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# АКТУАЛЬНІ ПИТАННЯ СУСПІЛЬНИХ НАУК ТА ІСТОРІЇ МЕДИЦИНИ

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**ЕМІГРАЦІЯ В ТВОРЧОСТІ В.ВИННИЧЕНКА І Л.-Ф.СЕЛІНА ЯК НАРАТИВ І ХУДОЖНІЙ ПРИЙОМ****Галина СИВАЧЕНКО,**

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**EMIGRATION IN THE WORKS OF V.VYNNYCHENKO AND L. CÉLINE AS A NARRATIVE AND ARTISTIC RECEPTION****Galyna SYVACHENKO,**

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**Сиваченко Галина, Аністратенко Антоніна. Еміграція у творчості В.Винниченка та Л.-Ф.Селіна як наратив та художній прийом. Мета** запропонованої статті проаналізувати емігрантську творчість В. Винниченка (повість «Рівновага» (1912) та «Золоті розсипи» (1927)). А також роман Л.-Ф. Селіна «Із замку в замок» (1959). **Новизна статті** полягає в тому, що попри очевидність філософських основ світогляду Винниченка і Селіна, твори цих письменників, як і світоглядні орієнтири обох модерністів, досі не були предметом компаративної літературознавчої студії. **Методи дослідження.** У дослідженні використано такі наукові методи: історико-літературний, порівняльний, біографічний. **Висновки.** Написані в різний час і за різних життєвих обставин, ці твори демонструють схожі проблемні та поетичальні властивості емігрантської літератури. Твори обох письменників, всупереч трагізму: дійсності, характеризуються комічним ефектом: (лексичними та стилістичними деформаціями Селіна), фарсовістю та пародійністю (Винниченка), сарказмом, чорним гумором, гіперболізацією (в обох авторів).

**Ключові слова:** В. Винниченко, Л.-Ф.Селін, еміграція, наратив, художній прийом, фарсовість, пародійність, сарказм, чорний гумор.

**Syvachenko Galyna, Anistratenko Antonina. Emigration in the works of V. Vynnychenko and L.-F. Céline as a narrative and artistic technique.**

**The purpose of this article** is to analyze the emigrant creativity of V. Vynnychenko (the story «Equilibrium» (1912) and «Gold Placers» (1927)). As well as the novel by L.-F. Céline «From the Castle to Castle» (1959). Written at different times and under different life circumstances, these works demonstrate similar problematic and poetic properties of emigrant literature. It is **emphasized** that the narrative of emigrant literature, to which the works of Vynnychenko and Céline belong, is based precisely on exile, departure, while the existence of different types of emigration is stated as alienation: from the biblical one. the ideas of «lost paradise» (Vynnychenko) to the Freudian motif of life outside the mother's womb (Céline). **Research methods** used in the study are the following scientific methods: historical-literary, comparative, biographical. **Conclusions.** The works of both writers, despite the tragedy of reality, are characterized by a comic effect: (lexical). and Céline's stylistic deformations), farce and parody (Vynnychenko), sarcasm, dark humor, hyperbolization (both authors).

**Key words:** V. Vynnychenko, L.-F. Céline, emigration, narrative, artistic technique, farcical, parody, sarcasm, black humor.

**Introduction.** An important place in the literary heritage of V. Vynnychenko and L.-F. Céline occupy works devoted to emigration. In fact, the idea of the «German trilogy» («From the Castle to the Castle», 1959, «The North», 1960, «Rigodon», 1969), which called V. Yerofeev «the phantasmagoric epic novel of the nationalism's in Germany agony» (Erofeev V. Puteshehe Céline on the edge of the night. Иностранная лит. 1986. № 9. С. 130<sup>1</sup>). It was a writer's idea, which came to his mind at the time emigration to Germany. Undoubtedly, the French vixian emigration, derived in Céline's novel, was of a pronounced collaborant view and Céline did not hide it, being its constituent part. At the same time, the trilogy is characterized by V. Yerofeev as «a phantasmagoric saga of collaboration dying in France». In some ways, it is possible to compare Céline's «German trilogy» with Vynnychenko's two fantasy texts on emigration: The novel «Balance» (1912) and the novel «The Gold put» (1927).

**The article** is aimed at analyzing and comparing the works of V.Vynnychenko and L.Céline about emigration,

<sup>1</sup> Erofeev V. Puteshestvije Célinea na kraj nochi [The journey of the Céline beyond the end of the night], Inostrannaya literatura [The Foreign literature], 1986, N 9, P. 130 [in Russian].

highlighting the main features of the narrative strategy and the peculiarities of the poetics that unite them.

**The novelty of the scientific intelligence consists** in the representation of novels of V. Vynnychenko and L. Céline about emigration and their similarity in the coverage of narrative strategies and poetics («Rivovavas», «The Gold put », «From Castle to Castle»).

**Historiography of the issue.** The given issue has never been considered by Ukrainian and foreign literary studies before, especially in comparative spheres. In the Ukrainian comparativistics there are many works devoted to the study of V. Vynnychenko novels. In relation to L.-F. Céline, there are only a few of them, mainly devoted to the novel «The Journey to the End of the Night»<sup>2</sup>, as well as an editorial's note to the publication of L.-F. Céline's essay «Mea Culpa» (Universe, 1999, No. 11-12). At the same time, the comparison of the novels of Céline and Vynnychenko about emigration was not considered either in Ukrainian or Russian or even in French literary comparative studies yet.

**The main part.** Vynnychenko of the same time got «out of the law» not only from the Soviet authorities, but also in part of the Ukrainian emigration circles. Some of his former associates, members and non-members of the UKP ZG remained supporters of the Ukrainian SSR and broke ties with it. Not imposed by Vynnychenko also cooperation with the UPCR foreign delegation led by M. Hrushevsky, who treated him with distrust in his bitter political and artistic practice. And since any cooperation with the camps of S. Petliura, E. Petrushevych, P. Skoropadsky was excluded for fundamental reasons, then the only real political partner was Nikita Shapoval, his long-time friend, former editor of the «Ukrainian House», a leading socialist-revolutionary, theorist and chairman of the anti-Bolshevik movement of the socialist socialist revolutionaries United in the CPSU.

Since 1923, according to the joint Editorship with M. Shapoval, the social and literary monthly *New Ukraine* has started to appear in Prague, which played a significant role in the life of Ukrainian emigration, as well as in Vynnychenko himself. He not only contributed to the establishment of the creative forces of emigration (O. Oles, S. Cherkasenko, P. Bogatsky, G. Zhurba and others), he not only began to impose contacts with Ukraine and actively print all living and talented that then appeared there (M. Ivchenko, V. Pidmohyl'ny, G. Kosynka, T. Osmachka, etc.), but also by his appearance and interpretation of the national, all-Ukrainian issues influenced the socio-cultural situation in Soviet Ukraine. It is no coincidence that during the four years of Soviet rule, the Ukrainian creative intelligentsia could not get either funds or permission to publish a large literary and public monthly. And only after the appearance in emigration under the editorship of Vynnychenko and Shapoval of the month-old «*New Ukraine*», the permission immediately appeared, funds were found and the month-old «*Red way*» began to appear in Kharkiv in 1923. In the preface to the first number, the editor-in-chief Gr. Hrynko has come to believe that the

«*Red way*» seems to be a contraposition to the nationalist «*New Ukraine*». Vynnychenko immediately answered to this with the sparkling pamphlet «*Significant event*» (*New Ukraine*. 1923. june. (8-27).

Vynnychenko, reflecting on the situation in Ukraine and the situation of Ukrainian emigration, came to the idea of creating on emigration a «single revolutionary-democratic national front», whose task would be «to oppose the force capable of withholding the offensive of Russian imperialism» (*New Ukraine*. 1923. part 1-2. (63). This idea caught him and Shapoval. Intensive negotiations and correspondence with the Eseri, the Eesdec and other socialist and democratic groups began. Vynnychenko tried to involve Hrushevsky and his Viennese group into this association, but this failed, since Hrushevsky and his group, which had already planned to return to Ukraine, did not wish to join this United anti-Bolshevik front.

In early February 1925, Vynnychenko and his wife moved to Paris. Life in Paris gave him the opportunity to fulfill his dream of «escape» to the south, to the sun, the sea, the beach, where he hoped to improve his health and find a new creative inspiration. The path to health, however, also led through literature, although he had a dual soul writer and politician. Vynnychenko, however, knew that his spiritual essence was literature itself. Although he was ready to devote himself to the «Ukrainian cause», he well understands that life without politics is possible, even desirable, and, meanwhile, life without a red writer is impossible, that it is a kind of «logical absurdity». And literature becomes a means of its self-renewal.

The emigration world, as the cultural practice shows, arises in writing when the author begins to feel displaced person. «To write a book about your own country, you must first leave it,» said Rousseau, who changed many countries and cities in his life. This aphorism of the French thinker is given in one of the letters of D. Joyce, who took up this phrase, leaving Dublin. Nostalgia for the native city and made one Dublin day in «*Ulysses*» Joyce so monumental and at the same time very detailed.

The laws of memory are known to be backward to the laws of perspective: The further into the past, the larger the details appear. Gogol wrote «*Dead souls*» while in Rome. And Ovid Nazon complained to him, the outcast, cold and uncomfortable on the Black Sea coast. One can also mention the Nobel Prize laureate in 1978, I. Bashevis-singer, who left Warsaw for New York, or E. Canetti, who was taken from Bulgaria to England by a child, or the Irish S. Beckett who ended up in Paris, or a Pole of Lithuanian origin Charles Miloš, or the Czech-French writer-emigrant M. Kunder. Interestingly, for decades, the Nobel Prize is often awarded to immigrants. In general, in the XX century. it is difficult to name a writer who would not leave his country for one reason or another.

In the case of Céline's «*German*» trilogy and Vynnychenko's «*gold deposits*», this statement about the reverse nature of the laws of memory and perspective turns out to be very bright. The authors become part of the plots

<sup>2</sup> Lukyanchenko M. Poetyka i problematyka romanu «Podorozh na kraj nochi» [Poetics and problems of the work «The journey to the End of the Night»], Aktualni pytannia humanitarnykh nauk [Current issues of the humanities], N 32, Vol. 2, 2020, P. 64-66 [in Ukrainian].

of their works. What for an ordinary writer is an intellectual exercise, a written emigrant feels on himself, building his own work on autobiographical moments, as is the case in the works of Vynnychenko and Céline.

The main dilemma of the emigrant author is the question of involvement in the new place, which, in turn, leads to the question – for whom he actually writes and where his reader is. The works of both Vynnychenko and Céline reached readers dozens of years after writing. Thus, an émigré writer is one who considers himself a displaced person, in a geographical or linguistic sense, one who in one sense or another is separated from his readers.

As you know, every emigrant is characterized by the search for a «second self», his second «I» in a foreign country, the ideal twin and son of his homeland, which is marked by an integral worldview., untroubled emigrant duality, deeply rooted in national traditions, the all-ukrainian charitable organization is removed from them. At the same time, there is a desire of emigrant writers to change their own poetics, attempts of the past, foreign language for them to translate into their native language. Hence there is a motive of duality and an attempt of self-isolation, which is clearly observed in the works of Ukrainian and French proaiks.

In the conditions of emigration, the writer, according to many researchers, can realize himself as a native language and the language of another. This depends on the writer's own choice, as well as on the factors that affect him as an individual in the field of another (self-realization, worthy of existence). One of the tasks of an expatriate writer who chooses his native language is the task not to dissolve in another, not to lose his own ethnic «Me» in the power field of another, which is considered as a territorial factor (i.e. territory of another), cultural aspect in a broad sense, historical and political moments.

Polish researcher M. Pitash notes that «an emigrant writer lives in three dimensions – a homogenized media space of the country of residence, an information space of the culture of the edge of residence and the possibility of oral or print as an opportunity for self-realization»<sup>3</sup>. One can add another space of his own specific culture, which he retains in his «I» and tries to cultivate and continue, although Vynnychenko only partially relates to this. As the artist saw his appointment (though he did not sometimes declare it) in creating a «real» national culture, as he understood it, which was, in the end, a typically expatriate position. Its essence lies in a more or less consistent, conscious departure from the preserved national traditions, from the cherished and supported canon. The very paradigm of their own national culture is perceived by such artists as creatively restrictive, incorrectly built or at least defective, therefore the goal for them becomes a break with

the dominant tradition (in relation to Vynnychenko, this, on the one hand, is a repulsion from educational trends, the entry of the «French» context, and on the other – the rejection of the unanimous leveling class of the socialist realistic canon).

Thus, the dichotomy of an emigrant writer or emigrant writer is realized in the power field of another differently depending on his own «Me». Polish researcher E. Wiegant offers three ways of behavior for an expatriate writer. First, it is the preservation of spatial orientation in time through reference to the past. This is the «literature of judgment.» Secondly, the acceptance of the space of another in which the writer is located, that is, emigration, then the process of inculturation occurs, that is, the emigrant takes another culture for his own and loses his status as an emigrant. Thirdly, the writer, observing and cultivating his own traditions, tries to find common points of contact and understanding with the traditions of another, being in a state of balance with another<sup>4</sup>. An emigrant writer will be able to realize himself and preserve his identity in accordance with the third paragraph. However, in practice, it is not always possible to easily implement this «compromise» option. The Polish researcher A. S. Kowalchuk introduces the concept of «emigrant lifestyle» to define this position<sup>5</sup>, referring to the preservation of the writer's own traditions and the ability not to dissolve in the power field of the other. The above classification, in our opinion, is not too suitable for Ukrainian emigration and in particular Vynnychenko. The peculiarity of his emigration work lies in the fact that, starting from the 30s, when the futility of returning to Ukraine became clear, he completely switched to French themes, moreover, he organically joined the paradigm of European (French) modernism (except for the novel «the Word is with you, Stalin!»), written, however, after the war, shortly before his death.

The writer on emigration also faces a different attitude toward himself. Because there is a problem with adapting in someone else's environment where he is different. The problem of inferiority arises, which rather contributes to the «crisis of consciousness than helps to build a new identity»<sup>6</sup>. However, in the case of Vynnychenko, who spent his life many times on emigration, was at first financially secure, and, moreover, had a wife who graduated from the medical faculty of the Sorbonne, and therefore was well oriented in French society, the case with adaptation did not look too tragic. Although he, like, say, V. Gombrowicz, could describe emigration as a disease.

Taking into account the influence of the other, on the territory of which the writer is staying, the prospect of reception changes and the process of re-vision of the

<sup>3</sup> Pytasz M. Wygnanie, emigracja, diaspora. Poeta w poszukiwaniu czytelnika [Exile, emigration, diaspora. A poet in search of a reader], Katowice: Wyd. Uniwersytetu Śląskiego, 1998, P. 108 [in Polish].

<sup>4</sup> Wiegand E. Emigracyjne teorie «małych ojczyzn» [Emigracyjne teorie «małych ojczyzn»], *Pisarz na emigracji. Mitologie, style, strategie przetrwania* [Writer in exile. Mythologies, styles, survival strategies], Pod red. Z. Gosk, A. S. Kowalszyk, Warszawa: Ellipsa, 2005, P 66 [in Polish].

<sup>5</sup> Kowalczyk A. S. Jerzy Giedroyc – Mieczysław Grydzewski: dwa styla bycia emigrantem [Jerzy Giedroyc – Mieczysław Grydzewski: two styles of being an emigrant], *Pisarz na emigracji. Mitologie, style, strategie, przetrwania* [Writer in exile. Mythologies, styles, survival strategies], Pod red. Gosk H., Kowalczyk A. S. – Warszawa Elipsa, 2005, P. 183-197 [in Polish].

<sup>6</sup> Pytasz M. Wygnanie, emigracja, diaspora..., op. cit., P. 306.

other, about which the writer writes in the conditions of emigration, takes place. The emigrant writer is in the power field of the culture of the emigration of *another, his ethnic culture and creates a reception of another*, whose vision under the above circumstances is reinterpreted from the perspective of distance and change of cultural field. It follows that the image of *Inshochesundergoes* transformation in the image of the writer who created the same writer in his homeland. Therefore, the coordinates of the writer's stay during the creation of the image of *Inshohoghave* a great influence on his coverage in the literary work.

The narrative of the emigration literature, which includes the novels of Vynnychenko and Céline, is based on the concepts of «exile», «exit», «departure», forced rejection of unity with the metropolis. In his time, V. Khodasevych wrote in the article «Literature in exile»: «In order to become a political emigrant, it is not enough just to leave the homeland. In order that this act does not turn into an ordinary escape to a place where it is more pleasant and safer to live, it must also be justified from the outside – in our actions, internally – in our consciousness. Without an inspired awareness of a particular mission, of its mission, of its mission, there is no emigration, there is only a crowd of refugees seeking their homeland where it is better.»<sup>7</sup> Zazal has different interpretations of emigration as alienation – from the biblical idea of «lost Paradise» (in Vynnychenko), to the Freudian motif «life beyond the womb» (in Céline). At the same time, both writers, although for various motivational political reasons, became expatriates. One of them – Céline was lucky to return home after being imprisoned in Danich for collaboration, Vynnychenko had to stay in exile until his death.

Ukrainian writer, who lived in the second emigration (Lviv, Vienna, Geneva, Paris, Berlin) for seven long years (1907-1914) and wrote a significant part of the works there. During this period, and more precisely in Paris, on February 21, 1909, the Ukrainian community was founded, the initiator of which was Vynnychenko, and the founders: Publicists Ya.Fedorchuk, O.Kovalenko, painter M.Boichuk, sculptor M.Parashchuk – both scholarship holders of Metropolitan A.Sheptytsky, etc. On the same day, at the general meeting of the community, an «artistic section» was created, the theatrical and writing section of which was headed by V.Vynnychenko, and the painting and cutting-house by M. Boychuk. The community was organized by a choir, which was attended by 30 people (including O. Arkhipenko and M. Boichuk), two performances were staged («on Revision», «fighters for Dreams». 1909), held two concerts in honor of T. Shevchenko (1909-1910), as well as two Shevchenko evenings (1910-1914), read about a dozen lectures (about Ukrainian art; The works of M. Gogol, M.Shashkevych), the choir concerts, evenings for Christmas Eve and Easter, etc. took place. We present this information in detail, as it was about the functioning of the Ukrainian community in Paris, although, probably, very

soon this cultural-and-cultural activity of Vynnychenko was bored, because it is not for nothing that a lot of her initiatives were brought in the parody key.

At the same time in the story «Reeves. The novel from the life of emigrants» (1912) is shown in detail not so much the life of Ukrainian emigration as the existence of Russian runaway revolutionaries in Paris. No wonder Vynnychenko at the end of the work notes: «Everything was strange and implausible» (Vynnychenko V. balance. Київ-Відень, 1919. С. 260). A little later, the writer specified his position regarding Ukrainian emigration in his diary: «There is a small puddle in Vienna, which you will certainly get when you come here. This is Ukrainian emigration, a peculiar, still unheard of in the history of the Russian-Ukrainian political movement. Emigration of counter-revolution. We are so eager for statehood, so we want to be «like men», that we already have our own black hundred, our own, poor in spirit, poor in will, lazy, powerless, withering and lewdness-walking people. The period of the Petliurivshchyna formed this layer of Ukrainian citizenship is an unprincipled, superficial, insolent, petty-ambitious as the figure under whose sign the Ukrainian revolution ended so shamefully»<sup>8</sup>.

Vynnychenko's assessments of Petliura emigration are confirmed in the collection «Perezva» (1921) by the famous Ukrainian poet-emigrant Olyksandr Oles, about which in the diary we read: «The terrible view of Oles'looks as the old Bossian coat, which never drops, because under it is even worse than the dress. Eyes are in swollen wrinkles. «The drunk and the ambitious» is done in the same way»<sup>9</sup> The collection «Perezva» is a kind of poetic pamphlet, in which Petliura emigration is truthfully depicted. Here is how the poet characterizes the representatives of the emigration community. Some researchers believe that this collection, which caused a very negative resonance in the emigration environment, was allegedly the payment of the poet for the Bolsheviks to release the Olskia family from Ukraine. It seems that documentary evidence of this fact is unlikely to exist, since the first poems included in the collection were written back in 1919, when it is unlikely that the Bolsheviks took care of the publication of such collections, (though in 1926 in Kharkiv it was re-published under the title «emigrant Rezva»). In our opinion, if this were true, it is not likely that the collection itself would have such a pitiful appearance, reminiscent of some poor samizdat. In addition, the collection contains a clearly anti-Bolshevik work: «And I still wait when the/ Communist persimmon pass,/ then will not hold me here/ no our Ukraine»<sup>10</sup>. And one more verse: «I am sitting here, then in Budapest, / I am taking thousands of bad days.../ At last, I am focusing on my people!»<sup>11</sup> In addition, if Oles created this collection «to order» of the Bolsheviks, it is unlikely that he in 1928 made a devastating criticism of P. Tychyna «And you sold to them, Tychyno...», in which he sharply condemned the works of the poet, written on the order of the party. Also,

<sup>7</sup> Literaturnyye statyi i vospominaniya [Literary articles and memories], New York, 1954, P. 253 [in Russian].

<sup>8</sup> Vynnychenko V. Shchodennyk. 1911-1920 [Diary. 1911-1920], Edmoton – New York, 1980, T.1, P. 378 [in Ukrainian].

<sup>9</sup> Ibidem, P. 128.

<sup>10</sup> Ibidem, P. 16.

<sup>11</sup> Ibidem, P. 44.

do not forget that Olks was the father of the future famous Ukrainian poet, the integral nationalist Oleg Olzhych, which excluded cooperation with the Soviet authorities.

It should be emphasized that the allegedly clarified, though without specifying the definition of «Ukrainian», subheading «Roman from the life of emigrants» implies, in our opinion, first of all, the image of the «revolutionary refugees» from the Russian «revolutionary refugees» with light interspersed images of Ukrainian emigrants in the form of either a operetta or a farce: «Agitators, orators, tribunes, deputies were made by rostoschyky, aviators, aviators, aviators, airmen, airmen, airmen, salesmen, artists, magicians, curlers. The parties are remembered with an ironic smile»<sup>12</sup>, With the same ironic-sarcastic smile describes this crowd Vynnychenko: With melodramatic handshake, dry princess Maria Kireeva, which is called in the French manner of Mary, the suicide of a hero with not too «revolutionary» or Ukrainian name Shurka, victims of imprisonment and emigration, rape of «Lai»<sup>13</sup> who «listens to the lectures at the Sorbonne and sings in the choir»<sup>14</sup>, meaningless meetings with the participation of the absurd «chorus of apashi-malorosy» (the name apash comes from the French apashe – a bully dressed in a shirt with a back collar), about which Vynnychenko writes: «looking at the decoration of these «little Russians», they could be quickly considered a «chorus of international apashas»<sup>15</sup>, a choir called «walk the soul», an organization that «has the purpose of life and struggle with the intelligentsia»<sup>16</sup>.

It is unlikely that Vynnychenko, a conscious revolutionary underground during the writing of the story, who managed to escape from prison, having spent many seven years on emigration, writing at this time many of his famous works, could afford to characterize with such contempt the Ukrainian revolutionary emigrants. It is really difficult to disagree with Gorky, who refused to print Vynnychenko's story, written first in Russian, because of her seemingly «decadent» mood and images of disbelief in revolutionaries. What is worth only the artist «friend of Arkady» (so addressed to him a quasi-Ukrainian, rapist Ladi named Adolf, who, being dressed «in boots, blue wide pants and embroidered shirt, was similar to «built on a holy huge conduit or curly from the fire house»»<sup>17</sup>. The constant phrase of Adolf «friend Arkady» appears as a hidden quote from «parents and children» of I. Turgenev: «Friend Arkady, do not speak beautifully». It is noteworthy that Arkady quite self-critical says about himself: «Four years I spent in prison, survived two years of exile, spent a decade of nervous energy – and everything to sleep on a mattress and run around with a rag along the streets of Paris. If it's not funny, I don't know what can be funnier»<sup>18</sup>. And it is this funny from the life of emigration and reproduces Vynnychenko in the story. Figure Arkady,

among other things, supports in the work a parody intermedial line: He is an artist who paints on the canvas a «yellow six-breasted woman» – «ant-mountain and a tree, similar to a brush for cleaning lamps»<sup>19</sup>. It is obvious that in this case Vynnychenko, who was not just interested in painting, but also himself became a rather professional painter, could parodially hint at the picture of the Austrian artist H. Klimt «Golden Adele» (1907) – a portrait commissioned by Austrian sugar breeder Ferdinand Bloch-Bauer, which depicts his fiancée Adele, a representative of the Viennese Jewish bourgeoisie. This picture Vynnychenko, very likely, could see in Vienna. In addition, in the tenths of the twentieth century. Many portraits of women with nude breasts were created: «Demoiselle d'Avignon» (1907); The Girl with the mandolin (1910), the woman in the shirt (1913) by P. Picasso, as well as a picture of the representative of analytical cubism Margie Lavresin «Two naked women» (1911-1911). Which Vinnie could see. And being a supporter of a realistic image in painting, he began to parody modernist canvases.

The group of Russian emigrants with funny, eloquent prozizirov will be brought out and ridiculed in the «balance», which sells for 3 francs the «history of German social democracy», and for 5 francs (as a result of bargaining – for 4) the three-volume of Marx to have the means to play cards. This includes the «Vjat Lord»<sup>20</sup>, «aristocrat, from whom the luptem of Hvedor Semenovich Stameskin, the author of the manic-decadent poem «the Flame of Cancer» (the flame of hatred and death, which can only be awakened by the dead). In the story is also bred the poet Apolinarius, «the famous Paris author of pornographic poems» contains a hint at Apollinaire, another poet-theologian the Crusader, who «hangs under the Englishman», as well as a woman of low social responsibility Annette, who seduces Shurka and around which the satanists are grouped, she predicts, that the poem Stameskin the beginning of a New Era in Russian Literature.

Thus, the «balance», from the point of view of the emigration narrative, should be evaluated exclusively as a satire on Russian revolutionaries, who, having settled in Paris, were engaged in empty talk and wasting time and money. As for the Ukrainian emigration, it can be argued that at that time it had not yet been organizationally formalized, as it happened after the October coup and the defeat of the UPR. Ukrainian emigrants at that time are mostly young socialists and escaped socialist-fighters from prisons, little organized and not funded by anyone.

Vynnychenko's second novel about the emigration «put the Gold» (1926-1927) was originally supposed to be called «Paradise lost», where the writer tried to show how «all Europe, all classes and all its members mourn for the

<sup>12</sup> Ibidem, P. 80.

<sup>13</sup> Ibidem, P. 254.

<sup>14</sup> Ibidem, P. 65.

<sup>15</sup> Ibidem, P. 240.

<sup>16</sup> Ibidem, P. 238.

<sup>17</sup> Ibidem, P. 243.

<sup>18</sup> Ibidem, P. 246.

<sup>19</sup> Ibidem, P. 167.

<sup>20</sup> Ibidem, P. 63.

paradise from which the god of war expelled them with a fiery-cannon sword. Everyone is longing for the purity, the virginity that was in him. Each and every one of them had a different paradise, often hostile to each other, but they were, as they were, or seem to have been, everyone is again longing in their own way for the lost»<sup>21</sup>.

Vynnychenko, although he does not give his own definition of vulgarity, but in his works on the emigration of vulgar characters, a lot has been derived, ranging from the talagant «actors» in «balance», ending with «former martyrs for the faith», for example, Prokip Panasovich Kruk, who «stole money from the Ukrainian government and for that has a bank, avta, women, all luxuries and honor», and those who «got off their crosses, were dressed in a speck of power, luxury, violence, hypocrisy, in the same speck that they had been crucified for so long to fight against them, and fatally, fat, brutal, slothful, sloppy, government votes repeat the old psalma»<sup>22</sup>, and ending with Naum Abramovich Finkel – «prose writer (in the sense of realistic slutation to life. «To the last hair in the nose.»). Here is how, a little later, namely in 1937, the writer characterizes in his diary a new Ukrainian emigration: «What, in fact, do I want? Чуда? But could a miracle destroy the wall of personal egoism, which has so highly exalted itself over all the interests of our poor emigration? For their «charchyna» [the small glass]»<sup>23</sup>. The emigration itself was very negative about Vynnychenko and now representatives of the old emigration are very wary of the writer. Vynnychenko himself appreciated this situation as follows: «Of course, emigration has chosen to make mistakes, and he leaves the role of an infallible Stalin. Stalin on the emigration furnace is a bad consultant...»<sup>24</sup> and further: «A certain part of the Ukrainian society outside the Great Ukraine has already thrown me out of the nation. Any activity is impossible for me. The second part is silent, because it accepts, the third does not say anything, because it does not matter to her. A small part of that emigrant and Galician society murmurs discontented, disapprovingly. And only a very tiny group is seriously dissatisfied and seriously would like to detain me in the nation...»<sup>25</sup>.

Vynnychenko hero Mick Ternichenko makes a decisive attempt to return the «lost Paradise»: Refuses Sonya and intends to kidnap Lesya, although he does not succeed. She returns to Ukraine, hoping to find a «lost paradise» and see her beloved in her homeland. The final of the novel sounds optimistic, but here in the future goes not the hero himself, but only his beloved, as the heroine of «equilibrium» Tanya, she, like Lesya, returns to her homeland (though, to Russia and not with an absolutely articulated goal).

It is such a pickup truck scheme and laid the foundation for «gold deposits», in the center of the work – life in exile, which, judging by diary notes, rarely gave a minute of happiness: «We must confess honestly. In the atmosphere of emigration, strife, not geniuses, are born.

But every Otaman considers himself a genius»<sup>26</sup>. The work is written in a period when many of the emigrants have not lost hope for returning to Ukraine. This was the era of NEP, the economic stabilization of the Soviet Union. M. Hrushevsky returned to Ukraine and started his work at the Academy of Sciences. The process of Ukrainization of social life seemed to gain a noticeable scope, which gave rise to Radyanophilic sentiments in the ranks of emigration. And it could not but be reflected in the creation. In one of the monologs of Lesia, described by the writer «with boundless tenderness», there is a belief that any violence and even crime can be justified if they are sanctified by a noble goal and committed in the name of a humane idea. Although this is only an attempt to justify in his own eyes the beloved, whom she considers to be a fugitive-Chekist who committed the crime.

On the other hand, one cannot disagree with the author of the preface to the Russian translation of «deposits of Gold» (Chekisty in Paris) by Rudenko-Desnyak, which «very weakly sets this story in a serious way with a confusing intrigue, misunderstandings, chase for a lark car and a noisy shooting».

In the same opinion, the author's thoughts are also pushed: «It is harmful to look too long and a lot into the stupidity of man: The whole world becomes boring, clingy, and headless. And as from the dazzling light in the south, then you need to wear glasses with security glass, glasses of humor. Because of this, Gogol laughed, and because of this he became immersed in the world» (ibid. (497).

«Put the gold», among other things – a game novel; In this sense, it is to a certain extent a continuation of the «boiling Mephistopheles», also written easily, with a touch of vulgarity, which, however, it does not prevent the artist from thinking about the problem of self-identification that is essential for the expatriate writer, to solve the dilemma that is drawn between conformist reconciliation and reality or dangerous confrontation with it. As you know, in the future Vynnychenko found a third way – the concordist improvement of himself, society, and the world.

The whole «art, thin game!» It takes place in the novel against the background of a intoxicating, magnificent Paris, but at the same time the work is not exhausted by it. The point is not only that the final remains open, breaking off on a dramatic note that it is literally full of longing for Ukraine, as well as the then diaries of Vynnychenko. It is the native land that is for the writer that «lost paradise», in the sadness at which he spent the next two and a half decades.

The characters of the work, as well as the combinator Finkel, and the thief-convict Kruk, and the former officer Ternichenko, and the Chekist Zahaykevych, and the Chekist «with psychology» Sonia, who lives under the name Kuznetsova, and Senator Grenye, all them were involved in the endless farce circle around the documents, which allegedly concealed the secret of gold deposits

<sup>21</sup> Ibidem, P. 157.

<sup>22</sup> Vynnychenko V. Put gold, New York, 1988. P. 21 [in English, in Ukrainian].

<sup>23</sup> Vynnychenko V. Shchodennyk. 1911-1920..., op. cit., P. 116.

<sup>24</sup> Ibidem, P. 121.

<sup>25</sup> Ibidem.

<sup>26</sup> Vynnychenko V. Diodnyk. 1926-1928 [The Diodnyk. 1926-1928], Vol 3, P. 567 [in Ukrainian].



in Ukraine, behave according to the rules of the game and mystification. The game moment is enhanced by the dramatic construction of the work, in which author's retreats and remarks carry much less semantic load than monologs, dialogs and replicas of characters. In the «Put of Gold» it is possible to distinguish also a kind of cubic technique borrowed from painting, that is, a certain initial volume seems to decompose into planes and aspects, acquiring the character of variability, which is achieved by putting writers' thoughts and experiences into the mouth and consciousness of various characters. Like the Cubist artists who wanted to convey a complex image, laying it apart on the original, universal geometric figures, Vynnychenko, for example, the image of Mick notes: «Mick sets his legs and shakes his head. Yeah, that means it's starting to flog in its brain, looking for some of its hundreds of bizarre projects. The more difficult it becomes, the less practical its projects. Certainly now about Atelier of happiness will begin to speak»<sup>27</sup>.

If the action of Vynnychenko's «Rivoweight» and «Gold deposits» takes place in Paris, then in Céline's trilogy («from Castle to Castle», «North», «Rigodon») play is located in Germany. Both prose writers build their works on a memoir trend, which is a characteristic substantial sign of general emigration literary-critical discourse. Genre specificity of memoirs corresponded to several canonical parameters of emigration criticism. First, this genre, restoring the lost memories of the last «beautiful» era, confirmed the memory pathos of the culture of emigration. Secondly, he gave the opportunity, without relying on clear, scientific, critical arguments, to express judgments that would be understandable and interesting to the emigration audience. At the same time, the expressiveness of the narrative was perceived as a completely organic component of the presentation. Third, the memoirs acquired the character of universally significant works of interest to the widest audience. The characters of equilibrium, Gold deposits and the Céline's Trilogy are, in fact, of a memoir character, such as, say, Chekist Olga Kogan and Tugan-Baranovsky is a poet, son of a well-known scientist-economist, general secretary of the UNR finance in the government of Vynnychenko: «Chekist Olga Kogan is nervous, broken, drinks alcohol every day at home. He introduced Tugan into drunkenness and debauchery, who is her lover»<sup>28</sup>. Vynnychenko also compares Tugan with Glushchenko, while demonstrating different types of emigrants. In his diary on October 30, 1926, he notes: «Glushchenko and Babiy. Both are not very picky in the means and are not nasty. There are no ethical lines of their own. Politics is alien to them. Public and national interests are rather indifferent. They are called Russian painters in the press and they do not even try to refute them.»<sup>29</sup>.

The same goes for the Céline Characters. In the castle in the Bavarian village of Zygmaringen in September 1944, the Germans gathered most of the French politicians who made up the backbone of the collaborationist Vichy government, as well as those who sympathized with the

regime like Céline. However, not all the exiles assessed their position equally. In The novel «From the Castle to Castle», historical figures, members of the vichy government, are derived. Thus, Marshal F. Peten, for example, considered himself a prisoner of the Germans and almost completely retired from business. Prime Minister Vichy Pierre Laval, also brought against his will, followed the same line of conduct. Other ministers were in a similar position. In his autobiographical novel from Castle to Castle, the writer to some extent undermines the measured flow of one-sided descriptions of the Second World War in French literature. In the novel, almost nothing happens – real events are crushed and crumbled, and the timid outline of the plot is drowned in a chaotic flow of writer's reasoning. In fact, these reflections, the indestructible need to speak out and make up the direct content of the book.

The situation with French emigrants-collaborators in the castle is somewhat reminiscent of the situation recreated in the «Put of Gold». The same characters, forced to flee their homeland, former figures of the government of the UNR, officials, bzankyra. The poetry of Vynnychenko and Céline in works about emigration is emphasized by the modernist. The center of the narrative is transferred inside, attention is concentrated not on the object, but on the reflection of the subject directed at the object. The subject of the image is subjective consciousness. Different plans of reality are woven into the plot-phase structure of the work. In this case, the material reality is no longer opposed to the reality of the psychic. In the stream of consciousness, both acquire the character and meaning of equivalent, capable of interacting, influencing each other. When they alternate and overlap, they complement rather than deny each other.

Céline and Vynnychenko creatively reinterpreted the established literary canons of emigration literature due to provocativeness, turning it into an instrument of depicting injustice and cruelty, modifying both the narratives of their works and artistic techniques. The aim of Céline and Vynnychenko works on emigration is twofold – didactic and entertaining. These two aspects are very tightly intersected, because the didactic goal is achieved by them through the birth, ironic elements. The works of both writers, which, in general, can be considered an exception in the discourse of emigration literature, despite the tragedy of reality, are characterized by a comic effect, which is achieved (first of all lexical deformations, like in Seklin), farce, parody (in Vynnychenko), sarcasm, black humor, hyperbolization (in both artists).

At the same time, the main feature of the novels of Vynnychenko and Céline about emigration is the seriousness of their comic book. On the one hand, like any entertaining element, it is aimed at relaxing in a tense situation, on the other, the laughter of both novelists is to some extent evil, because it always carries the debunking of evil, exposing the negative features of society and its members. Writers are characterized by the ability to create a comic and at the same time put serious problems of social life. Humor of the Céline and Vynnychenko are

<sup>27</sup> Ibidem, P. 40.

<sup>28</sup> Vynnychenko V. Shchodennyk. 1911-1920..., op. cit., P. 680.

<sup>29</sup> Ibidem, Vol. 3, P. 134.

primarily embodied in the sarcasm, which is, according to R. Gromyak's recognition, «eating, denouncing, especially a shrewd mockery, full of extreme hatred and angry contempt. Vynnychenko's «balance», written forty years earlier than the novel «from Castle to Castle», is noted for his angry contempt for portraying the fleeing revolutionaries, not the exiles. Céline's works, and not only the «German trilogy», are also imbued with angry contempt. They are born, in particular, because of the inconsistency of the existing system with personal expectations, the ideals of the authors, which is why the war tries to ridicule both the system itself and itself personally. Something similar can be observed in the «balance» and in the «Put of Gold», although here the writer himself does not act as a narrative.

A significant part of the comic effects is based on the self-irony of the authors, and the theme of their own disdain is inherent in them both. If Vynnychenko in his diaries many times mentions his debased emigrant situation, especially after the ban on printing his works in Ukraine, Céline in the trilogy *belich* recalls that he was in trouble because of the political and economic situation after the end of the Second World War and staying in a Danish prison for collaboration.

If Céline mostly mocks for the reasons that led him to such a situation, the root cause of which he considers the cunning and greed of publishers, Vynnychenko significantly expands the circle of perpetrators of his misery and isolation, accusing primarily the Bolshevik authorities. Narrator of the novel «from Castle to Castle», which is the main character of the work – the writer, whose life situations coincide with the biographical circumstances of the author himself. Narrator repeatedly reproaches in sarcastic tones to publishers who have made him bankrupt. The sole purpose of publishers is to take advantage of the writer's talent and to appropriate a large share of earnings.

Vynnychenko due to the delay in the publication of the «Solar Machine» also complains: «My book will lie quietly in the warehouse and on the soul of the author. And our «rebuilders» of the world, our «revolutionaries», «Communists» in their Hoshidzdat and the State Archives Office will give Sherlock Holmes for the masses, and «CM» will not be published, because it is written by me. And the dream of a fee for it is to take a break from permanent poverty, to be able to buy a book that I want, and to subscribe to magazines and Addio... mii cariddimi (Goodbye, my dearest). It is too long now!»<sup>30</sup>.

The Committee of Vynnychenko and Céline is achieved primarily by playing lexical forms. First of all, these are lexical deformations, embodied in pun, using which the authors mock specific individuals and phenomena. During the novel, Céline makes several attacks against Louis Aragon and Elsa Triolet, with whom, as is known, he quarreled after the appearance of the Russian translation «Travel to the edge of the night». Céline distorts the surname Triolet, which is written in French as Triolet on Trolette, which sees semantic similarities with

toilette. J.-P. Sartre, with whom Céline was not in the best relationship, in the novel appears under the name Tartre (tartar). The main drawback that Céline throws above mentioned persons is the playing-up to the authorities. He considers them «defectors», as the war changed their beliefs depending on socio-political conditions. According to Céline, writers as active figures in public life should have their own opinion and not betray their own ideals. As for Vynnychenko's betrayal, it is also expressed on October 5, 1930, unequivocally: «The problem is that the government and the party have become ideologically bent, that they have set up their tactical maneuvers on the program, which on this basis many principles have been developed and a lot of blood has been shed for them, and the throats of comrades have been cut. Retreating is extremely difficult now. It is a betrayal of principles. And what is essentially no betrayal and would not be, but only bypass the enemy's positions on the other side. «

Vynnychenko, usually rarely mentions specific persons in his novels. ATE in diaries and politicians, and artists fully receive «on merit». (In Ukrainian) What is worth at least the characteristics of the Glushchenko family, with whom Vynnychenko seemed to be friends: «The belief that Glushchenko stole two diaries and two notebooks mentally confirmed by all considerations. When they were stolen, only Glushchenko could steal them. He himself admitted that he had taken a stitched with my drawings. Then he could confess, but he could not understand about books»<sup>31</sup>.

Later, Vynnychenko found out that Glushchenko, as an agent of the NKVD, collected and transmitted information about Volodymyr Korylovych and Rosalia Yakivna (as well as about Petliura emigration), stole two daily notebooks from them, which then quietly returned, as well as an album of watercolors. Much later this album returned to the Institute of Literature. Taras Shevchenko National University, where very slowly, unfortunately, is formed mainly from copies of the archive Vynnychenko, which, according to the will, was to be transferred to the Academy of Sciences of Ukraine after Ukraine gained independence. But the matter is not moving yet. This album (which for some reason was in the «party inquisitor», Secretary of the Central Committee under V. Shcherbysky V. Malanchuk) was transferred to the Institute of the then Deputy Minister of Culture O. Chornobryvtsev.

The main feature of Céline's novel is the seriousness of his comedy. On the one hand, like any important element, it is aimed at relaxation in a tense situation, on the other hand, Céline's laughter is to some extent angry<sup>32</sup>, because it always carries the debunking of evil, exposing the negative features of society. The writer is characterized by the ability to create a comic and at the same time put serious problems of social life. Céline's laughter is primarily embodied in the sarcasm, which is, according to the invention of R. Grom'yak, «eating, denouncing, especially a shiteful mockery, full of extreme hatred and

<sup>30</sup> Ibidem, P. 687.

<sup>31</sup> Ibidem, P. 80.

<sup>32</sup> Godard H. Poétique de Céline [Poetics of Céline], Paris: Éditions Gallimard, 1985. P. 259 [in French].

angry. All works of Céline are simultaneously imbued with angry contempt. They are born, in particular, because of the inconsistency of the existing system with personal expectations, the ideals of the author, which is why he tries to ridicule both the system itself and himself personally.

A significant part of the comic effects is based on the author's self-irony. The theme of his own disdain is inherent in Céline, he belich has repeatedly recalled that because of the political and economic situation after the end of the Second World War and his stay in prison in Denmark, he remained without livelihood.

Céline mostly mocks for the reasons that led him to such a position, the root cause of which he considers the cunning and greed of publishers. Narrator of the novel «From the Castle to Castle», which is the main character of the work. He is a writer, coinciding with the biographical circumstances of the author himself. That is, we can talk about the autobiographical background of the novel. Narrator repeatedly reproaches in sarcastic tones to publishers who have made him bankrupt. The sole purpose of publishers is to use the writer's talent and assign a large share of earnings. Céline considers them so guilty of this world that «Charon, seeing him, would refuse ... would not know what cruel they had done! Céline tries to convey as much information as possible, as he is full of memories. On the one hand, there is a clear orientation toward the reader, with whom the narrative has a constant dialog, on the other hand, there is a neglect of the interests of the reader, and the narrative expresses thoughts that confuse him personally. It should be noted that the works of Celina contain reliable information, historical facts, documentary evidence. Because of this, he calls his works «chronicles», and himself – «chronicer». There are many names of historical persons with whom Céline personally met. The presence of events of a specific socio-historical time, namely the period of the Second World War, allows you to perceive this work at a double level: Emotional and intellectual, thinking about philosophical, social, political problems. With his novel, the author criticizes the general situation of the country, the imperfection of the socio-political system, the decline of culture.

Komizm is achieved in Céline first of all by playing lexical forms. First of all, these are lexical deformations embodied in pun, through the use of which the author mocks specific individuals and phenomena. During the novel, Céline several times makes a poise to Louis Aragon and Elsa Triolet, with whom, as is known, the writer quarreled after the appearance of the Russian translation of «The Travel...». Céline distorts the surname Triolet, which is written in French as Triolet on Trolette, which sees semantic similarities with toilette. J.-P. Sartre, with whom Céline was not in the best relationship, in the novel appears under the name Tartre (tong stone). The main drawback that Céline throws above mentioned persons is the playing-up to the authorities. He considers them «defectors», as the war changed their beliefs depending on socio-political conditions. According to Céline, writers as active figures in public life should have their own opinion and not betray their own ideals.

One of the most productive means of achieving a comic effect is to emphasize the absurd situations in

which it falls. Céline sarcastically describes the luxurious apartment of a policeman while the country is suffering from difficulties.

The apartment and the way of existence of Frau Frucht, Céline's neighbor on the site in the castle Ziegmaringen.

Equating with Petain, the leader of fascist France, the author creates a hyperbolic idea of Frau Frucht's luxury to feel the scope of her extravagance.

The French critic F. Sollers remarked, that Céline deliberately makes the world a fool for the sake of sharpening the final impression. His works are a double accusation, on the one hand, of no one concrete, but in general the whole system, the whole world, which lives incorrectly, on the other, addressed to specific persons, which he lists, but does not always indicate what exactly they blamed him. The narrative himself is in charge of accusations, but it cannot help himself.

Céline's cruel sarcastic laughter is the object of his family members and close friends who see it as the only source of enrichment. The author recalls that during his exile from Paris, his home was plundered by relatives. Most of all, Céline regrets the brushes.

Céline has a separate category of comic humor as the ability and desire to mock human grief: The object of black humor is unchanged. It is the publisher, who by their senseless acts prove the decline of intelligence and common sense. Black humor is embodied in the idea of death and associated attributes. The idea of death does not cause Céline as a doctor of negative associations, on the contrary, he juggles it, ironically on this occasion.

The French critic F. Sollers remarked, «We have become a caricature of ourselves, because there is nothing genuine, true, authentic in people. Their exaggerations Vynnychenko raises deliberately the world of emigration to the deafness for exacerbate the final impression, especially in the «balance». Emigration works are a double accusation, on the one hand, of no one specific, but in general the whole system, the whole world, which lives incorrectly, on the other, addressed to specific persons, which he does not always indicate what they are guilty of before him.

A separate category of comic in Céline and Vynnychenko is «black» humor as the ability and desire to mock human grief: The objects of «black» humor are unchanged – politicians, immigrants, publishers. Black humor is embodied in the idea of death and associated attributes. The idea of death does not cause Vynnychenko (the death and funeral of Ostap and Shurka in «balance») negative associations, on the contrary, he allegedly juggles it, ironically on this occasion.

Black humor is also realized in suicide descriptions, writers ridicule those who dare to say, «take yourself poison yourself with gas!» believe me, i know that... no! Gas is a matter of unreliable, the surest way that I have advised hundreds of raves: Hunting weapons in the mouth! Put it in your mouth! ... and the paffs... you will be torn like a movie... the only inconvenience: blood splashes! On furniture, on the ceiling! «Blood and blood clots!»<sup>33</sup>.

French criticism emphasized that Céline's work is a joke that the writer has an unsurpassed sense of comic.

<sup>33</sup> Ibidem.

A. Godard characterizes the function of laughter in Céline as follows: «The weapon, the compensation, the provocation, then for the sake of laughter, here is the means of attack, there is protection.»<sup>34</sup>. It is important, in our opinion, that this definition may fully relate to the Céline pamphlets.

Undoubtedly, Vynnychenko can not boast of creating a total ridiculous situation in his works, as in Céline, although in many of them the reader meets the ironical irony, and even more: the mockery of his opponents. This is exactly the situation in the article by L. Trotsky «Céline and Poincaré» (1933). Although Trotsky was not a professional literary scholar, but seven years before M. Bakhtin (who completed his work «the work of François Rabelais and the people's Culture of the Middle Ages and the Renaissance» in 1940, and published in 1965) emphasized the presence of folk-laughter culture in Rabelais and Céline, a familiarly-ground language, carnivalization, the opposition of the top and bottom when describing the life of «little people», coming to the conclusion that the modern social system is everywhere and always equally imperfect.

At the same time, the main feature of the novels of Vynnychenko and Céline about emigration is the seriousness of their comic book. On the one hand, like any entertaining element, it is aimed at relaxing in a tense situation, on the other, the laughter of both novelists is to some extent evil, because it always carries the debunking of evil, exposing the negative features of society and its members. Writers are characterized by the ability to create a comic and at the same time put serious problems of social life.

**Conclusion.** The question of whether Vynnychenko and Céline would become writers-innovators and some of the most striking exponents of the revolt of the alienated personality against the elements of entropy and alienation, acting under the line of respectability and grace, if it were not for their pleksbanishment, conscious escape to the *underground* of Mujena and Madon, is unlikely to seem abstract and speculative. It is enough to study their émigré

novels and the Diaries of both authors to understand in what plane their protected area lies, that «Gethsemane garden» or «Paradise lost», where the Ukrainian and French mentality is unconcealed to the bottomless, full-water source of European culture.

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<sup>34</sup> Godard H. Poétique de Céline Paris..., op. cit., P. 259.