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Address: Ukraine, 58000, Chernivtsi, Heroiv Maidanu str., 3, Department of Social Sciences and Ukrainian Studies.
 Tel.: (0372) 520871. **E-mail:** snim@bsmu.edu.ua; society@bsmu.edu.ua

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СПРОБА РЕКОНСТРУКЦІ ІСТОРИЧНОЇ СВІДОМОСТІ УКРАЇНЦІВ У ПРОЗІ В. КОЖЕЛЯНКА

Антоній МОЙСЕЙ, Антоніна АНІСТРАТЕНКО,

ВДНЗ України «Буковинський державний медичний університет», Чернівці (Україна)
oirak@bsmu.edu.ua; antoniimoisei@bsmu.edu.ua

AN ATTEMPT TO RECONSTRUCT THE HISTORICAL CONSCIOUSNESS OF UKRAINIANS IN V. KOZHELIANKO'S PROSE

Antoni MOYSEY, Antonina ANISTRATENKO,

Higher State Educational Establishment of Ukraine
«Bukovinian State Medical University», Chernivtsi (Ukraine)
Researcher ID : S-7158-2016; ORCID ID 0000-0003-1984-4441
ORCID ID: 0000-0001-5295-2271; Researcher ID: S-5261-2016

Мойсей А. А., Анистратенко А. В. Попытка реконструкции исторического сознания украинцев в прозе В. Кожелянко. В исторической науке и художественной литературе все чаще реализуется стремление человека изменить что-то в истории, чтобы понимая логику событий, успешно создавать альтернативную историю. Цель исследования заключается в попытке проследить способы воздействия на сознание реципиента в прозе В. Кожелянко, используемые писателем для реконструкции самосознания украинского народа. Поэтому, методологическая основа статьи заключается в использовании одновременно историко-сопоставимого метода и метода контекстуального анализа. Научная новизна работы сосредоточена в сочетании сравнительного подхода в анализе явлений художественной литературы и экстраполяции их на историографические события. Выводы. Творчество Василия Кожелянко рассмотрено в ключе жанрово-стилевого анализа и отдельных аспектов, таких как концепция урбанистической прозы, ироничный и приключенческий романы в творческом наследии писателя, исторически-социальный роман и особенности малой прозы на фоне современного рассказа и традиции неомодернизма.

Ключевые слова: исторический роман, альтернативная история, историческое сознание, неомодернизм, В. Кожелянко, урбанистическая проза.

Introduction. The human desire to change something in history, to return it to the "right" direction is increasingly realizing in the historical science and literature. The replacement of the facts or their interpretation only politicizes annals and the historiography, but it does not give the correct reformation. Understanding the logic of events, especially in a particular chronotope distance, a large number of new variants of already known historical periods can be successfully added, creating an alternative history. A national history is especially easy to process in works of art. Thus, the first timid attempt was made in 1889. It was in American literature. But in Ukrainian literature "Solar machine" by V. Vynnychenko can be attributed as the first attempt to create an alternative history¹. However, the genre of alternative history was adopted by V. Kozhelianko.

Historiography of the issue. Writers like V. Kozhelianko influence the formation of public discourses. However being in the narrow circle of the word art, they are involved into creating of internal artistic schools. In particular, *anticolonialism* and the *national component* of V. Kozhelianko's prose were interested in their time for such well-known literary scholars as N. Kopystianska, I. B. Tereshchenko, V. Ivanyshyn, V. Gabor, D. Stus, etc. Although postmodernism declaratively blurs the boundaries and limits, mental and national bindings, gives the author, the recipient and the character no appurtenance, V. Ivanyshyn outlines the V. Kozhelianko's prose in the

following way: "Attempts to create an essentially national project of postmodernism in Ukrainian literature (the form is partly postmodern, the content is national) are seen in the whole modern creative work of the "New literature" writers (V. Tsybulko, V. Medvid, Ye. Pashkovsky) such as A. Ulianenko, V. Kozhelianko, etc."²

Body. The first manifestation of alternative history genre is seen in the Bukovinian writer V. Kozhelianko's creative work. The specified genre equivalent in the scientific literature is known to be formulated as the alternative history of Ukraine.

The authors of the alternative history do not always consciously create the art works of this genre. Some of them do it subconsciously and therefore make no effort to draw the coherent genre and style model of AH. Therefore, the development of the genre, like its studies, fails to be fully described: bulleted texts make up only a part of the existing bank of works and studios.

Therefore, to expand the limits of the study we had to determine the existing terminology, which helped to define the scientific basis of the work.

The investigations of the latest novel genres and the meta-genre of alternative history, in particular, provide the topicality for the question of terminology and methodological foundations, which are operated by literary and textual critics, that seek to highlight the topical genre markers or the text originality of the political fiction novels.

¹ Bernads'ka N. Ukrayins'ky'j roman: teorety'chni problemy` i zhanrova evolyuciya [Ukrainian novel: Theoretical problems and genre evolution], Kyiv, Akademvydav, 2004, 368 p.; Bovsunivs'ka T. Kognity`vna zhanrologiya i poetpoety`ka. Monografiya [Cognitive genrology and poetic. Monograph], Kyiv, VPCz „Ky`yivs`ky`j universy`tet", 2010, 180 p.

² Ivanyshyn V. Narysy z teorii literatury : navch. posib. [Text], uporiad. textu P. V. Ivanyshyn, K. : VTs "Academia", 2010, P. 224.

From the mid-nineteenth century, terms "histoire", "history", "storia", "historia", "Geschichte", "Geschiedenes" are used in the European Humanities research. When some new types of historical knowledge appear (social history, cultural history, history of mentalities, memory, intellectuals, microhistory, world history, alternative history, secret history, etc), they do not only create new approaches or new subjects of studios, but change the semantic valence of the concept of the history as well. For instance, the alternative history has transformed into an artistic genre from the reconstruction method in historical science. The basis for this transformation has become the already mentioned proximity between the history and the novel in an expanded interpretation of these concepts.

The terms *histoire*, *history*, *storia*, *historia*, on the one hand, and *Geschichte* with its Dutch equivalent *Geschiedenes*, on the other hand, have mostly settled in the European studios from anthropology and literary criticism. If the new single types of historical knowledge turn out (social history, cultural history, history of mentalities, memory, intellectuals, microhistory, world history, alternative history, secret history, etc), they generally represent some progress and open up new approaches or new subjects. For instance, **the alternative history has transformed into an artistic genre from the reconstruction method in historical science.** The basis for this transformation has become the already mentioned in the previous subsection proximity between the history and the novel in an expanded interpretation of these concepts.

The attitude of *historiography* or *history of the history* of these concepts explains the splitting algorithm of the *History* and the development of individual branches of historical knowledge, and therefore the implementation of historical consciousness of humanity in the scientific and artistic manifestations. In French, the term *historiographie* denotes *the history of the history*, historical work, and ways of writing history from its origins. In German *Historiographie* has the same, but weakened meaning and is often used simply as a synonym to history (*Geschichte*). But in Italian *storiografia* - is approaching to the German *Historiographie* that was evidenced by the title of the journal "*Storia della storiografia*". In the English language, *Historiography* is used in the sense of *hystory writing*, which coincides with the Italian and German meanings. The word *Historik* is used for designation the theory and methodology of history in German, which has no equivalent in other languages and indicates at the same time reflection, statement, especially with the aim of teaching.

The mentioned paradigm extends to the semantic and stylistic fiend of "*alternative history*", as well as creates schematically similar grammatical valence.

Alternative history is an interdisciplinary term which denotes the meta-genre and the search direction in the Humanities, which use the historical method. But in the narrow sense, alternative history denotes a genre of fiction (mainly prose). A pure variety of alternative history works is marked as *alternative history* and *alternative story*, depending on the level of text epic. In the German-speaking world, the name sounds like *alternativ Geschichten* (in the plural form) that clearly demonstrates the multiple alternative variants when they are present in the semantic field of the work³.

Along with the artworks, which exactly fit into the matrix of this genre, there is a large number of adjacent genre-specific marking works, such as the Roman political utopia (*political fiction*), secret history, pseudo-alternative history, metahistory, the works of other genre dominants with the element of alternative history, alternative fantasy (*historical fantasy*), an alternative historiography (*alternativ historik*).

Terms *political fiction*, *pseudo-alternative history* and *secret history* are often used to denote postmodern and neo-modern works with elements of alternative history, that is, the prose things, in the plot of which alternative historicism method does not expand into genre of a full value, but exists alongside with the other one, e.g. fantastic, phantasmagoric, historical, psychological, ironic, detective and so on.

Having examined in the first chapter the theoretical basis of the study and its methodical and classification basis, in the second section we tried to find out the stylistic features of the prose of the analyzed writer in general, and the peculiarities of novels in the alternative history genre, namely the "defile" trilogy.

"Parade in Moscow", "Konotop" and "Zoo for people" are unanimously labeled as alternative history by literature critics. "Kotygoroshko", that has the most stylistic markers, belongs to postmodernism. It is noteworthy that borrowings and resemblances are observed not only on subject-compositional, but also at the figurative and linguistic levels. The V Kozhelianko's work, which is the closest to the postmodern one, is "PseudoNostradamus". Three adventure novels also have specific connotations: "The third field" is an alternative fiction in a historical frame (model N genre+element AH), "Ethiopian Sich" is a secret historical neomodern novel, "Silver spider" is the most unexpected format among the major V. Kozhelianko's prose, that together with the I. Vilde's works became a Chernivtsi myth representative, and is classified as an urban adventure novel.

The only V. Kozhelianko's historical novel in his heritage is "The Children of Stagnation" and it has the striking features of socio-political satire written almost in the burlesque tone. This work belongs to the late modernism according to its stylistic characteristics⁴.

We aimed to trace the manifestations and the role of artistic means of postmodernism (irony, temporary inversion or displacement, allusions to works of Ukrainian and world classics, specific literary onomasticon, text layerings of different genres, specific forms, etc.) and neomodernism (connection with the aesthetics of European modernism, an appeal to mythology, folklore and history, descriptive naturalism, sainting of actual changes in the plot of the novel, etc). Therefore we compared V. Kozhelianko's works that go beyond the genre of AH and have features of postmodern works.

"Silver spider"- is the first V. Kozhelianko's novel written without genre elements of AH and the first piece of his great prose that has Christian themes. One of the important elements of V. Kozhelianko's idiosyncrasy, except language, is the attention to domestic details: the description, clothing, food and drink, appearance of characters, etc that is fully revealed in this novel.

Mythical and mystical discourses of the novel confirm the adventure genre marker in the "Silver spider". And ac-

³ Niva Zh. „Narodzhennya ta smert' natsional'nih mifiv" [Birth and death of national myths], *Duh i Litera* [The Spirit and the Letter], 1998, N. 3-4, P. 46.

⁴ Danylenko V. Rozvidnyk prydedshn'oho. Peredmova [Scout coming. Foreword], *Portselyanovyy ostriv, Povisti, opovidannya*, Kyiv, 2013, P. 410.

ording to the modernism practice, V. Kozheliianko creates a strong, meaningful main character in an intensifying manner: as two of the main characters.

Political novel-anecdote "Kotygoroshko" is closer to the adventure novel "The Third Field" in the ideological direction and in the development scheme of the character, but in the style marking a tangible impact of "defile" trilogy can be seen. The role of irony puts the text into the framework of the political joke, the deeply motivated onomastic picture of the novel works for the same purpose. At the language level, we see V. Kozheliianko's already declared and recognizable baroque-neomodern style. The historical adventure novel "The Third Field" is the only V. Kozheliianko's custom novel.

The problem of national character is often raised in historical, psychological studios, it is considered within the literary matters of the postcolonial critical school of O. Zabużhko, V. Danylenko, Ye. Kononenko, V. Ageeva, I. Nabytovych, K. Rodyk, it is not also omitted among the concepts of national worldviews and by the patriotic periodicals "Literary newspaper", "LitUkraine", "The Reader's Friend", "Criticism", "Post-Postup", "Thursday", "Present", "Dnipro", "Word and time".

While applying such research three components of the problem should be taken into account. First, it contains a direct link with the memory of the people, tribe, family, including the canonical memory that is not antinomy to oblivion. Second, it is guided by the value and connections between archetypic structures (archetypes of the hero, enemy, people, outcast, death, greatness, home, and woman-protectress). Thirdly, post-colonial studios are investing national ethical changes into the system, which are observed and recorded by historians, psychologists and literary critics.

So, having considered these aspects on the basis of two V. Kozheliianko's novels "Kotygoroshko" and "The Third Field", first of all we found out the dialectical relationship with the memory of the people, tribe and canonical memory of the Ukrainian nation.

The meaning creation involves the distancing from the past and facts, saved by memory. But the depth of the past is unmeasured and unmemorable (immemorial) and, consequently, "unmemorizing" (unvordenklich), and is as unattainable as the present, that passes. For this reason, communities are created by mythical horizons. In this perspective, we can appreciate the importance of memory, which is required by the length of history that is increased owing to its local actualizations. The battles for the memory fit in these traditions, sharing people that re-define their identity.

Although historical knowledge is progressing and rising in society on the still unseen level of accuracy, it remains impregnated with restrictions, politically motivated forgetting and forced myth-making. The tribe's memory remains the latest support of preserving memory from the modern or ancient myths encroachments, and it is vividly reflected in Ukrainian national history.

The archetypes of national hero and the enemy, the next step of our research, are most stable in their concrete historical expression of these categories. The immanent archetype of the enemy can be seen in the "Kotygoroshko". This is a creation, overcome and return of Pervobasavrius that is a destructive power. It is sent by Kotygoroshko to the continent of Atlantis. Both in the novel "Kotygoroshko" and

in "The Third Field" the emphasis is made on the symbolic internal enemy that is a destructive centrifugal force that operates within Ukrainian society. The very internal strives and disgraces in the ideological and cultural nation's life (in the case of "The Third Field" communities) lead to the destruction of the state and public education. The role of an external enemy is formed on the basis of intentionality on the scale of aggression and normativity of conceived concrete actions.

Defining two V. Kozheliianko's novels as anecdotes and taking into the account that almost all his works contain the applying principle of parody, we focused on the issue of parody as an important satirical technique. Parody is a certain artistic integrity that was created thanks to another artistic object, respectively to the genre (e.g., the Les Poderevianskyi's works in modern literature⁵), style (mainly the works of small forms and poetic literature) or specific classical works. However, recognition of the parody in the background, that is its object, and the attainment of the foreground, that is, its expression, does not provide the artistic sense for the parody text.

The development of meta-genre of the novel in the twentieth and the early XXI century "took" the concept of parody and turned into a means of modeling the context of the works and also a tool of composition, the basis of the author's style, moreover, the author's fictional brand in the modern texts corpus. "Terrorium" by V. Kozheliianko is made in the form of art anthology of personality types, peculiar to Ukrainians, but also created by Soviet social machine, aimed at the creation of the Soviet man. The characters of the second type are created to root the problem and conflict of "Terrorium": madness, terror, which later turns into the method and purpose of existence; servile flattery that goes into treason.

Talking about V. Kozheliianko's postmodern works we wanted to distinguish his ironic postmodern novel "PseudoNostradamus". The ironic element of the novel is based on the ratio between the world culture, which in this aspect include Ukrainian culture and Russian culture-antipode. The historical material in the novel was tediously managed by V. Kozheliianko, even though the historical facts are only in the background of the novel.

Correlation between the single and multiple, partial and general, of the characters and mental characteristics of the people in the scenes of "PseudoNostradamus", is to juxtapose. But it should be mentioned that the juxtaposition is not direct but based on the principles of artistic conventions and parody. In such a way the comparison of the main character with an abstract Ukrainian and extrapolation of the conventional image of the characters are made.

V. Kozheliianko stratifies the layers of many conventional things, generalized shape structures and individual-focused components in his novel "PseudoNostradamus", using the plot basics of work complementation, art parody, allusion, chronotopic inversion as the means of layers combination.

V. Kozheliianko's architectural, genre and stylistic discoveries did not only lay the foundation of his creative block, in particular, the novel in the genre of alternative history and adventurous postmodern and neomodern novels but also made the workshop of contemporary creative tools that are used by other contemporary writers. After V. Koz-

⁵ Kopistyans'ka N. Zhanr, zhanrova sistema u prostori literaturoznavstva [Genre, genre system in the field of literary criticism], L'viv, PAIS, 2005, P. 16.

helianko's death Yu. Scherbak issued his novel. In 2008 V. Naidenova and Ya. Yasynovskyi's novel "Belvedere Valley" won the "Word Coronation"⁶. This novel is written in the same cultural and artistic current as Kozhelianko's "Silver Spider", although "Belvedere Valley" tends to romantic prose, as a detective suspense and urban silhouette can be observed in the novel.

Kozhelianko's historical-social novel "Children of Stagnation" has no alternativism. The alternative history is not necessary to create the half-ironic and half-realistic discourse. It is created by the real history of Ukraine and Bukovina during stagnation times, which in all aspects can surpass any science-fiction.

Summarizing the V. Kozhelianko's novel heritage, we can see that Bukovinian writer outlined the way of the modern novel from an alternative history to the psychological study of real history, from the detective urban novel to the Christian one. "The name of Vasyl Kozhelianko will never fall out of textbooks. He is one of the most prominent writers"⁷ But a literary journey of his ten issued novels has just started. By the way, on May 17, 2014 a play "Silver Spider" was performed by the actors of Olga Kobylanska Ukrainian music and drama theater. The V. Kozhelianko's fun club was created in Poltava in 2013. And his name more often appears in the theoretical and partial literary studies and cultural articles.

Discovering the models of writing development work on the example of plot interpretation of the stories and their further deployment to the novel, we came to the conclusion that V. Kozhelianko developed most of his novellas and short stories to the novels or big epic storylines. The artwork and the plot basis were also influenced by the author's poetic symbolism.

Summary. So, Vasyl Kozhelianko's prose was considered under the genre-stylistic analysis of certain aspects such as the role of the national hero in Bukovinian author's romanticism, the concept of urban prose, ironic and adventurous novels in the writer's creative heritage, historical and social novel and features of the short fiction on the background of the modern story and neomodernism traditions.

The prospects of further investigations we see in a deeper study of the author's poetic heritage in connection with the poetic tradition of the eighties, in the V. Kozhelianko's drama analysis, which is one of the best samples of modern drama thanks to its originality and skillful completion, and therefore deserves the literary critics' attention. V. Kozhelianko's publicism and social and political essays are also waiting for the literary investigations.

Мойсей А. А., Аністратенко А. В. Спроба реконструкції історичної свідомості українців у прозі В. Кожелянка. В історичній науці та художній літературі все частіше реалізується прагнення людини змінити щось в історії, щоб повернути її в „правильне” русло. Заміна фактів чи їх трактування лише політизує історичні хроніки та саму історіографію, але бажаного виправлення не дає. Розуміючи логіку подій, особливо на певній хронологічній відстані, успішно можна додавати велику кількість нових варіантів до вже відомих історичних

періодів, створивши альтернативну історію. **Мета дослідження** полягає у спробі прослідкувати способи впливу на свідомість реципієнта в прозі В. Кожелянка, що використовуються письменником задля реконструкції самосвідомості українців. Дослідження новітніх жанрів роману та метажанру альтернативної історії, зокрема, надає актуальності питанням постколоніальних та антиколоніальних студій на матеріалі творчості В. Кожелянка. Відтак, методологічна основа студії полягає у використанні водночас історико-зіставного методу та методу контекстуального аналізу, що дозволяє зробити висновки як про літературознавчу специфіку проаналізованих творів, так і відслідкувати їх історичну та соціокультурну цінність. **Наукова новизна** праці зосереджена у поданні компаративного підходу в аналізі явищ художньої літератури та екстраполяції їх на історіографічні події. Також, деякі твори були розглянуті вперше, зокрема листування письменника. **Висновки.** прозова творчість Василя Кожелянка розглянута в ключі жанрово-стильового аналізу та окремих аспектів, таких як роль національного героя в романістиці буковинського автора, концепція урбаністичної прози, іронічний та пригодницький романи в творчій спадщині письменника, історично-соціальний роман та особливості малої прози на тлі сучасного оповідання й традицій неомодернізму.

Ключові слова: історичний роман, альтернативна історія, історична свідомість, неомодернізм, В. Кожелянко, урбаністична проза.

Мойсей Антоній – доктор історичних наук, професор, завідувач кафедри суспільних наук та українознавства ВДНЗ України «Буковинський державний медичний університет». Коло наукових інтересів: історія української культури, історія України, традиційна культура населення України, взаємодія в галузі традиційної культури українського та східнороманського населення Буковини, процеси етнокультурної ідентичності в прикордонних районах. Автор 200 наукових публікацій, в тому числі 5 монографій.

Moisey Antoniy – Doctor of Historical Sciences, Prof., Chief of the Department of Social Sciences and Ukrainian Studies in Higher State Educational Establishment of Ukraine «Bukovinian State Medical University». Research interests: history of Ukrainian culture, history of Ukraine, traditional culture of Ukrainian population, interplay in area of traditional culture of Ukrainian and eastromanian population of Bukovina, processes of ethnocultural identity in border regions. Author of 200 scientific publications including 5 monographs.

Аністратенко Антоніна – кандидат філологічних наук, доцент кафедри суспільних наук та українознавства ВДНЗ «Буковинський державний медичний університет». Коло наукових інтересів: сучасний арт-процес в Україні та країнах Західної Європи, викладання української мови як іноземної. Автор близько 100 наукових праць, статей, розвідок, у тому числі 3 монографії, 1 навчальний посібник.

Anistratenko Antonina – PhD, Associate Professor of the Department of Social Sciences and Ukrainian Studies, Higher State Educational Establishment of Ukraine «Bukovinian State Medical University». Research interests: modern art process in Ukraine and Europe. Is an author of 100 scientific publications including 3 monographs, 1 manual.

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⁶ Novikova M. Mify ta misiya [Myths and Mission], Kyjiv, Duh i Litera, 2005, 432 p.

⁷ Sobolev S. Al'ternativnaya istoriya: posobie dlya hronohichhajkerov [An Alternative Story: A manual for Chrono-Haykers], Lipetsk, Krot, 2006, P. 232.