields suggests the sight of blood:

> Far off in the horizon, at the bottom of this hill, the sky burned in red flames. Distant woods sketched out in black bristles. Alongside the bristles a small cross belonging to some village church sprung out of a flocculent, grey cloud. It was similar to the kind of crosses people wear on their necks. Between the hill and the cross, a field stretched out in black, pale-green, yellow equiangular tracts. They were cut through askew by a ribbon of a stream, the same rose color as the sky. (Vol. V, p. 84).

Through the turmoil of despair brew the sentiments of anger and rage. Nature empathetically imitates man's anger with equal zealotry; at times depicting the darker side of man. In the opening pages of "The Notebook," the story's two protagonists are being pursued by a band of villagers ready to arrest and beat them for suspected agitation. With nowhere to escape, their fate seems dismal as the posse of hot and wrathful men closes in on them.

Though there is only a morning sun above, it seems to accentuate the frenzy of the pack of villagers, as it announces its intention to eliminate the morning dew: "The mid-morning sun stood above the church, but still didn't have time to make all of the dew evaporate ... Well, say farewell now dew!" (Vol. III, p. 144). The dew, on the other hand seems to cast the dilemma of the two protagonists into perspective, as it is compared to "tears of a child that had only just cried," and much like the trapped "agitators" in the open field, "innocently and movingly glistened in the grass." (Vol. III, p. 144).

Painful anger and frustration afflicts the unnamed "I" of "Something Greater than Us" as a result of an oversight in an escape attempt. After successfully carrying out a brilliant escape from his prison cell, "I"'s final assignment is to descend the outer prison wall with a makeshift rope of bedsheets. However, upon descending the wall, "I" underestimates the length of his "rope" and falls to the ground unexpectedly. Unable to move, he lies on the ground in acute agony, anticipating his imminent recapture. An angry wind and dark hush twirl about him, both imitative of his somber disposition: "The wind angrily ran along the wall from time to time, exactly as the gloomy silence held its reign over the darkness." (Vol. III, p. 231).

A reddened sun resounds of the disappointment and anger shared by a group of picnickers in the story, "Contrasts." Hlykeriia, the capricious hostess of an afternoon picnic brings the festivities to an abrupt halt after a childish squabble with her fiance. The guests become somewhat annoyed with her sudden decision to end the picnic early. As they depart, the sun, and even the branches of trees appear to sympathize with the picnickers' predicament.

> Frightfully red with indignation, the sun also seemed to grow angry and occasionally poked its round face through the trees. Sloping their branches over the unkept path, over-grown with ergot, young elm and oak were clinging to hats and clothes, as if hoping to detain the guests. (Vol. I, p. 164).

Apart from reflecting anger and despair, nature is also capable of responding to emotions of joy and happiness in an equally reflective manner. Ohii Tyshchenko observed the emergence of an empathetic-joyful nature which immediately followed a murder scene in "The Battle." The psychological state of the murderer, who is ecstatic over his victorious act of revenge is mirrored by an effigial wind and rain: "And the wind and rain, as if rejoicing, went as far as to spin about, even dance in the meadow." (Vol. III, p. 80). According to Tyshchenko, "... boisterously-joyful, stirring and victoriously-triumphal feelings"[13] are inspired by the reader through the natural phenomena of this story. He asserts that, "...nature and author and with them, even the enraptured-excited reader flow together to form a single consciousness, celebrating their joint revenge-victory of the oppressed over oppressor."[14]

A joyful nature often smiles with optimism and vigorous energy. It mirrors the auspicious enthusiasm of the unnamed hero in "Impresario Harkun-Zadunais'kyi" during his venture out to join a Ukrainian theatrical troupe. Having left the "hot, stifling" city behind and travelling through the countryside, the hero is filled with hope for a brighter future. He is encircled by an almost bewitching early-morning country landscape, whose crisp breezes elicit in him a feeling of "good health" and "radiance." The fresh green fields, meadows and hills, together with the sweet fragrance of the air, spoke of the same earnest vitality found in the hero himself:

> The green fields stretched out freely and spaciously; they were not squeezed together by the stern-looking woods, neither did the lofty hills choke them...
>
> After the sweltering, crowded city, the wideness of the landscape intoxicated one to the greatest extent; after the dust and smoke, the green grain and ergot, which had overgrown along the road delighted the eye in particular; and the power of this clean, aromatic air seemed to fill the chest with a certain vivacity, alacrity and energy. (Vol. I, pp. 188-189).

The flames of love flare up throughout the pages of "The Purchase." At one point, the protagonist is led to believe that his love, Ira, is serious about their relationship. The protagonist's initial reaction to this discovery is one of surprise over the happiness he feels. He notices the moon outside seems to mirror his every emotion. The moon, he observed, seemed also to be,

> completely surprised. It was as if it [moon] made its way into the heavens, gazed over the steppe and exclaimed: Will you look at all the open space! as if not expecting that. And benevolently, joyfully laughs and winks at the serious-melancholic stars, giddy clouds, humble woods and tumuluses - old and dignified. It winks and laughs to all. (Vol. III, p. 167).

By committing an act of arson for an underground movement, the protagonist of the same story believes he has "proved" his love for Ira. In return for successfully completing his mission, Ira gives herself to him and claims him her "courageous hero." The protagonist becomes ecstatic and feels the natural environment around him knows of his triumph in love and deed. From the woods, to the sun, to the

grass, - everything seemed to be rejoicing with him: "And the small grove knew. So did the somewhat whitened moon, young grass, sky and sun. And everything rejoiced, everything laughed with me, everything cried out: My hero!" (Vol. III, p. 188).

A jovial wind and excited set of clouds imitate the sensation of a daring escape by two prison inmates in, "Something Greater than Us." While the prison gradually darkened behind the escapees, the wind "danced wildly" around them "as if happy" for them. The flowing pulse of freedom maintains its grip on the men as the wind prolongs its show of joy throughout the escape. Clouds, on the other hand, demonstrate anxiousness in their haste to inform the world of the men's victorious accomplishment: "And once again the wind danced about us while clouds awkwardly pushed forward, as if hurrying to tell someone of the triumph." (Vol. III, p. 233).

Love-stricken Hrytsun' of "Kuz' and Hrytsun'" is continually teased by a group of young female co-workers. Mocked with questions regarding a dowry, Hrytsun' tries not to pay any attention to the laughter, although even this becomes difficult when the sun and steppe take side with the girls and decide to snicker along with them: "Having hid behind the old mound, even the sun laughed together with the group in long, red jeers. The steppe quietly chuckled. And from behind, a wedding verse was sung for Hrytsun'." (Vol. IV, p. 14).

Occasionally nature acquires two diametrically opposing faces in the course of a single story. Often, in so doing, it reflects the variable emotions of man. The spry wind in "The Secret" delineates two such variable emotions by placing happiness and distress into juxtaposition. During a conversation between the Parisian, Liarosh and Perederiienko, a lone Ukrainian immigrant in Paris, Liarosh enquires about Perederiienko's frequent singing outbursts. Perederiienko states that he sings because he is happy. A spring wind reinforces the feeling of happiness as it gently plays outside the window, simulating a contented, "purring" cat: "A spring wind knocked softly on the attic window and ran across it, purring like a cat." (Vol. IV, p. 157). However, shortly after attempting to answer why exactly he felt happy to Liarosh's persistent questioning, Perederiienko comes to the realization that he is in fact, not happy at all, but rather depressed and leading a difficult life. Just as suddenly, the wind then becomes unfriendly and irritable: "And there was decisively nothing pleasant about the wind, which was idiotically leaping about on the window." (Vol. IV, p. 159).

The wind, in both of the above-cited instances illustrates its unwavering tie with man's emotions. When Perederiienko believes he is happy, the wind is perceived in a similarly positive context. When, however, Perederiienko admits to his feeling of misery, the wind likewise acquires negative characteristics.

Although a "straw-walker" machine is certainly not an animal by any means, Vynnychenko transmutes one into such a creature in "By the Machine." Both critics, K. Arabazhyn[15] and O. Paradys'kyi[16] agreed that readers of "By the Machine" conceived its "straw-walker" not as a machine, but rather as "some hideous beast."

Sweltering under an infernal sun, disgruntled field workers toil relentlessly as if within the burning realms of "hell" itself. Amid the smoke and dust, the appearance of the straw-walker - animal expresses the furious rage of the unsatisfied, hungry workers:

> Through the haze that stands all around, something huge and red becomes visible. It angrily rattles and rumbles. Once realizing where you are, you begin to understand the scene before you. Here stands a benign, voracious wild beast rattling and rumbling. (Vol. I, p. 124).

At the conclusion of the story, the field workers finally receive their fair wages only after threatening to stop work. They return to the field cheerfully and the girls among them could even be heard singing. The straw-walker too, resumed its work on a brighter, almost triumphant tone, as it eagerly, "seemed to accompany the girls' loud song." (Vol. I, p. 153).

Though man's emotion varies from one extreme to another, the "straw-walker" beast also follows these extremes and sympathetically reflects both ends with equal amplitude.

Nature did not, however, solely reflect man's feelings of happiness and grief. It also empathized with a wide scope of other human emotions. Love, for example, seems to permeate the warm fragrant air around the protagonist of "The Purchase." Hopelessly in love with the girl Ira, the protagonist finds it difficult to part with his love one evening. Slowly though, he makes his way to the vestibule of her house when he is hit with the "warm fragrance of sweet basils and grass." Then, upon departing, the night air, "warmly and tenderly breezed onto his face." (Vol. III, p. 166). The description of an intimate wind resounds of the protagonist's passionate infatuation of Ira. The "sweet nothings" it "subtly" whispers to him even prompts his heart beat to stop momentarily and leaves him in a state of rapture:

> The wind quietly ran up from behind as if it had been waiting somewhere till I was alone, and then quietly, subtly whispered something. What did it, the dear, whisper, that impelled my heart to stop? It was something pulsating, fresh; something that when whispered, I immediately put on my hat, wrapped myself in my cloak and altogether-joyously left the porch. (Vol. III, p. 167).

For a greater part of the introductory pages of "History of Yakym's Building," the hero shows considerable interest in a strange girl only seen at a distance from the balcony of a "yellow building." He fantasizes her beauty, quixotically envisioning her as "...the girl with the red flower in the azure-black hair." (Vol. V, p. 8). However,

when he ultimately meets his "fantasized" vision of beauty and realizes she is not in the least interested in him, the hero gradually succumbs to viewing her realistically and quickly notes all her imperfections - from her "unnecessarily large head" to her "stout lips." Immediately after his encounter with the girl, he observes a change in nature around him, precisely as he had with the girl. The girl is finally exposed in her true light and nature (trees, sun, sky) too, exposes itself to him realistically, as he,

> noticed there occured some sort of change in nature. This was no longer the nature I had left behind stepping into the porch of the yellow building. The trees, the sky, the building and the sun were all the same and yet they weren't. They became simpler, older, more ordinary. Their colors became paler, more subdued, the lines clearer. (Vol. V, p. 29).

Out of desperation and fear, man is capable of performing many exceptional feats. Vynnychenko explores the multidimensions of fear in the story "Hunger." Emerging from the dark evening, a nervous group of three men prowl quietly in a shallow ditch by a railway station. Their objective is to snatch as much grain from a railroad car as possible into sacks in order that they bring something back to their hungry families. Their fear of being caught by authorities is accentuated with the entry of an "apprehensive" wind and an uneasy, "secretive" nightfall. The men's fear of the moment is mirrored in the natural phenomena surrounding them as, "...the wind, having timidly rustled the grass, ran out to

the ditch and then quite suddenly hid itself in the steppe in fear. The darkness of the night whispered secretly and breathed heavily around them." (Vol. II, p. 263).

Uncertainty plagues the hero and heroine of "Mystery" - Mykhailo and Polia. Together, they plot and scheme to try and help two "mysterious" prisoners (believed to be fellow "Social Revolutionaries") escape from a local jail. However, the two would-be conspirators discover that the more they scheme, the more unanswered questions arise concerning their plans. Eventually, their dilemmas compound and leave them thoroughly bewildered and irresolute. They are unable to decide where next to turn or what next to do. Pondering over their thoughts, a chilly fall scene observed from their window punctuates their feeling of uncertainty. The wind's disconcerted gusts portray the confused state of the heroes:

> One could see how the wind hurled the rain all around. It [wind] seemed to be standing in the middle of the street, trying to get away from someone, helter-skelter turning about this way and that way. (Vol. V, p. 168).

In a number of Vynnychenko's early short stories, sympathetic fallacy develops progressively. The author deliberately makes this literary technique a central quality of certain scenes. Apart from its predominant appearance in, "Dark Power," sympathetic fallacy, at the same time highlights the story's inlying tone of fear and sadness. The opening scene of a bleak and forlorn prison receives immediate attention by the condoling rays of a setting sun:

> Behind the prison, a sullen, two-story building with rows of grated windows, the sun paused thoughtfully and sadly gazes onto its small yard in awry beams. And it, this prison, this two-story coffin, grey and dirty indifferently accepts the sun's sorrowful regard and keeps its silence. (Vol. II, p. 165).

Two prison-yard trees bear the lament of the incarcerated, whose woeful lyricizing of ill-fortune, hopelessness, and the wasted passing of youth seems to fill the trees with genuine compassion, as they "tremble with grief, and bowing down their bushy heads to each other, listen heavy-heartedly to the song of the pale, enchained men." (Vol. II, p. 166).

The sun then returns to the picture. It appears that it had unintentionally slipped into a good mood, but now attempts to conceal its "embarrassment" behind a poplar and hastily regains a "sad, red" composure: "And the sun, as though embarrassed at its affability, hid behind a tall poplar, thoroughly red and mournful." (Vol. II, p. 166).

Near the conclusion of the story, the prisoners are ordered not to talk or face immediate execution. The men find this demand completely unjust and their spirits quickly dampen to a new low. The moon reacts to the absurd command, empathetically punctuating the cruel, unnecessary treatment of the prisoners: "But in the yard, it's so gloomy, so oppressively quiet. The moon's not visible. It was as though ashamed of the abominable things mankind does and covered itself in a thick cloud." (Vol. II, p. 178). The two trees that earlier grieved the prisoners' lamentation find them-

selves in the final paragraph of "Dark Power." Their analogy to the prisoners' condition continues, imitating their fright and imposed silence:

> It's quiet. The linden wood and elm tree, apparently stricken with fear of the terrifying dark power no longer rustled their thick crop of leaves and nestling closely to one another, fearfully whisper something; stopping periodically. (Vol. II, p. 178).

Nature, it would seem, may maintain a constant sympathetic bond with man throughout a story. It proves itself true to his inflictions, successively adhering to his burgeoning sentiments. From the story "Teren'," this same mode of sympathetic fallacy first becomes observable in a scene where the narrator meets the unusual character - Teren'. While walking alone, down a country road one evening, the narrator suddenly notices that there is someone else walking ahead of him, who seemed to appear from nowhere. His curiosity concerning this unexpected stranger reflects in the face of the rising full moon which "...resembled a red-faced old lady that inquisitively scanned something from behind her picket fence." (Vol. IX, p. 174).

The narrator eventually confronts the stranger Teren', and the two men continue their walk, conversing together. As the men make their acquaintances, the moon retains its curious nature, also seeming intent on revealing their identities. Though the surrounding fields become darker, the light from the moon seems to intensify and center on the two characters:

> Evidently interested in us, the moon crept slightly upward, in order to have a better view of us. Presumably because of the curious and earnest nature of our conversation it turned somewhat pale and its face became smaller. The remoteness of the steppe turned darker, more obscure, but around us, it turned brighter. (Vol. IX, p. 175).

Discovering Teren' composes his own songs, the narrator asks that he recite one to him. Following the recitation, the moon still keeps a watchful eye on the men, and especially Teren'. It is suggested that the composition was devised by both Teren' and the moon, as the moon empathetically "checked" to see that it was properly told:

> By now the moon was seriously, as well as diligently observing the young lad [Teren'] and the lad him. It appeared that they had both put together the song about the 'sweet sugar with bitter tears.' Supposedly - the moon was checking to see if the lad was reciting it as they had composed it. (Vol. IX, p. 177).

The moon's persitent curiosity throughout the above-cited instances further demonstrates Vynnychenko's utilization of the "sympathetic fallacy" device to reflect, step by step, evolving phases of human emotion.

4.2 APATHETIC FALLACY

Nature has been observed to reflect man's emotions and feelings, sympathetically stand by him, and even empathetically share his burden of troubles and miseries. The converse of this aspect of pathetic fallacy - "apathetic" fallacy arises, where nature displays both indifference and

insensibility to the condition of man[17]. Ihor Kachurovs'-kyi noted this side of nature in Vynnychenko's short stories and believed its aim was "...to create contrast with both the events in lives of characters and the psychological disposition of certain individuals."[18] Furthermore, he felt this contrast occured most frequently in instances where human tragedy was superimposed "...amid a cheerful-carefree landscape."[19]

Throughout Vynnychenko's early prose, an impassive nature accentuates man's miseries, belittles his significance and laughs at his death.

Caught up in a most unpleasant scandalous affair, Vasyl', of "History of Yakym's Building" seems to be in a constant state of "severe apprehension," "tension" and "chaos." Vynnychenko heightens his sufferance by bringing to his attention the presence of a beautiful, flourishing spring day. The magnificence of the spring season as seen from beyond his apartment is in complete antithesis to his prevailing depression as it, "...blossomed, sang out, caressed [and] languished outside my window." (Vol. V, p. 68).

Crowds mill about restlessly and peoples' lives run without purpose in the pages of the fairy-tale, "Smoke." Yet amid all the reports of agony and despair in the "make-believe" world, the evenings are plagued by a sky that, "...grew dark indifferently and kept silent." (Vol. II, p. 159).

The steppe sways with equal silence when misfortune strikes the two protagonists of "The Notebook." Its apparent indifference to the capture of the two men by a group of rageful villagers on the rampage is complemented by the account of a raven flying freely, unmindful of the concerns of the group below it. "Barely cutting through the air, a raven would sail past above us, sometimes gravely, sometimes lazily, and then disappear into the pale-blue hollow. It didn't pay the slightest attention to us, - people are capable of doing almost anything to one another, [and] it had its own goal." (Vol. III, p. 149).

Occasionally nature flaunts its apathy as if exhibiting its dominance and might over man. The sun from "The Vagabond" maintains its merciless emanation of heat even though the hero of the story had just demonstrated an almost childlike eagerness to venture into the "fascinating" countryside. The hero sweats profusely under a sweltering, dispassionate sun as it, "...burns earnestly, intensely, without reverence, pity or commiseration." (Vol. IX, p.8).

Apparently unperturbed by the arrest and confinement of the unnamed narrator of "A Small Line," the sun continues to beam "brightly." In fact, the sun shines both "brightly [and] warmly against the polished rails" (Vol. V, p. 118) of a railroad track only steps away from the narrator's sordid, dark cell, as though emphasizing its disregard for him. Even before setting, "glittering streaks of a red sun" (Vol. V, p. 119) are observed through a small hole in the wall.

Regardless of man's disposition then, nature may seem to uphold its own volition, thereby appearing insensible to man's needs or emotions. For a while, the character Vasyl', from "History of Yakym's Building" becomes terribly alone and feels he leads a "worthless existence." He attempts to shake off his gloomy state by "escaping" to the parks along the Dnipro river. But even here he finds no solace among an impassive nature, where leaves are covered in dust and colors everywhere had become "hazy" and "dull." Finally, his life seems to lose all significance when he is placed in perspective to the solemnity of the "immense, azure and green expansion of the sky and earth" (Vol. V, p. 48) which seems only to "miniaturize" his being.

Through the utilization of apathetic fallacy, man loses much of his significance in the midst of an "immense and impassive" nature. Moreover, his insignificance in the natural world becomes even more discernable when he is compared and reduced in stature to a mere insect[20]. Entirely surrounded by elements of nature within the confines of a forest, the hero of "The Purchase" assumes a mediocre and trivial presence. After coming to the realization that he had committed a revolting act of arson , he seems somewhat surprised that nothing in the forest seemed to care. His tribulations seem suddenly meaningless within a serene natural setting as he tries desperately to assume the form of a minute insect:

> The tree stump, old and unconcerned, remained standing as if nothing happened here. I crawled into the bushes, right into their dark, bushy depth and recoiling myself, lied down ... I recoiled even further, wanting to become very small, as small as a black bug ... I wanted to be even smaller than a bug and hide under a leaf... (Vol. III, pp. 193-194).

The employment of an impassive nature is particularly effective in, "The Student." It permeates the story from start to finish, at times appearing to ridicule man's pain as a result of its indifference. Ihor Kachurovs'kyi pointed to the emphasis Vynnychenko placed on devising a phlegmatic nature in "The Student," "... where the sun motif is used as an architectonic median in the structure of the work."[21] The sun element, indeed, attests to a methodical build-up of apathy as it repeatedly ignores man's tragedies.

"The Student" begins with the depiction of a voracious fire gone rampant in a small town in the dark of night. All elements of nature seem to be working in accompaniment against the "small, powerless" people, who "scurried" about hastily to try and put out the fire - but all in vain. By daybreak, half the village is destroyed. The rising sun though, seemed especially "joyful" and "cheerful" that "spring" morning:

> Black, charred beams [and] girders smoldered. Straw, not altogether consumed by the fire smoldered, also indifferently, lazily, exhaustingly. But from the side where half the town had burned down, a spring and joyful sun had risen. To hell, it thought, with the charred girders, the grey, black faces, the frenzied grief, the dangling arms of the small people! It was fresh [and] cheerful [and] laughed while navigating from that side

> where the wind blew all night, where the clouds and moon escaped to. (Vol. IV, p. 112).

Closer inspection of the confusion and fear of the people and animals among the ruins of their town does not prove to dampen the sun's apparent high spirits. Above the braying and bellowing of livestock, the sobbing of children and wailing of women, "the sun sailed forward majestically, delightfully." (Vol. IV, p. 113). It seems undaunted in its show of superiority and nobility over man as it pervades him with "majestic" indifference. When the townspeople begin to shift their attention to the cause of the fire, blame is directed toward student outsiders. Their anger imbues with their tragic losses and unleashes cries of reprisal, which ascend in futility, up to the "tranquil-joyous sky and happy, noble sun." (Vol. IV, p. 114). The sun, or "tsar" of nature, as it is called, scoffs at the black smoke rising from the burned houses and laughs insouciantly, as though reminding the people of its almightiness:

> And dogs raised their heads toward this sun and howled frightfully, and the black remains of homes - smoldered, their pillars of smoke, resembled hands stretching out to the tsar of nature. And the tsar of nature laughed gaily. (Vol. IV, p. 114).

Nature may seem profoundly apathetic when man chooses to destroy himself. The account of a "bright, majestic" sky belies the fatal loss of a human being beneath its wide domain. Immediately following the senseless suicide of an in-

nocent student, witnessed by a crowd of onlookers, the sky is depicted as "bright, quiet, majestically placid." (Vol. IV, p. 119). Below, however, "the people stood in the dirt over the corpse with dark, somber faces, in gloomily-angered gazes." (Vol. IV, p. 119).

At the conclusion of "The Student," the dead youth lies in the dirt. Two of three officers partially responsible for the untimely death quickly ride away on their horses, while the third is restrained by an outraged, elderly townsman, who proceeds to choke the officer. Though the townspeople have experienced turmoil, grief and observed death, everything seems to lose much of any significance under the influence of a totally impassive nature. The final line of the story delineates a stolid sun eyeing the ill-fortuned people and the body of the self-executed student: "The sun looked at them joyously and laughed from the intensely majestic, bright and clear sky." (Vol. IV, p. 120).

Death, whether self-imposed or inflicted by the hands of others is recurrently dealt with apathetically by nature. Nature seems to condemn man when he commits self-destruction, or executes his fellow, human counterparts.

The hero and heroine of "Moment" attempt to cross the border in a remote countryside without being detected by patrols. At one point in their journey, the hero senses death awaits them in a dark forest ahead. The trees and flying insects however, seemed unconcerned about their destiny, as if unable to accept man's capability to murder:

> The birch peered out from behind the oak and silently, joyously broke out in laughter; from time to time, the oak laughed gravely-graciously behind their shaggy moustaches; butterflies and insects fluttered and moved about even more boldly ... But far off somewhere in the humid abyss, the stealthy, semi-dark forest, death awaited. (Vol. III, p. 99).

The theme of death is heavily underlined in the story "Sunbeam," where a small group of prisoners march to their execution site. Not surprisingly, nature ignores man's crime of murder in the name of justice. The prisoners' journey takes them at gun-point through a recently tilled field which, "emanated a fresh fragrance, satiated with ripe strength." (Vol. V, p. 79). The black soil takes no interest in the inevitable fate of the pitiable marchers above, but instead, "piously prepared the sprouting of new life," while its cohort, the clouds, "curled lovingly above it." (Vol. V, p. 79).

Because of the extreme moisture on the ground, the soil stuck in heavy clumps onto the men's boots, undoubtedly making each step of their march an odiously painstaking exertion. Yet the clouds and "pink color" of the early morning horizon appear disinterested and move about quite easily - in sharp contrast to the slow moving figures below. The day seems "eager" to set itself in motion as, "[t]he pink color settled into the sky more boldly, more solidly. The clouds also appeared to have cast away their night sleepiness and stirred in a lively manner." (Vol. V, p. 81).

One of the prisoners from "Sunbeam," referred to only as "the tall one" makes a desperate, though unsuccessful attempt to escape. While waiting his "turn" to approach the gallows for exection, he suddenly dashes towards a thicket away from the soldiers. He is quickly gunned down however, and even his last faltering movements are hastily brought to a decisive end. Soldiers run to the dead man's body, and the sun, untouched by the prisoner's bloody death beams "radiantly" on the soldiers' rifles as if in ironic approval:

> When the soldiers ran up to and turned him face up, a lifeless paleness had already fallen on his heavy cheeks. Under an eye there reddened a bloody spot, which he had probably made by touching it with his wounded hand. And in his eyes there froze an expression of a terrifying exertion, of a yearning to move forward, to the direction where there rose the sun, which was radiating and kissing the soldiers' rifles. (Vol. V, p. 86).

Whether it is death, or simply anguish man faces in Vynnychenko's early prose, nature often turns a cold shoulder to his dilemmas. In so doing, it appears to emphasize man's "smallness" on this earth and reaffirm its own "greatness."

4.3 PROPHETIC FALLACY

Man may at times be forewarned of his future by nature. Though referring to one of Vynnychenko's unpublished novels, "Vichnyi imperatyv" (The Eternal Imperative), S. Pohorilyj stressed the importance of its nature scenes, which he be-

lieved were often, "...the foretellers of tragedy."[22] Similarly, in Vynnychenko's early prose, nature also seems apt to prophesy man's personal misfortunes, his destiny, and even his death. Through the vices of nature, Vynnychenko manipulates the aura of imminent doom with heightened sophistication and greater control.

Occasionally, it is animal life that signals man premonitions of his awaiting destiny. A group of prisoners are escorted some distance to the gallows, where they are to be hanged in the story, "Sunbeam." A small flock of birds appears to foreshadow the soon-to-be undertaken hanging, as their bodies "swing" their tails up and down, seemingly ready to "fall" off the trees at any moment:

> Some type of birds with long tails fluttered about with a peculiar spring resonance on beaten, wet branches of unclad trees. These tails were swinging once up, once down, as if at any second the birds were about to fall off the trees. (Vol. V, p. 80).

The sorrowful cries of frogs herald the upcoming death of an ailing peasant woman in "Waiting." A tragedy in itself, the impending death seems to lie in the hands of a few figures of authority that detain the woman and her husband at a cross road. Though explaining his need to travel at once to a nearby town in order to take his wife to a doctor, the peasants are staunchly denied further passage beyond the junction until the arrival of a certain Bishop. The frogs seem to know the inevitable fate of the sick woman and appear already in "mourning":

> In the yellow-green reeds of the small marsh, frogs cry. The tone of their crying is one of mournfulness, lamentation, sated with distressing misunderstanding. It seems someone had wronged them painfully for uncertain reasons and humbly, unthinkingly, they were moaning and grieving for someone. (Vol. V, p. 146).

Most frequently however, it is plants and inorganic nature (stars, clouds, moon) rather than animal life that signal man premonitions of his awaiting destiny. The denuded trees of "Beauty and Strength," for example, stand out in sharp contrast to their "pleasant, warm" surroundings. The conclusive and disastrous clash between the story's two heroes has yet to transpire, hence amid the serenity of a "playful" sun and "sprightly" chirping sparrows, the trees' woeful condition seems highly out of place. Singularly, the trees appear to carry with them omens of a "sad" calamity as it is stressed that "...only the bared trees somehow sadly spread out their naked branches from the garden and mournfully shook their tops." (Vol. I, p. 59).

It seems that, from the beginning of time, man has always spent his share of planning and scheming. Accordingly, the protagonist of "History of Yakym's Building" schemes to "build" happiness for himself. Though he is eager to carry out his propositions and optimistically believes he will be satisfied with the results, only the moon ("wise and old") seems to know better. It openly laughs at his plans, warning the protagonist of his ultimate failure: "Only the moon above laughed out in ridicule. Oh, how many declared and

undeclared plans of happiness he had heard!" (Vol. V, p. 21).

The description of a set of clouds leads one to expect a scuffle to erupt between a vagrant and the hero of "The Vagabond." In fact, a knife-yielding brawl does occur between the two men, but prior to its occurence, clouds act as the brawl's precursor, as they appeared to have "fought each other and turned red." (Vol. IX, p. 19).

The development of prophetic fallacy is especially conspicuous in the story "Extract from 'Recollections'." Elements of nature forewarn and prophesy danger repeatedly throughout its pages. Forewarning man's ill-fortunes however, may be one of nature's more difficult tasks. Man, for the most part, seems reluctant to put his faith in premonitions given to him by nature, thereby often allowing himself to fall into disastrous situations.

A trap is set up to apprehend the unnamed smuggler of "Extract from 'Recollections'." Though thinking a certain wagon-driver, Todos', should have been expecting him at a border town, the smuggler is forced to wait some time for him with the wagon-driver's wife. She explains that her husband had stepped out to a friend's home for a while and was expected to return shortly. She commences idle conversation with the smuggler who finds the situation rather odd, though remains quiet. Two poplar trees listen in on their conversation from outside. The smuggler seems to hear them whispering about something and when he can no longer re-

strain his curiosity, he ventures outside to them at which point they dually advise him to be wary: "The poplars were whispering in secret. I came out to them. It was warm, quiet and dark. 'There's something suspicious here, so watch out' - whispered the poplars." (Vol. V, p. 199).

The smuggler, however, refuses to trust the poplars' caution, rendering them "foolish" and waits for the return of Todos'. When he finally arrives with his friend (whom he had gone to), the three men decide to leave for the border the same evening. With two suitcases of illegal literature, they travel out of town and into the countryside. The ominous fields appear to portend a myriad of hazards to the smuggler: "The sky, dark and deep, spread out; the field darkened stealthily, hiding within it all sorts of possibilities." (Vol. V, p. 204). He moves on though, imagining to himself what it will be like at the border he must cross. In this prevision of his attempt to cross the border, both the rye and stars loom "threateningly" with signals of unperceived danger. The cry of a sleeping bird seems to alert the smuggler to perils he will encounter:

> The grey rye will whisper threateningly; in the rye, a bird will squeal in its sleep, the bird's squeal will arouse in the heart something forgotten. Only the stars, - silent, placid, quiet stars, the ones that know everything, see everything, will sadly look below with compassion. (Vol. V, p. 204).

Still, the smuggler pays little heed to his intuition and continues the journey with his so-called "aides." Upon

arriving at the outskirts of yet another town, the smuggler is told to wait in a ditch with his literature while the two aides travel into town to check in with their supposed contacts. While lying alone in the ditch, the smuggler gazes up toward the stars, which caution him one last time of the deception he has unwittingly fallen prey to. The stars proclaim that they know and see something the smuggler can't, as if ridiculing him in the scene shortly before his inevitable, pre-arranged capture by border authorities:

> From the little ditch I could only see the sky, heavily speckled with bluish, yellow stars. A few of them were laughing somewhat and their laughter seemed rather wily, as if knowing something, insinuating something. 'And we know something, and we see something. And you don't.' (Vol. V, p. 206).

Occasionally, descriptive landscapes may be observed to be prophetic. A dusty, wearisome scene portends to the encounter of unclean, destitute indigents ("Poltavtsi") by a group of picnickers in the story "Contrasts." As the picnickers set out to return to the city from their afternoon outing in the country, they spot signs of an approaching rain storm. "Black" clouds loom in the horizon and the ensuing portrait seems to predict the picnickers' meeting with the impoverished "Poltavtsi":

> Somehow it was naked, grey, monotonous, and moreover, there's this wide, huge roadway which goes alongside the woods and trails along through the steppe, all the way to the city. Its covered entirely with a fine, powder-like, light dust which lifts up under the wheels and behind the wagon like smoke, and covers several sazheniv [yards] of

> grain in grey. This roadway, with its grey covered weeds along the sides, seems to resemble an old, tired man, exhausted of life. (Vol. I, p. 166).

Nightfall brings with it an overt aura of silence above the confines of a prison in "Dark Power." It prophesies the realm of quiet which will reign among the prisoners. Annoyed by the chattering between prisoners, the "Commander of the Guard" orders the cell guards to shoot at any prisoner heard talking. After his departure, a few defiant prisoners challenge the cell guards (who had themselves, earlier partaken in conversing with the prisoners) to shoot them. Despite the outcries, an encroaching twilight foreshadows the silence which shortly unfolds within the walls of the prison: "Quietly. The moon, which had originally appeared in the azure colored sky like a small, white scar, became more yellow and the sky darkened. The sun hid and in the yard [prison] it turns even more still." (Vol. II, p. 177).

Premonitory signs of an imminent erotic encounter between the hero and heroine of "Moment" appear in the description of a forest. The critic, I. Kachurovs'kyi, believed Vynnychenko's "birch" tree of the same story, to be an erotic symbol which far preceded literary eroticism of the birch by other authors, such as Yesenin: "Contemporary poets of the Soviet Ukraine, while reciting Yesenin over and over again ... write about the fall-time strip-tease of the birch. But noticeably sooner than Yesenin's birch, Vynnychenko had observed and established it as an erotic sym-

bol."[23] However, though Vynnychenko's birch is clearly erotical, his entire forest scene in "Moment" sparks of erotic suggestions which, in fact, foretell, or at least prepare for the eventual seductive embrace between the hero and heroine:

> [T]he birch, stripped naked, coyly glanced out from behind them [oaks] and giggled with their white branches.
>
> The forest had reconciled with us and went on with its own life, a life of love, birth and growth. Bees buzzed busily about the pale flowers of bushes; a woodpecker tapped somewhere above; two birds fluttered about from one branch to another, looked at us and suddenly blended together in embrace. Butterflies, plaited together by love, either flew about or sat on a leaf in contented repose and regulated their tentacles. Insects moved about in pairs in the grass. The great, beautiful process of life was taking place. (Vol. III, p. 98).

Nature, then, may be used at times to prepare the reader to an encroaching scene or event. It foretells various encounters, misfortunes and even death. However, Vynnychenko's characters usually disregard nature's premonitions, and as a result, determine their own destinies.

4.4 MALEVOLENT FALLACY

On occasion, nature assumes a malevolent or malignant form, against which man must engage in personal conflict[24]. Hostile natural phenomena most often cause the vulnerable human victim to become annoyed by it, suffer numerous adversities, and believe nature to be his enemy.

The common mosquito has plagued man to such an extent, that often he has come to complacently accept its presence. Despite the fact that mosquitoes are a persistant nuisance to the hero of "Impresario Harkun-Zadunais'kyi," he gives in to their onslaught on his body, allowing them to "drink up" his blood. As a "souffleur" (prompter) to an outdoor theater performance, he is squeezed into a small booth in front of the stage and is unable to defend himself from attacking mosquitoes without being detected by the audience. The hero states that, "...the mosquitoes, taking advantage of the fact that there was absolutely no way for me to move myself, so that the booth wouldn't shake with each movement, drank as much of my blood as they wanted." (Vol. I, p. 227).

Spending his night outside, the protagonist of "The Purchase" finds it difficult to fall asleep while his travelling companions barter and bicker. However, when they finally stop their bickering and fall asleep, he is further disturbed by mosquitoes. If the protagonist ever had any romantic illusions of the "great" outdoors, they were undoubtedly quashed with the buzzing of the mosquitoes: "Mosquitoes were biting annoyingly. There was definitely nothing poetic about their deep buzzing sound." (Vol. III, p. 176).

Old Yukhym, of "The Mob," is pit against the force of the wind as it interferes with his eavesdropping efforts. While trying to overhear a conversation between two characters unaware of his presence, the wind becomes somewhat of a

nuisance, prohibiting him from hearing the conversation in its entirety: "Kylyna said something, but the wind, as if not wanting Yukhym to hear it, suddenly pulled at her words and dragged them somewhere behind the barn." (Vol. II, p. 53). The wind does not let up during the span of the conversation, thereby persistently hindering old Yukhym's ability to hear everything. Its second appearance seems to intentionally challenge Yukhym's patience as it cuts into the conversation: "...If only...Once again the wind snatched away the end of the conversation and hid it in its pocket as if to purposely anger Yukhym." (Vol. II, p. 54).

Ordinarily, it seemed the sun beat down with scorching regularity on the farm laborers of "Kuz' and Hrytsun'." However, on the one day the workers were not to go out to the fields, the sun rises exceptionally slowly without generating its usual intense heat, as if maliciously emphasizing its ruthless might over the laborers: "The sun lingered behind the long stacks of grain. Apparently, it knew that we weren't coming out to the field on this day, and for that reason wasn't in a hurry to parch the earth." (Vol. IV, p. 20).

More often than simply being an annoyance to man, nature seems quite apt at being one of his greatest adversaries, even to the point of prompting his death. The bitterly cold wind of "Comedy with Kost'" initially seems only to menace a group of boys tending livestock:

> There was such a cold wind that the hands completely froze and no matter how Semenets' scowled his eyebrows or strained his lips, there was no way he could roll up the horse-dung cigarette. The paper ripped, dung fell out, fingers turned hard and red, like a young carrot. (Vol. III, p. 195).

However, one of the boys present, Kost', was apparently suffering from a rapidly developing fever. While all the other boys were dressed warmly, he was barefooted and lightly dressed, boasting of his seemingly robust resilience to the ravenous cold. Unwittingly, Kost' worsens his condition by exposing his "hot as fire" body to the wind, which "... continually became colder" (Vol. III, p. 197) as if in brutal determination to win over his body. Eventually, the boy dies as a result of his fever, - bolstered by the wind.

The voracious flames of a fire, gone out of control, consume a sizable portion of a village and bring overnight tragedy to the lives of the "small, insignificant people" of "The Student." The destructive powers of nature seem to remind man of his humble place under its domain. S. Pohorilyj believed that Vynnychenko "...had a strong artistic perception of the laws of nature and felt that man warranted only a very modest place within them."[25] Perhaps it is to reinforce this idea, that the wind feeds the burning flames with particular zeal in the opening scene of "The Student," rendering man useless in his feeble attempt to put out the blaze. The wind seems especially malicious here, as it

> bound over the flames, tore at their pieces of burning wood, hurled them into neighboring houses,

> scattered things about and raged anarchically and without remorse. (Vol. IV, p. 112).

The malevolent force of the sun is a recurrent infliction imposed upon man in Vynnychenko's short stories. It sears man and parches his tilled soil, adding much agony to his existence. The sun shows no mercy to the hot and tired field workers of "Beside the Machine" as it burns down on them with such intensity, the workers find it difficult to breath: "Midday. The sun burns as if it had set its mind to turn the ground to bread today." (Vol. I, p. 124).

Extreme heat radiated from the sun causes more than simple discomfort for the tutor of, "Little Russian-European." As he travels to the town of Bidnen'ke to assume the responsibilities of a new job, it kindles not only a miserable ride, but incites the tutor to have second thoughts about his true ambitions:

> The seldom-used road was rough, the sun burned like an oven, and I, in my carriage, was like a carp in a skillet, frying, drenched in sweat, squirming about, catching hold of the sides, cursing the driver, and myself, and the scoundrel who told me to journey out to some Lordship and teach his son... (Vol. II, p. 249).

In "History of Yakym's Building," the sun repeatedly forces the occupant of an attic apartment out of his premises by a certain hour. Its heat permeates the residence completely, as though "taking over": "I couldn't stay in the attic; I was too close to the sun. Already by six o'clock my 'atelier' was like an odorous bath-tub. Nauseated by the sun, I had to go somewhere..." (Vol. V, p. 22).

An unfriendly, or hostile-appearing nature may cause man to instinctively believe it to be his enemy. Though it may, in fact, not be malevolent, nature is often superficially assumed to be, and treated with distrust and apprehension by man.

Believing danger to lurk within the confines of a forest, the hero and heroine of "Moment," who must nonetheless enter it, see the forest itself as a perilous entity: "Old, thick oaks, broadly extending their bushy hands-branches, seemed to be greeting us into their treacherous embrace." (Vol. III, p. 97). Further in the same story, when the possibility of death to either of the two heroes becomes even more likely, the forest reiterates its animosity to them. I. Kachurovs'kyi likewise believed that when the hero and heroine of "Moment", "... approach the place, where it's possible one of them may die, the forest becomes surly and hostile once again."[26] The forest seems to be intentionally keeping something a secret:

> There were no longer any white birch here, no butterflies, the ground was humid, black, covered with rotten leaves and a multitude of small twigs which cracked under our feet. In half-darkness, it looked at us with hostility; threateningly, pitilessly. (Vol. III, p. 100).

From the very beginning of his assignment, the smuggler of "Extract from 'Recollections'" finds himself contending with one suspicious dilemma after another. His supposed "aides" turn out to be of questionable allegiance, and at

one point, he is hidden in a haystack like something "extremely terrifying." Suspecting the true sincerity of his aides, the smuggler imagines even the straw to be his foe, fearing it might somehow announce his presence, should he cause it any distress: "I even stopped moving about in the hay, so as not to cause even the slightest possible harm to some stem of a weed." (Vol. V, p. 195).

Weather seems to turn against a group of prisoners planning an escape in "Talisman." While having finished digging the greater part of their underground tunnel to freedom, the weather changes, and the destructive action of rainfall on the tunnel begins to beat down: "Grey, cold clouds frequently stood for days over the prison and the sky seemed to resemble an overturned bowl of sour milk. And then rains began to drop down from that bowl." (Vol. IX, p. 214). The falling rains soon become the prisoners' dreaded enemy. The stability of their tunnel walls seems threatened by the rain, as they ask themselves: "Who was to say they [rain] wouldn't wash away the earth beneath the wall somehow and uncover our underground passage?" (Vol. IX, p. 214).

Nature does not frequently demonstrate malevolence to its human counterparts in Vynnychenko's early short stories. In fact, it is often only perceived to be malevolent by man. Nonetheless, on the occasions that nature does appear unfriendly, man easily falls prey to its hostile afflictions. Natural phenomena which contribute to the weather (especially the sun, but also wind and rain) seem to cause man the greatest adversities.

4.5 BENEVOLENT FALLACY

Benevolent nature abounds in Vynnychenko's early short stories. Whether it radiates off an attractive landscape or manifests itself during a resplendent spring day, man is often left captivated by its beneficent qualities. However, nature does more than appear simply as pleasing, superficial ornamentation. It aids man through much of his troubles and arouses in him a sense of peace and well-being during times of despair. Furthermore, man and nature bond closely together, demonstrating a harmonious relationship.

The protagonist of "The Vagabond" seems to suggest that natural phenomena have the duty to "serve" man without hesitation. Journeying through the Ukrainian steppe, he states that, "The sun, water, wind, moon, trees, seagulls, sand - all of these things are ready for your [man's] disposal." (Vol. IX, pp. 9-10). As an example, he points to the obliging waters of the Dnipro river (which he warmheartedly nicknames, "Grandfather"): "Need water? Help yourself! Grandfather will neither frown nor notice, even should you take a bucket-full from him." (Vol. IX, p. 10).

"Covering-up" the rather unkempt, musty living quarters of the artist from "History of Yakym's Building" is a job tackled by the sun. The dusty mouse and spider-infested attic loft appears less odious as the bright rays of the sun beam over and "inundate" the room's possessions. The artist observed that after a rainfall, "...the sun precipitously inundated the hammock, easel, joists, cobwebs, in a cheerful

flame." (Vol. V, p. 7). Moreover, into his loft, "...poured the wet smell of rain from the Dnipro [and] young grass warmed by the sun..." (Vol. V, p. 7) which seemed to erase the predominating smells of "smoke" and "clay."

Benevolent nature seems ever-present in man's world. Its presence in the story, "History of Yakym's Building" helps man realize his potential for happiness. However, according to the critic O. Hrushevs'kyi, Vynnychenko's characters are not always able to see its presence clearly. Hrushevs'kyi believed the young lawyer, Yakym, from the above-cited story was unable to view the true beauty of nature around him until his character underwent a discernable change. He wrote that, "Yakym had looked at and seen open fields before, but dust and cobwebs had veiled that fascinating paysage for him."[27] Yakym seems to free himself from his "clouded" vision one day when visiting an artist-friend. While observing the outdoors from the artist's attic loft, Yakym declares, "Landscape ... gives the impression of ... happiness."(Vol. V, p. 7). This observation even makes the artist suddenly aware of the landscape and its connection with human happiness. After Yakym leaves, the artist comments:

> In fact, when he left; when I stood under the hole [window] and looked out, I felt precisely that which Yakym had mentioned. In fact, it wasn't happiness per se, nor the ecstasy of beauty that rose in my soul, but precisely the belief in happiness, the longing for it, and the unconquerable, ardent yearning for it. (Vol. V, p. 7).

Amid the cast of distressed, impoverished farm laborers from "The Crowd," spring brings new aspirations of brighter days to come. Stale, unclean, "sour-smelling" living conditions vanish, if only temporarily by spring's reminder of a more refreshing, hope-filled life:

> The air didn't smell of a wearisome, monotonous, stifling fall, but of something brisk, fresh, young - it smelled of spring. The wind didn't carry with it the scent of rotten, yellowed leaves, but the first healthy breath of earth which had removed the cold, lifeless, snowy coat off itself and now vigorously gathered strength. (Vol. II, pp. 51- 52).

Wind proves to be oppressed man's much needed ally in the fairy-tale, "Smoke." Two warring supernatural powers, Forward and Back (the first symbolizing "good," the latter, "evil") battle on earth for world domination. Forward loses hope of winning after realizing his people no longer carry within them, "burning red-glowing embers." He despairs at the sight of his tyrannized people, who emit only "smoke and ashes." Without evidence of burning embers in at least one of them, he seems ready for an unconditional surrender. Before he can act, though, a "furious" wind appears and blows into the chest of one of Forward's people. It clears the smoke to reveal burning embers, thereby concurrently rekindling hope. Forward feels victorious as he observes how, on one of his enslaved people there "...blew a great wind on the smoke in the chest. The smoke loosened its grip, and from beneath the smoke, alas! Forward saw that beneath the

smoke there burned red embers!" (Vol. II, p. 163). Furthermore, "Looking about maliciously, the people of Back looked in fear, for they heard the wind of Life, for they saw the strange embers." (Vol. II, p. 163). The wind apparently emerges in this instance as the oppressor's saviour from a premature defeat.

In return for nature's "helpful" deeds, man often acknowledges his gratitude. The narrator of "Teren'" tries one evening to listen in to a secret outdoor conversation of respected town figures without being detected. He thanks the evening for its ideal "eavesdropping" condition: "The evening, which I thanked, was dark [and] thick, nothing could be seen two steps away." (Vol. IX, p. 195).

Gratitude may even extend to worship-like behavior among Vynnychenko's characters. Rain, for example, is a welcome sight to the community depicted in the story "Fed'ko - The Mischievous Boy," and despite initial fears of frightful-looking clouds and the sound of thunder, a young boy named Tolia, is gradually enticed to join a group of boys playing in the rain. Peering through his window, Tolia loses his fears while observing other boys in dance and imagines they sing in homage to the rain, as if performing a ritual in worship of the rain. Tolia describes the scene of the dancing boys he beholds through his window thus:

> The clouds above them were so frightful that by looking at them I felt faint-hearted, but for them, well, it was just what they enjoyed, - the rain, it would seem, was to fall for some time yet.

> I could see how they were dancing, and probably singing: - 'Idy, idy, doshchyku, / Tsebrom, / Tsebrom - tsebrytseiu / Nad nashoiu pshenytseiu.' (Vol. V, p. 95).

Beneficent phenomena of nature periodically invoke tranquility or a comforting temperament onto mankind. The first sergeant, Sydir Ivanych from "The Hypochondriac," believes, himself, as the title suggests, to be a sufferer of various mysterious ailments and makes himself and all those around him very miserable. While officers try desperately to get some much-needed sleep in an army barrack, the first sergeant keeps a number of officers awake with ridiculous demands concerning his health. One of the officers who is needlessly denied sleep is struck with a fresh, spring breeze through an open window and for a brief moment slips into a restful state. The officer blocks out Sydir Ivanych from his mind and almost falls asleep as he, "...gazes into the open window, from which a fine, spring wind was blowing softly, freshly." (Vol. I, p. 250). The wind seems to put the officer in a dream-like trance, causing him to forget about his problems and think about the beauty and serenity beyond the window: "Far out there, things are turning green somewhere, things are blooming and so emphatically, so sweetly entice you into the fields to do as you wish." (Vol. I, p. 250).

Behind barred window cells, the "political" prisoners of "Dark Power" have only the sky to solace their anguish. The sky and its clouds seem to offer peaceful repose to the

prisoners, despite the reality of their "atrocious" imprisonment. But reality remains at a distance, the prison, an incredible oddity, - at least temporarily in the minds of the prisoners who appear overwhelmed by the "benevolent" characteristics of the sky, which to them is "...so big, wide, so invincible, like life itself! Floating beyond the prison, free, curly clouds blow with them immeasurable benevolence and quiet concern." (Vol. II, p. 165).

Though instrumental in disturbing the emotional stability of the main character of "Honor," (a patient in a hospital for the mentally ill), the appearance of a "blissful" moon "cleans" the air in the hospital and brings gentle relief to the mental patients. As stated in the story,

> This happened when life's open spaces could be acutely seen beyond these walls, when the moonbeam, which was kind to all, exerted all its strength, thrust aside the thick, stinking air of the half-dark institution and caressed the tormented, exhausted figures of grey beings. (Vol. II, p. 279).

The tranquillizing effect of the moon proves to be of valuable merit to the unnamed writer whose six "Letters" make up the story entitled, "The Battle." Tired and depressed, the writer, a soldier-in-training, cannot seem to fall asleep one evening in his barracks. He tosses and turns on his "hard" mattress until suddenly, "the moon somehow slipped through the narrow crevice they call here a window..." (Vol. III, p. 37). The moonlight emanated such a peaceful, serene feeling to the writer that he freezes, hop-

ing not to "frighten" it away. At the same time, he finds himself calmly falling asleep as the moonlight fills his heart with warmth: "Suddenly it grew light in the barracks. Incredibly, you turn your head and at once something warm, soft and ever so dear passes through your heart." (Vol. III, p. 37).

At the very onset of "Teren'," it is discovered that the protagonist is on the run from the authorities. He manages to obtain a "peasant passport" and proceeds to journey by train into the countryside in order to "hide out" for an indefinite period of time. The protagonist leaves the train when it stops at a small, rural station and from there continues by foot into the countryside. From the moment he enters the open fields, he feels a sense of relief and tranquility: "I ventured into the field, and in relief, followed the outline of the train as it disappeared into the yellow-blue remoteness. Now at least tonight I could rest at ease..." (Vol. IX, p. 173). While examining his new environs a bit more carefully, his burdens seem to disappear and his feeling of relief turns to one of cheerfulness. He describes the landscape before him thus,

> The road appeared and vanished suddenly like a grey tail [and] quietly hid in the green grain. Above my head, sketching invisible figure eights, there circled a swarm of cheerful, small evening flies. While below, somewhere off to the side, the sopping blows of a scythe resounded and from there blew a humid, dense gust of freshly-reaped hay.
>
> I pulled up the bundle on my back, feeling more cheerful... (Vol. IX, p. 173).

Occasionally, man openly states his need of the various facets of nature. Consequently, nature appears as an altruistic force in man's life, accomodating many of those needs. Three young men, camping down along the Dnipro river in the story "Kuz' and Hrytsun'," feel that everything around them was, "as it should be." They were satisfied they had all they required in life, declaring, "We had everything man needed: the sun in the sky, the water at our feet." (Vol. IV, p. 6).

Urban dwellers from the story "History of Yakym's Building" greet the spring season with open arms. The urbanites omnivorously attempt to absorb as much of the spring season as possible and ultimately become sated by it. Thrilled and captivated, they yearn to become a part of this gracious spring:

> Before your very eyes, tree buds turned into leaves, leaves then spread out a sweet fragrance in all directions, the sun warmed them, the wind carried them down streets [and] secluded alleys. Windows were wide open everywhere with people peering out of them. They all greedily gathered that warm, stirring scent with their mouths, eyes, chests, - like Jews in the desert of manna. And they were all inebriated from it. (Vol. V, pp. 21-22).

Set in a dreamy, peaceful countryside, the heroine of "Contrasts" finds harmony between herself and nature. Her total abandonment to nature, places her in a blissful temperament as she imagines herself holding her fiance's head in her arms: "I wanted to tenderly, delicately take this head,

rest it on my chest and peacefully, happily, fade away under the harmonious sounds of nature and man, under these sweet, quiet feelings." (Vol. I, p. 158).

Similar to the heroine of "Contrasts," the protagonist from "The Vagabond" gains close affinity with his natural environs. While travelling through the "resplendent, blessed" Ukrainian steppe, he, too, finds himself in harmony with nature. The protagonist comes to the conclusion that, amid nature, man loses all his inhibitions, and his true inner self is accepted by the realm of nature without question. He states that, "the greatest joy for our brother, our humankind, our fellow man is found in the fact that he does not have to deceive nature. He does not have to lie to it nor fear it..." (Vol. IX, p. 9).

Feeling in an especially carefree, bright mood while taking a stroll, the artist from "History of Yakym's Building" seems overwhelmed with energy derived from the sun. Its beneficent rays appear to bond man and nature together, as the artist almost seems to let the sun decide for him where he should go:

> When a man has his chest filled with the energy from the sun, he really doesn't care where to go. It's beautiful everywhere, as long as there are people, leaves and sky. The sun, you see, doesn't like to sit still. It has to go through people into leaves, from leaves back to people, from person to person. (Vol. V, p. 23).

In his firm pursuit to establish his own individuality and innovation, Volodymyr Vynnychenko incorporated the use

of pathetic fallacy into his early prose. This unique stylistic device superimposed Vynnychenko's union of man and nature into the compositional format of his stories. Thus, the transmittal of human attributes through the means of nature attained a new level of emphasis in Ukrainian literature at the turn of the century.

Through sympathetic and empathetic fallacy, nature reflected and augmented in its magnifying mirror a number of man's emotions, joy and misery, being the two most observable. Through apathetic fallacy, an impassive nature placidly ignored man's suffering and reminded him of his insignificance upon this earth. Through prophetic fallacy, nature foreboded man's destiny, particularly his imminent misfortunes and death. Through malevolent fallacy, a hostile nature, at times regarded as man's enemy, at the very least, irritated him, and at the very most, caused him acute anguish. Lastly, through benevolent fallacy, a "good" nature offered man its friendship and servitude, stimulated his sense of well-being and linked man closer to itself in harmonic accord.

As a stylistic trait, pathetic fallacy richly enhanced the make-up of Vynnychenko's characters. It stressed both their emotional strengths and weaknesses, and at the same time added color and force to the thematic breadth of his early prose. Several stories (such as, "Dark Power," "Teren'," "The Student") demonstrated the progressive structure of this stylistic device in Vynnychenko's early works. Con-

sequently, the function of nature through the employment of pathetic fallacy proved to form a distinctive dimension within the sphere of Vynnychenko's creative endeavors.

NOTES

[1] This chapter follows the outline used in chapter six of Winston R. Hewitt's Through those Living Pillars (Paris: Mouton and Co., 1974), pp. 110-140.

[2] John Ruskin, Modern Painters, Vol. III, Part IV (London: George Allen, 1892), pp. 157-171.

[3] See for example: Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms (New York: Farrar, Straus and Giroux, 1969), pp. 150-151. M. H. Abrams, A Glossary of Literary Terms (New York: Holt, Rinehart and Winston, 1981), p. 129.

[4] Ruskin, pp. 159-160.

[5] Ibid., p. 160.

[6] Ohii Tyshchenko, intro., Holota, by V. Vynnychenko (Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1930), p. 19.

[7] Ibid.

[8] Ihor Kachurovs'kyi, "Funktsiia kraievydu v prozi Volodymyra Vynnychenka," Slovo Almanac 9 (Toronto: Kiev Printers Ltd., 1981), p. 180.

[9] Ibid.

[10] Ibid.

[11] Oleksa Paradys'kyi, Volodymyr Vynnychenko (Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1930), p. 47.

[12] V. Vynnychenko, Tvory, II (Kiev-Viden': Dzvin, 1919), 214. Hereon, the volume and page number from V. Vynnychenko's 1919 collection of works (as noted in the preceding chapter) will be given directly in the text. Once again, all quotations have been translated from the Ukrainian by the author of this thesis.

[13] Ohii Tyshchenko, intro., Borot'ba, by V. Vynnychenko (Kharkiv: Derzhavne Vydavnytstvo Ukrainy, 1931), p. 16.

[14] Ibid.

[15] K. Arabazhyn, "V. Vynnychenko," Novaia Zhyzn', 9 (1911), 121.

[16] Paradys'kyi, pp. 48-49.

[17] Hewitt, p. 117.

[18] Kachurovs'kyi, p. 182.

[19] Ibid.

[20] Hewitt, p. 119.

[21] Kachurovs'kyi, p. 182

[22] Semen Pohorilyj, Neopublikovani Romany Volodymyra Vynnychenka, (New York: Ukrainian Academy of Arts and Sciences in the U.S., Inc., 1981), p. 63.

[23] Kachurovs'kyi, p. 181.

[24] Hewitt, p. 127.

[25] Pohorilyj, p. 44.

[26] Kachurovs'kyi, p. 181.

[27] O. Hrushevs'kyi, "Z ostannikh opovidan' V. Vynnychenka," Literaturno-naukovyi vistnyk, 2-3 (1918), 240.

Chapter V

CONCLUSION

Critical reaction to the literary works of Volodymyr Vynnychenko formed a sizeably impressive collection of studies. However, following a brief period of initial acclaim of the author's innovative style and thematic breadth, criticism divided into two diametrically opposite factions. Critics became either pro or anti-Vynnychenko. Varying extremes of support and opposition arose chiefly over the author's use of the Ukrainian language, eroticism and issues of moral concern. By 1933, Vynnychenko's literature was banned by the Soviet government and from that date to the present, very little Soviet criticism has appeared with the exception of the occasional article convicting the author of "decadent, anti-revolutionary" writings. Western critics have also, largely neglected Vynnychenko the writer, embroiling themselves over matters pertaining to his political ideology.

The first ten years of Vynnychenko's literary career produced the majority of his early prose. His stylistic use of nature in these works has perhaps best been examined by O. Tyshchenko and I. Kachurovs'kyi, despite the general lack of criticism on this topic. It was Tyshchenko's contention that nature's role was fundamental in Vynnychenko's

compositional structure of stories and felt its presence unified writer with reader. Kachurovs'kyi considered the inclusion of nature an equally important compositional apparatus, which, he believed served to both reveal and stress man's emotions.

Vynnychenko's implementation of nature in his early prose went beyond simple "decorative" employment. In fact, his attention to nature incited a number of stylistic milestones in Ukrainian literature. Nature was often instrumental in establishing a mood, creating a liaison between itself and man and assuming the guise of pathetic fallacy.

As a mood setter, nature was seen to instigate or intensify a number of distinctive moods. The moods of suspense, despair, tranquility, hope and procrastination proved to occur most frequently in the six volumes of Vynnychenko's short stories examined in this thesis. By establishing a mood, natural settings stressed the emotional disposition of characters, amplified plot tension and occasionally formed structural continuity in the make-up of stories.

Through the course of Vynnychenko's early prose, nature developed a close tie to man. The author often placed nature on a common platform with man, so that it was not at all peculiar to find examples where the two physically communicate (talk) to each other. In fact, both man and nature became at times, all but one indistinguishable abstraction. This was occasionally accomplished through anthropomorphosis. The resulting harmonic union was further enhanced by

the manifestation of man's own strong desire to be close to nature.

Vynnychenko endowed human characteristics to nature and inanimate objects, thereby adhering to the tenets of pathetic fallacy. His employment of five distinctive sub-fallacies further stressed his use of pathetic fallacy as an important stylistic device in his early short stories. Sympathetic and empathetic nature augmented man's individuality or state of being by reflecting and sharing his numerous emotions. Apathetic nature proved that nature could also be insensible to the condition of man. It placidly ignored man's pain, concurrently reminding him of his insignificance upon this earth. Prophetic nature forewarned man of his future. Man, however, usually chose to neglect nature's premonitory signals, and consequently set his own fate. Malevolent nature demonstrated hostility to defenseless human victims. Though its occurence was infrequent, it nonetheless caused man considerable annoyance and pain whenever it did appear. Benevolent nature aided man through many of his dilemmas and offered him its unselfish alliance. In addition, it served man's needs and strengthened his sense of well-being.

For Vynnychenko, nature could well have been incorporated into the composition of his early prose for reasons which stemmed beyond mere stylistic concern. Perhaps it was the author's intention, as many of his stories suggest, to try and better understand nature in order that man could, in

turn, better understand himself, and thereby discover the happiness he continually searches for in life.

TABLE 1

Transliteration Table

Аа	a
Бб	b
Вв	v
Гг	h
Ґґ	g
Дд	d
Ее	e
Єє	ie, but ye/Ye in initial position
Жж	zh
Зз	z
Ии	y
Іі	i
Її	i, but yi/Yi in initial position
Йй	i
Кк	k
Лл	l
Мм	m
Нн	n
Оо	o
Пп	p
Рр	r
Сс	s
Тт	t
Уу	u
Фф	f
Хх	kh
Цц	ts
Чч	ch
Шш	sh
Щщ	shch
Юю	iu, but yu/Yu in initial position
Яя	ia, but ya/Ya in initial position
ь	(м'який знак) '

TABLE 2

Translation of Prose Titles

Volume 1

Beauty and Strength - Краса і Сила
The Engagement - Заручини
By the Machine - Біля машини
Contrasts - Контрасти
Impresario Harkun-Zadunais'kyi - Антрепреньор Гаркун-Задунайський
"The Hypochandriac" - "Мнімий господін"

Volume 2

The Mob - Голота
Smoke - Дим
Dark Power - Темна сила
Who's the Enemy? - Хто ворог?
On the Wharf - На пристані
"Temperate" and "Candid" - "Уміркований" та "Щирий"
Beauty Slave - Раб краси
Little Russian-European - Малорос-Європеєць
Hunger - Голод
Honor - Честь

Volume 3

The Battle - Боротьба
Moment - Момент
Mockery - Глум
Bondwoman of Truth - Рабині Справжнього
The Notebook - Записна книжка
The Purchase - Купля
Comedy with Kost' - Кумедія з Костем
Something Greater than Us - Щось більше за нас
Zina - Зіна

Volume 4

Kuz' and Hrytsun' - Кузь та Грицунь
Triviality - Дрібниця

The Student - Студент
Mysterious Event - Таємна пригода
Strange Episode - Чудний епізод
The Secret - Тайна
Court of Justice - Суд
The Chain - Ланцюг

Volume 5

History of Yakym's Building - Історія Якимового будинку
Sunbeam - Промінь сонця
Fed'ko - The Mischievous Boy - Федько-Халамидник
A Small Line - Маленька рисочка
Waiting - Чекання
Mystery - Таємність
Extract from "Recollections" - Виривок з "Споминів"

Volume 9

The Vagabond - Босяк
Delight - Радість
Teren' - Терень
Talisman - Талісман

APPENDIX

UKRAINIAN TEXT OF QUOTATIONS

Chapter III

Pp. 64-65:
Аж ось і Ворожбитів Яр. Страшним, диким чимсь повіяло на нас від його. Уявіть собі глибоку долину, наче пекельну велетенську яму, покриту віковими дубами, глуху та круту. Темно й таємничо-грізно дивиться вона на вас і ніби хоче щось сказати цим сумним завиванням вітра, скрипом дубів та безупинним ляпанням дощу по вітах ... хмарне, чорне небо; дикий, скажений вітер десь у горі, який залітає нерівними клубками до нас у яму і крутить і кидає в тебе сухими віттями; дощ, рівний, одноманітний, що шумом своїм мов додає суму; скрип дубів, який не важко собі уявити за скреготання мерців. (Vol. III, pp. 74,76)

Pp. 65-66:
Перед нами чорнів Кривий Яр. Я знав, що в ночі кожний яр видається глибшим, ніж є в дійсности. Але цей був як безодня, кострубата, чорна, вохка. З обох боків його непорушно і понуро стояв ліс, одсвічуючи проти місяця стовбурами дерев. Той бік дороги, що був проти місяця, наганяв своїми темними провалами тінів тоскне, неспокійне чуття. Здавалося, в тих чорних западинах сидить хтось і пильно стежить за нами. Дорога круто спускалося вниз, сіра, самотна, порожня. На ній голубими промінчиками грали проти місяця соломинки. З яру потягнуло холодом. (Vol IX, p. 181)

P. 67:
Сумно в Сонгороді в-осени. Низьке темно-сіре небо; не то ранок, не то вечір цілий день; пронизуватий, холодний вітер; купи пожовклого, мокрого листя, і дощик, дощик і дощик. Плачуть під ним вікна, плачуть стріхи, плачуть дерева ... Сумно. А ще сумніше в темний, довгий, холодний вечір. Вітер, наче сказиться, - то стогне, то плаче, то регіт підніме, то стиха, поволі застука по віконницях запертих, то знов заскиглить, завиє-заплаче й сипне, й сипне дрібненьким дощем. Пусто страшенно, безлюдно, тільки тополі неначе з докором хитають чорними вершечками, мов дивуючись, як таки можна вилазить на вулицю в таку негоду. (Vol. I, pp. 52-53)

P. 68:
Ранок. Сонце, підкрадаючись, обережно одним оком визирає з-за далекого ліска й мов огляда, чи все на місці.

Але все, як і вчора. Так само внизу, оперезаний Дніпром, ліниво лежить собі на широкім лузі городок; так само, пригорнувшись до його, сміється своїми дрібними, біленькими хатками село; так само шороко, просторо, вільно...

Так само й тут, на вигоні, над городом, де лежать ці сірі, білі, чорні купи робітників...

Холодно. Трава сива, тіні довгі. Незграбні купи, розкидані по вигону, прикриті то білими ряднами, то рудими свитками, не ворушаться. З-під ряден визирають тільки ноги, взуті й босі, порепані, червоні, з чорними, як підовши, пятами...

Сонце, упевнившись, що все на місці, поважно й спокійно випливає з-за ліска. (Vol. II, p. 179)

P. 69:
Тихо-тихо в Сонгороді. Тихо в йому, як і дошик січе день і ніч, як і сніг тріщить під ногою, тихо й тоді, як соловейко заливається піснею-коханням по садах, по гаях, по зеленех дібровах. А надто тихо в літній, робочий день. Тихо на улицях з плетеними тинами, тихо на головній вулиці з неодмінною поліцією, управою и будинком про арештантів, тихо коло крамниць на базарі,-скрізь тихо. Вийдеш на головну вулицю, що гін на троє тягнеться з одного кінця міста до другого, подивишся праворуч - тихо, пусто й нікого нема; глянеш ліворуч - тин, дереза й нікого нема; куди не глянеш - тихо, пусто, тільки вітер тихенько шелестить та грається листями. (Vol. I, p. 7)

Pp. 69-70:
По всьому тілі розлита така хороша, ніжна втома, у грудях дзвенить якесь мягке, тепле, добре чуття, не хочеться ні рухатись, ні говорити,-хочеться тільки щасливо, радісно усміхатись...

Сонце вже заходить десь там за деревами, і рожеве світло його косих промінів не бє, не ріже в очі, а так спокійно фарбує листя, постаті, екипажі, розпряжених коней, кучерів, самовар з синім димом, рожеві, білі, темні убрання панночок і мужчин; всі ці фарби мішаються з рожевим кольором і вбірають в себе очі. (Vol. I, pp. 154-155)

P. 71:
Небо наче поширшало, піднялося далі в гору і сміється своїми зорями. Коні задоволено пирхають, клацають упряжжю й копитами; попереду чується легкий сміх і гомін з екипажів; дме ледве помітний вітер від прудкої їзди. Все спочиває від лютого бою. Степ, як притомлений велетень, дихає рівно і спокійно і віє безмежною силою. (Vol. I, p. 184)

P. 71:
А за Дніпром степ, оповитий фіолєтовим серпанком далини. І попереду мене степ, рівний, горячий, вільний і безмежно-вабливий...А попереду все степ та степ, рідний, віючий спекою й життям, дорогий. Степ та далекий-далекий обрій, такий таємний, такий хвилюючий, такий повний незрозумілого, але солодкого болю і туги, ніби за ним лежить не яке небудь повітове містечко, а незнана, загублена людьми країна радости й спочинку. (Vol. IX, pp. 6-7)

P. 72:
Слухайте. Було це на весні. Ви ще памятаєте, що то таке весна? Памятаєте небо, синє, глибоке, далеке! Памятаєте, як ляжеш в траву десь, закинеш руки за голову і глянеш у це небо, небо весни? Е!...Ну, словом, було це на весні. Круг мене кохалося поле, шепотіло, цілувалось...З ким?
А з небом, з вітром, з сонцем. Пахло ростом, народженням, щастям руху і життя, змістом сущого...Словом, кажу вам, було це на весні. (Vol. III, p. 85).

Pp. 72-73:
Сонце помалу підбірається на косарський обід. Трудно йому, мабуть,-розчервонілося, нагрілося, пашить теплом і блиском на всі боки. (Vol. V, p. 136)
Сонце вже давно перетягнуло за косарський обід. Тіні від лоз, де стоїть бричка Глюзінського, скорочуються, Глюзінський починає позіхати й подивлятись на годинник. (Vol. V, p. 139)
Сонце стоїть уже над головою. Тіні короткі та чорні, як плями чорнила. Нагріте повітря хистко коливається по степу і далека Широка-Могила з темною цяткою Андросюка розпливається, хитається. Хліба застигли, не рушаться. (Vol. V. p. 142)
Тіні стають все довшими, але вже в другий бік лягають. Там де стояла бричка з панами, холодку нема і сонце блищить на клаптиках сіна та недокурках. (Vol. V, p. 144)

Pp. 74-75:
Василь виходив далеко-далеко у поле, так далеко, що тільки ледве видно було ріжнокольорові вогні станції та сіре сяєво над городом. Ніч ласкаво приймала його в свої широкі обійми й любовно посміхалась йому зорями. Він сідав десь на горбику й виймав з-за пазухи якусь палічку, яку довго й ніжно обтирав рукавом свитки. Потім приставляв її до рота, зітхав, і від палічки в тужливу, ніжну ніч котились з хурчанням ще більше ніжні, більш тужливі згуки. Про що він грав, тужливий син степів і праці? Хиба він знав? Хиба те знав нічний вітрець, син неба і степів? Один з них грав, бо так було потрібно, а другий радісно підхоплював сі згуки, грався ними і котив до сумно-схиленого жита...І жито журно

слухало ті згуки, хиталось колосом і мягко шопотіло з вітром, згуками і Василем. (Vol. II, p. 231)

P. 75:
Чуєш, любий місяченьку, не вірить вона, не вірить, що я зможу вбити дракона, свого сивого, старенького дракона... Нічко, ясная нічко, сумом дзвенящая, не вірить Іра, що зможу я взяти і власними руками кинути в полумя мого старенького дракона... А ти віриш, правда, нічко? (Vol. III, p. 174)

P. 76:
А треба було піти з ним у поле або в гай! О, тут у Тереня було стільки приятелів, що він зовсім не мав часу, не то на балачку з людиною. Що хвилини він зупинявся, комусь підморгував, прислухався, задоволено посміхався. Говориш йому шо небудь, а він раптом кива кудись у гору на дерево й по приятельски питає: - Шиєш? Га? - Хто шиє? - А швачка...Он як на машинці виделує...

Дійсно, прислухавшись, чую, що хтось дрібно й весело шиє на швейній машинці. То сіренька птичка. Як вона зветься у людей, Терень того не знає, по його - вона "швачка". (Vol. IX, p. 190)

P. 77:
Переконавшись, що театр таки істнує, я зайшов у двір, знайшов хвірточку, як сказано, у сад, і пішов по стежці, що ховалась за кущами бузку. Пройшов бузок, проминув якийсь загін з деревяною повіткою, продерся ще крізь якісь кущі і... опинився в кінці сада. - Ну, а де ж все-таки театр? - Запитав я в повітря. (Vol. I, p. 207)

P. 78:
Я пересилював себе, переконував, що се ж і є життя, що се все дуже гарно, бадьорився, гороїжився, завжди був попереду всіх, завжди перший пропонував всякі "дебоші", але завжди в мені далеко-далеко сиділо нудливе, несміле бажання "ах, кинути б усе, утікти кудись, кудись далеко, де тихо-тихо, де можна лежати недвижно й бездумно як темному, важкому каміню". (Vol. IV, p. 62)

P. 78:
Я хочу померти ввечері, коли заходить сонце і тихо пада на землю сум неба. Хай простить мені сонце моє істнування на землі. Хай простить мені сум, що поцілую його тихим, прощальним поцілунком.

А в людей ні сам прощення не прохаю, ні їх прощати не берусь. Так мусить бути. (Vol. IV, p.111)

Pp. 79-80:
Замість ліжка у мене був гамак, привязаний під бантинами. З мене сього було досить. Навіть не досить, а далеко ліпше,

ніж ліжко. Гамак висів як раз під діркою. Ввечері я завжди міг бути на одиниці з небом, темним і таємним. Завжди вітер, весняний квітневий вітер, ніс мені з-за Дніпра усі пахощі, які рождалися на довгих його луках. (Vol. V., p. 6)

P. 81:
Ви уявіть собі: я родився в степах. Ви розумієте, добре розумієте, що то значить "в степах"? Там, перш усього, немає хапливости. Там люди, наприклад, їздять волами. Запряжуть у широкий, поважний віз пару волів, покладуть надію на Бога і їдуть. Воли собі ступають, земля ходить круг сонця, планети творять свою путь, а чоловік лежить на возі і їде...

А навкруги теплий степ та могили, усе степ та могили. А над могилами вгорі кругами плавають шуліки; часами, як по дроту, в ярок спуститься чорногуз, мягко, поважно, не хапаючись. Там нема хапливости. Там кожний знає, що скільки не хапайся, а все тобі буде небо, та степ та могили...

Отже я виріс у тих степах, з тими волами, шуліками, задуманими могилами. Вечерами я слухав, як співали журавлі біля криниць у ярах, а у день ширина степів навівала сум безкрайности. В тих теплих степах виробилась кров моя і душа моя. (Vol. III, pp. 234-235)

P. 82:
Поки корень живе, поти й листя є. Помре корінь і листя не буде. А люде думають, що листя - то найголовніше...наші ідеї, наша любов до ближнього, наші горді, великі поривання, наші святині - се тільки листя. Розумієте: тільки листя, віти і віточки. Обріжте всі листя, обрубайте всі віти, лишіть людину голим пнем, але хай буде у його живий, простий, грубий, чорний корінь під землею і дерево собі житиме і знов дасть і віти і листя. (Vol. IV, p. 167)

P. 85:
Иноді хотілося плакати, иноді стрибати і радіти од усього. Я ніби розливався з сими косими, жовтими промінями і тільки тепер розумів, що значить "зливатись з природою". Я почав розуміти і небо, гру тіней, і переміни тонів; я почав розуміти гнів, любов, радість. (Vol. IV, p. 80)

Chapter IV

P. 97:
Геть-геть на обрію, внизу за сією горою червоним полумям горіло небо. Далекий ліс вирисовувався чорною щетиною. З боку щетини упірвався в сиву пухку хмару невеличкий хрест якоїсь сільської церкви. Він був похожий на хрестики, що

носять на шиї. Між горою й хрестиком чорними, блідо-зеленими, жовтими рівнокутними смугами тягнулось поля. Їх косо перерізувала стьожка річки, такоїж рожевої, як і небо. (Vol. V, p. 84)

P. 98:
Сонце ніби теж розсердилось і, страшенно червоне від гніву, показує иноді крізь дерева своє кругле лице; берестки, молоді дубки, схиляючи на зарослу шпоришом, мало накочену доріжку свої віти, чипляються за капелюх, за одіж і ніби бажають спинити гостей. (Vol. I. p. 164)

P. 100:
Вільно й широко разлягались зелені поля; не тіснили їх похмурі ліси, не давили високі гори...

Після душного, тісного города найбільш захоплювалася широта краєвиду; після пороху й диму особливо милували око зелені хліба та шпориш, що поріс край дороги; а сила того чистого, запашного повітря неначе лила у груди якусь жвавість, бадьорість і енергію. (Vol. I, pp. 188-189)

P. 100:
здивований увесь. Ніби вибрався на небо, глянув степом і аж ахнув: ти диви, мовляв, які простори! і не ждав! Й благодушно-радісно сміється і моргa серйозно-журним зорям, хмаркам легкодухим, гаям сумовитим та могилам старим і поважним. Всім моргає і сміється. (Vol. III, 167)

P. 103:
Крізь туман, що стоїть навкруги, видно щось велике й червоне, чути, як сердито гуде і грюкоче воно. Тільки оговтавшись трохи, починаєш розуміти сю просту картину. Стоїть собі добросердна, ненажерлива звірюка, гуде, грюкотить. (Vol. I. p. 124)

P. 104:
Ззаду тихо підбіг вітерець, наче десь піджидав, щоб зостався я сам, і щось тихо, лукаво шепнув. Що він любий шепнув, що забилось так мені серце? Щось хвилююче, бадьоре, щось таке шепнув мені, що я враз насунув шапку, загорнувсь у свиту і рішуче-радісно пішов од ґанку. (Vol. III, p. 167)

P. 105:
в природі сталась якась зміна. Се була вже не та природа, яку я лишив, вступаючи на ґанок жовтенького домику. І дерево, і небо, і домик і сонце, все було таке саме, але не таке. Вони стали простіші, старіші, звичайніші. Фарби стали блідіші, потертіші, лінії виразніші. (Vol. V, p. 29)

P. 106:
Видно, як вітер шпурляв дощем на всі боки, наче стояв серед

улиці і одбивався од когось, хапливо повертаючись то сюди, то туди. (Vol. V, p. 168)

P. 107:
За домом неволі, похмурим, двохповерховим будинком з рядами заґратованих вікон, задумливо зупинилось сонце і сумно дивиться в його невеличке подвірря своїм косим промінням. А він, цей дім неволі, ця двохповерхова домовина, сіра і брудна, байдуже приймає тужливу ласку сонця і мовчить. (Vol. II, p. 165)

P. 108:
Тихо. Липина й беpесток, ніби й собі злякавшись страшної темної сили, не шелестять густим листям і, близько притулившись одне до одного, тільки врядигоди щось боязко прошепотять і знову замруть. (Vol. II, p. 178)

P. 109:
Місяць немов зацікавлений нами підліз трошки вгору, щоб краще бачити нас. Мабуть від цікавости й серйозности нашої теми, він трошки зблід і лице його стало меньше. Далина степу стала темніщою, туманніщою, а біля нас ясніще. (Vol. IX, p. 175)

P. 109:
Місяць уже серйозно й пильно дивився на парубка, а парубок на його. Здавалось, що вони вдвох склали ту пісню про "солодкий цукор з гіркими сльозами". Ввижалося, - місяць перевіряє, чи так хлопець проказує, як складали вони. (Vol. IX, p. 177)

P. 113:
Стояв пень, старий, байдужий, немов не сталось тут нічого. Я поліз у кущі, в саму темну густу глиб їх і, зщулившись, заліг...Я ще більш зщулився, я хотів бути манюсеньким, як та чорна комашка...я хотів бути менче комашки й сховатись під листок...(Vol. III, pp. 193-194)

Pp. 113-114:
Куріли чорні, обгорілі сволоки, бальки, недогоріла солома, куріла теж байдуже, ліниво, стомлено. А з того боку де згоріла половина села, сходило сонце, весняне і радісне. Наплювать йому на недогорілі бальки, на сірі, чорні обличча, на дику тугу, на повислі руки маленьких людей! Воно собі умите, веселе, сміючись плило з того боку, звідки ніссся всю ніч вітер, звідки тікали і хмари і місяць. (Vol. IV, p. 112)

P. 114:
І собаки піднімали голови до сього сонця і страшно вили, і курилась чорна руїна хат, наче руки, простягаючи тонкі

стовби диму до царя природи. А цар природи весело сміявся. (Vol. IV, p. 114)

P. 116:
Берези визирали з-за дубів і беззгучно, радісно сміялися; дуби ласкаво, поважно посміхались в свої кудлаті вуса; метелики й кузьки сміливіше пурхали, повзали...А там далеко, десь в вохкій глибині, в таємній напівтьмі лісу ждала смерть. (Vol. III, p. 99)

P. 117:
Коли салдати підбігли й перевернули його лицем до гори, на товстих щоках вже лежала мертва блідість, під оком червоніла кpівава пляма, яку він, мабуть, зробив, мацнувши раненою рукою, а в очах застиг вираз страшного напруження і прагнення вперед, туди, де сходило сіяюче і цілуюче салдацькі рушниці сонце. (Vol. V, p. 86)

P. 118:
На набухлих, мокрих вітах голих дерев з весняним, особливим писком пурхали якісь птички з довгими хвостами. Сі хвости хилитались то вгору, то вниз, наче птички от-от мали попадать з дерев. (Vol. V, p. 80)

P. 119:
В жовтозеленій осоці болотця кумкають жаби. Тон їхнього кумкання скорбний, жалібний, повний тяжкого непорозуміння. Здається, їх болюче, невідомо за що, хтось скривдив і вони покірно, недоумінно стогнуть і жаліються комусь. (Vol. V, p. 146)

P. 121:
Шелестітиме погрозливо сиве жито, в житі сонно пискне пташка, писк пташиний збудить в серці щось забуте. Тільки зорі, мовчазнії, кроткі, зорі тихі, що все знають, що все бачать, сумно з ласкою дивитимуться вниз. (Vol. V, p. 204)

P. 122:
З рівчака мені видно було тільки небо густо покроплене синюватими, жовтими зорями. Деякі дрібко сміялись і сміх їхній здавався мені лукавим, щось знаючим, на щось натякаючим. "А ми щось знаємо, а ми щось бачимо. А ти ні". (Vol. V, p. 206)

Pp. 122-123:
Якось голо, сіро, одноманітно, а до того ще сей широкий, великий шлях, що йде по-над ліском і тягнеться туди, у степ, до самого міста. Покритий весь дрібним, як пудра, мягким порохом, що здіймається під колесами й за возом, як дим, що сіро вкриває собою на де-кільки саженів хліба, цей шлях, з

сірим запорошеним буряном з боків, здається схожим на старого, змученого, знесиленого життям чоловіка. (Vol. I, p. 166)

P. 124:
оголені берези несміло визирали з-за них і посміхались білим гиллям.

Ліс помирився з нами й провадив далі своє життя, життя кохання, народження, росту. На блідих квіточках кущів діловито гуділи бжоли; тукав дятель десь вгорі; дві пташки, пурхаючи з гилки на гилку, подивлялись на нас і несподівано зливались в обіймах. Літали сплетені коханням метелики, або в щасливому безсиллі сиділи на листку й поводили вусиками. В траві парами кишіли кузьки. Одбувався великий, прекрасний процес життя. (Vol. III, p. 98)

P. 127:
Був вітер, та такий холодний, що чисто руки померзли і Семенець, як ні хмурив брови, як ні випинав губи, ніяк не міг скрутити цигарки з кінського гною. Папір рвався, гній випадав, пальці стали тверді та червоні, як молоденька морква. (Vol. III, p. 195)

Pp. 127-128:
гасав над полумям, зривав з його головні, шпурляв ними в сусідні хати, розкидав і лютував, свавільно й безпардонно. (Vol. IV, p. 112)

P. 128:
Мало накочена дорога була труська, сонце палило, як з печи, а я на своєму возику, як карась на сковороді, смажився, обливався потом, вертівся, хапався за боки й проклинав і возик і себе й того чорта, який надав мені їхати до якогось там пана вчити паненя... (Vol II, p. 249)

P. 129:
Тут не було вже білих берез, не було метеликів, земля була вохка, чорна, вкрита гнилим листям та безліччю маленьких гилочок, які хрускали під ногами. Напів-тьма дивилась на нас вороже, погрозливо, безжалісно. (Vol. III, p. 100)

P. 132:
Дійсно, коли він пішов, коли я став у дірці і подивився, я почув, що се именно те, що сказав Яким. Дійсно, не само щастя, не захват красою, вставав у душі, а именно, віра в щастя, туга за ним, і непереможне, жагуче прагнення до його. (Vol. V, p. 7)

P. 133:
Але в повітрі чулась не нудна, одноманітна, тяжка осінь, а щось бадьоре, свіже, молоде, - чулась весна. Вітер ніс не

запах гнилого пожовклого листя, а перший дужий подих землі, що скинула з себе холодний, мертвий, сніговий жупан і могуче набіралася сили. (Vol. II, pp. 51-52)

Pp. 134-135:
Хмари над ними такі страшні, що дивитись моторошно, а їм те як раз і мило, - дощ, значить, ще довго буде.

Ось вони пританцьовують, мабуть співають: -"Іди, іди, дощику, / Цебром, / Цебром - цебрицею / Над нашою пшеницею". (Vol. V, p. 95)

P. 136:
Бувало це тоді, коли гостро видно було простор життя по-за цими стінами, коли ласкавий до всіх промінь місяця, напруживши сили, розпихав густе, смердюче повітря напівтемної палати й милував замучені, знесилені постаті сірих істот. (Vol. II, p. 279)

P. 137:
Дорога, майнувши сірим хвостом, безшумно сховалася в зелені хлібів. Над моєю головою, вирисовуючи незримі вісімки, кружляла зграя веселих, вечірніх мушок. Десь збоку внизу сочно чиркала коса і звідти віяло вохким, густим духом свіжо-кошеного сіна.

Я веселіще підтягнув на плечі клунок...(Vol. IX, p.173)

P. 138:
Буруньки дерев на очах оберталися в листя, листя розливало на всі боки пахощі, сонце розгрівало їх, вітер розносив по улицях, по закутках. Скрізь були розчиняні вікна, з вікон визирали люди, всі жадно, як юдеї в пустині манну, збірали ротом, очима, грудьми, той теплий, хвилюючий дух. І всі були пяні од його.(Vol. V, pp. 21-22)

P. 139:
Коли чоловік має повні груди соняшної енергії, йому байдуже, куди йти. Скрізь любо, аби були люди, листя і небо. Бо сонце не любить покою, воно мусить з людей переходити в листя, з листя в людей, з людини в людину. (Vol. V, p. 23)

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