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CREATIVE SEARCH FOR MODERNISM: NEOREALISTIC TENDENCES IN WORKS OF WRITERS OF THE SIXTIERS (BASED ON MEGATEXT BY HRYHIR TIUTIUNNYK)

У ТВОРЧИХ ПОШУКАХ МОДЕРНІЗМУ: НЕОРЕАЛІСТИЧНІ ТЕНДЕНЦІЇ ТВОРЧОСТІ ПИСЬМЕННИКІВ-ШІСТДЕСЯТНИКІВ (НА МАТЕРІАЛІ МЕГАТЕКСТУ ГРИГОРА ТЮТЮННИКА)

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The article defines basic facts of the development of neorealism. It is depicted that the beginning of the XX century is characterized by reconsideration and modifications in all the spheres of the human life. The literary work is also undergoing qualitative changes: the description of events is changed by psychologism of the depiction, long descriptions are changed into laconic and sleeker remarks of the author and dialogues of the characters are filled with many senses. It is specified that realism does not disappear as a direction but is being modified. It is determined that neorealism was kind of a bridge, a transitional phenomenon between realism (with its descriptions of normal human life) and modernism (with its remarkably deep psychologism). We agree with O. Holovii who states that neorealism is a modern phenomenon and indicates that it is the way from social realism, realistic type of consciousness to qualitative changes in the work's poetics and innovations. Furthermore – the way to modernism. The connection of neorealism with the ideas of existentialism is revealed. It is identified that the ideas of the existentialists are common with the ideas of the writers of the Sixtiers who attempted to deepen into the inner state of a human being and understand its nature. Hence we can see a strive for self-improvement, search for something new which is confirmed by the megatext of Hryhir Tiutiunyk as a representative of the writers of the Sixtiers. An attempt to define neorealistic tendencies in works of Hryhir Tiutiunyk as a representative of the writers of the Sixtiers is made. It is proved that brevity, significance of artistic detail, inner monologues, first-person narration and presence of psychological scenery are the definite features of neorealism in the works of Hryhir Tiutiunyk. The megatext of the creator persuades that Tiutiunyk-modernist found it difficult to stay in the measures of realism thus he was seeking for his own place among modernists. The analysis of the megatext of the writer contributes to the expressiveness of the demonstration of esthetic and creative searches of the author and reflection of neorealistic tendencies in his works.

Key words: neorealism, modernism, the Sixtiers, megatext, Hryhir Tiutiunyk, psychologism.

У статті окреслено основні факти розвитку неореалізму. Зазначено, що початок ХХ століття характеризується переосмисленням, видозмінами у всіх сферах людського буття. Літературна творчість теж зазнає якісних змін: на зміну опису подій приходить психологізм відтворення, розлогі описи перетворюються на лаконічні та витончені ремарки автора, діалоги персонажів насичені багатьма сенсами. Зазначено, що реалізм як напрямок не зникає, а видозмінюється. Визначено, що неореалізм був таким собі «містком», перехідним явищем між реалізмом (з притаманним йому побутописанням) та модерном (з яскраво вираженим глибоким психологізмом). Погоджуємось з О. Головій, яка називає неореалізм модерним явищем та вказує, що це шлях від соцреалізму, реалістичного типу свідомості до якісних змін поезики твору, новацій, до модернізму. Оприятлено зв'язок неореалізму з ідеями екзистенціалізму. Визначено, що ідеї екзистенціалістів суголосні з поглядами письменників-шістдесятників, які прагнули заглибитись у внутрішній світ людини, зрозуміти її єство. Звідси – спрага до самовдосконалення, пошуків нового, що підтверджено мегатекстом Григора Тютюнника. Здійснено спробу визначити неореалістичні тенденції творчості Григора Тютюнника як представника українського шістдесятництва. Доведено, що лаконізм, знаковість художньої деталі, внутрішні монологи, ведення оповіді від першої особи, наявність психологічних пейзажів – усе це, безумовно, є ознаками неореалізму в творчості Григора Тютюнника. Мегатекст митця переконує, що Григору Тютюннику

було «тісно» залишатися в художніх рамках реалізму і він невпинно шукав свою нішу серед модерністів. Здійснений аналіз мегатексту письменника сприяє увиразненню демонстрації естетичних та художніх пошуків митця й рефлексії неореалістичних тенденцій у його творчості.

Ключові слова: неореалізм, модернізм, шістдесятництво, мегатекст, Григорій Тютюнник, психологізм.

Introduction. In modern literary criticism despite the wide-range research of the works of the XX century writers the problems which need clarification and perhaps new conclusions still exist. One of the problems is the study of neorealism in the context of general art development in epoch of modernism.

M. Voronyi was the first to mention neorealism in Ukrainian literature. The researchers (M. Kodak, M. Mykhailova, O. Sokolova, V. Fashchenko, V. Pakhareno, A. Kozlov, L. Ponomarenko, M. Morozov etc) occasionally addressed the term “neorealism” and tried to give it other names or their own interpretations. Nevertheless the analysis of the last years’ publications does not help to determine the essence of the concept. Thus, for example, the authors of the Literary Dictionary determine neorealism as a stylistic trend but V. Keldysh believed that neorealism is an intermediate phenomenon between realism and modernism. I. Bezpechnyi, N. Krutikova, the authors of the textbook “Theory of Literature” edited by O. Halych (2008), determine neorealism as an art direction but Yu. Kovaliv thinks of it as “a stylistic trend of the XX century”.

Analysis of the last researches and publications. A number of dissertations are devoted to the problem of studying neorealism. Taking into consideration a considerable amount of researches we would share only the names of those scientists the subject of study in whose works are the peculiarities of neorealism: N. Alekseienco, M. Berberfish, M. Vasylyshyn, O. Kozii, Yu. Lavrishiuk, N. Manych, L. Reva-Lievshakova, L. Skubachevska etc. The number of scientific researches where the analysis of Hryhir Tiutiunyk works in the context of neorealism was made is less (L. Briukhovetska, O. Holovii, T. Holovchenko, M. Kotsiubynska, L. Nezhyva etc). Considering what is mentioned above the problem of the research of Hryhir Tiutiunyk works in the system of modernism trend of neorealism appears to be relevant.

Purpose. With the help of Hryhir Tiutiunyk’s megatext to determine the influence of the philosophical thinking in the age of modernism on the writing focus of the author and to trace neorealistic tendencies in works of the representatives of the Sixtiers.

Object of the research. Certain works of the representatives of philosophical thinking in the XX century, the epistolary, the diary of Hryhir Tiutiunyk and his works: etude “Palyvoda”, novel “Derevii”, story “Son has come”.

Presenting main material. From time to time researchers try to structure literary works and determine their dominants in peculiar time frames. We agree with David Perkins that “literature has no taxonomic system; there is only a complicated conglomerate of classifications which are created from different positions and are overlapped” [7, p. 58]. Remind the idea of Benedetto Croce who mentions that “real work of art <...> is at the same time naturalistic, symbolic, idealistic, classic and romantic” [cited by 7. p. 91].

At the beginning of the XX century with the crisis of religious consciousness, the progress of philosophical thinking, the diffusion of literature and philosophy and the identification of psychology as a separate science changes in literature and especially literary criticism began. Unlike the direct description of events in a literary work writers seek for experiments and aestheticization in their writing process. D. Dontsov associated the development of new trends and methods in literary criticism with the change of cultural and aesthetic values: “replace the unseen God with religion of mind, replace absolute morality with ethics <...>, replace enormous passions with temperance and replace uncertain relations with social ordering” [1, p. 29]. O. Koltonovska defines sincerity of writers as a feature of the whole writing society of the XX century. She connects it with “another psychology of artists who appreciate and keep personal values in their unity, completeness and uniqueness” [2, p. 29].

We are convinced that realism as a trend does not disappear completely but is modified and acquires new forms according to historical development of society, science and culture. R. Movchan states that the transformation of realism is happening in new esthetic time. Neorealism becomes one of the modernist trends. The monograph “Neorealistic Ukrainian and Russian prose of the first third of the XX century” written by L.V. Reva-Lievshakova is considered to be a peculiar generalization in studying of the development of neorealism in Ukrainian and Russian literary criticism. The researcher thinks that neorealism is based on different forms of modernist experiments. L. Reva-Lievshakova emphasizes the inhomogeneity of neorealism which is based on classical traditions and is connected to experimental search, psychological accentuation and individual self-expression of the authors. We absolutely support the statement of S. Tuzkov that neorealism “asserts ambivalence of art consciousness of the XX century focusing on common tendencies of realistic and modernistic art” [11, p.25]. That is unlike the works of realism in their classic version neorealists tend to supplement common description of everyday life with the elements of psychologism and combine esthetic, philosophic, anthropologic elements in writing. The modification of forms occurs: from novels to stories and short stories; neorealism “includes different types of art consciousness: existential, mythological, religious (or anti-religious), romantic (utopian) etc.” [11, p. 25].

We accept the formulation of “neorealism” suggested by V. Fashchenko: “(neorealism) appeals first of all not to the volitional efforts of a personality but to his cognitive abilities, to the understanding of difficult interdependences between social environment, psychological and moral capabilities of a personality” [14, p. 4]. The specialist in literature defines these basic characteristics of Ukrainian neorealism: originality of connotation, generalization of quintessential, enrichment with “a new vision of the world, primarily irrational and often incomprehensible and fatal” [14, p. 4].

According to V. Fashchenko the revival of neorealism began during the 60-90s, the years when Hryhir Tiutiunyk actively worked. Hryhir Tiutiunyk as a representative of the movement of the Sixtiers sought to something new in society and literature. The letters of the writer to his literary contemporaries show that he was interested in novelties in literature and literary criticism and often held discussions about different phenomena. As we know Hryhir Tiutiunyk worked on a diploma project “Anton Chekhov’s Traditions in Ukrainian Novellistics” while studying at the university. Hryhir Tiutiunyk writes in a letter to Viktor Vasylyovych Hrytsenko from April 16, 1977 that he read a few times all 12 volumes of Anton Chekhov. He was also familiar with the works of T. Shevchenko, V. Shukshyn, V. Stefanyk, I. Drach, A. Teslenko, M. Kotsiubynskyi, L. Tolstoi, M. Nekrasov, O. Pushkin, M. Lermontov, S. Yesenin, V. Maiakovskyi, F. Dostoievskyi, E. Uspenskyi, D. Defo, Guy de Maupassant. We think this is not the full list of authors Hryhir Tiutiunyk was familiar with. Moreover their works influenced his work directly: “*this studying and Chekhov’s works as well helped me to feel the form of a story, its wholeness, dramatic or lyric intensity and laconism: every word like an exposed nerve should react to the novel’s life otherwise it is unnecessary*” [13, p. 152–153], and “*distinct realistic detail of a character is definitely deep psychology*” [13, p. 153].

L. Reva-Lievshakova defines that “the spirit of new realism and new in realism of the XX century revealed endless freedom and space for honest artistry and thinking” [8, p. 149]. It is quite logical that writers turned to the ideas of existentialism which representatives thought that human is a victim of a system in a totalitarian society and feels unprotected and can be realized only in the freedom of choice. Without attempting to give detailed analysis of the influence of Schopenhauer’s ideas on the works of writers of the XX century we will take his statement: “the will is a blind striving for life” as a basis. Man, he thinks, is doomed to constant search, but art appears to be a release from human’s never-ending search.

In a letter to A. Kyslyi we can feel Hryhir Tiutiunyk’s maximalism of inner aspirations, breadth of thinking and desire for freedom which are characteristics of works of existentialists: “*Look around, people live their lives and they are fine, most of them are even pleased [...]. This is the breath after the university: a thought was awoken to fly but it was pinned to the ground by everyday routine; strength*

of mind which was practiced in five-year reflections seeks for a point of application but cannot find it [13, p. 78]. Indeed existentialists believed that human should resist a totalitarian society by fighting for his freedom. As it was stated before Hryhir Tiutiunyk was interested not only in artistry. Epistolary of the writer and his diaries show that he did a lot of translations and studied specialized scientific researches. Thus the evidence is found in a letter to A. Kyslyi: “*I study monographs (thoroughly)* (underlined by the author of the article, Ya. Parheta). *Fiction: “Mozart” by Kremnevskiy, second part of “Secrets of War”, stories by Chekhonte <...>, read “The Heirs of Stalin” by Yevtushenko, have read “Silence”, also have read “Behind the Curtain” and diaries by Dovzhenko* [13, p. 80]. As a result of creative search of the writer there is a note in a diary by Hryhir Tiutiunyk which confirms critical thinking reflections on literature at that time and search of his own place in that process: “*it is not the time to write following Tolstoi style. Classical analysis of a technique nowadays won't be accepted. First of all it is long and persistent in an effort to predetermine eternal act. Secondly, verbal materials of this kind <...> were able to trivialize. Thirdly, <...> there is a need for impressionistic detail*” [13, p. 261]. In total all this is inherent in the works of Hryhir Tiutiunyk. We can say that the writer has evolved while studying the experience of his predecessors and could overcome dualistic (R. Movchan) situation: modernism from one side and social realism from the other side.

Intentions of neorealism in the works of the writer appear primarily in the poetic peculiarities of prose such as: laconism, concentration on inner feelings of characters, domination of artistic details instead of long descriptions; creation of psychological scenery (we can feel the intention to combine naturalistic depiction of the reality with psych). Telling the story from the first person (“My Saturday”, “Sieve, sieve”, “Horizon”, “New Shoes” etc) contributes to the subjectivation of a story. Dramatization as a feature of artistic thinking of Hryhir Tiutiunyk [6] is also typical for neorealist writers. It helps to introduce masterfully created dialogues and inner monologues into the composition. One more tendency of neorealistic writing is implementing of reflecting characters [5] with the capability of self-analysis into the composition. To replace portretization the author uses psychological portraits which help to express psychological types of characters. V. Panchenko states that paradox of the characters' behaviour, constant inner struggle are the dominants of neorealism poetics. Let's analyze this in the story “Son has come” on the example of the main character Pavlo Dziakun. While going fishing Pavlo wears old clothes to feel comfortable but his father convinces him to wear new suit, shoes and hat. After changing his clothes Pavlo feels more comfortable. While fishing he starts to remember his childhood and youth. After the memories vanish Pavlo rebukes himself that he spent his time in vain but instead he could have caught at least ten pikes.

The feast to celebrate the arrival of the son also helps us to understand Pavlo's inner conflict. Pavlo Dziakun considered feasts to be like a normal thing which are needed to get new acquaintances: “he knew that “useful people” like to show off. And the least important the person is the more he boasts” [12, p. 270]. But Pavlo is a generous sincere villager and the author points it out describing how Pavlo sings “Oj you, Galiu” while removing the battery from the car.

Let's recall the influence of philosophical ideas of F. Nietzsche or A. Schopenhauer on the works of the representatives of the Sixtiers. For example, F. Nietzsche stated that socialism is a fantastic younger brother of an old almost dead despotism [4]. One of the arguments of A. Schopenhauer is that a person “who wants to write for all times should be expressive: and since by its very nature it must be short, it should be concise, laconic, and if possible give the contents in one word” [15, p. 319] or “the art of vivid writing is to measure and single out significant things and to throw away all the irrelevant and weak things” [15, p. 320]. We think that here we talk about “an artistic detail” which according to L. Tarnasynska is “a skill to concentrate all the intensity of a feeling in one detail, one phrase which provokes the reader to guess, feel, intuitively understand <...>, it helps the writer to be vivid while using minimal descriptive tools” [10, p. 415]; Hryhir Tiutiunyk used it perfectly in his works!

The artistry of Hryhir Tiutiunyk cannot be directly characterized as extremely social or fully psychological. We are sure that the works of the writer have features both of realism (or naturalism)

and modernism (neorealism). We try to prove it. Thus Professor V. Marko states that “the writer could achieve artistic truth by objectively trying to reach modernism but subjectively seeking for realism” [3, p. 204]. For example let’s analyze Hryhir Tiutiunyk’s etude “Palyvoda” and follow the evolution of artistic writing in a novel “Derevii”.

At first glance in “Palyvoda” the description of Fedir Palyvoda’s everyday life prevails. The detailed description of the forest, river Psla and creation of a little lazy character of uncle Palyvoda makes the etude realistic. The story is told from the first person plural. It is not clear for the reader who the people walking along the forest path are and why they came there. Instead the author introduces naturalistic descriptions of nature using odorous images (scents of lilies-of-the-valley; nettle; old mushrooms and iodine; yellow flowers). It should be noted that P. Rotach made a detailed analysis of the disadvantages of “Palyvoda” (“uncertainty of a plot, absence of action, schematism of a character of “Palyvoda”). After generalization we can come to the conclusion that the main idea of this work is the unity of a human and nature. This idea is embodied in the character of Fedir who feels free and independent being with nature.

As we can see the writer provides ideologically artistic sense into realistic description. However etude of Hryhir Tiutiunyk has evolved to the novel “Derevii”. This novel also contains the description of yellow flowers, nettle and lilies-of-the-valley. But these are already other concretely sensual images. They create the general background of a village as a centre with workers, simplicity and freedom. This is not a realistic novel and we can feel it reading the monologues of Ihor, son-in-law, which are filled with reflections about the mentality of the villagers, society, nation, human nature, moral qualities of a person such as: *“And we – nation, tribe <...> – must not leave each other and then say: that is his destiny! – We must study <...>! A human to a human, a nation to a nation! Thus the humanity starts. And a tribe – not unanimous, a tribe where they say: “Let the neighbor’s house burn!” – is worth neglecting, mockery and destruction!”* [12, p. 162] or *“Love of comfort, objects comes from their desire to be calm and calmness is an emotional villainy as one of the Russian writers said”* [12, p. 161]. The writer expresses his own views of the society in this novel. Thus, on the one hand, a son-in-law, resident of the city, engineer with higher education frightens his father-in-law a little with his thoughts about people and Manya, his daughter, and, on the other hand, for his father-in-law *“a daughter is important – who does not love his own child – but a son-in-law Ihor and a granddaughter are more important”* [12, p. 160].

In addition Hryhir Tiutiunyk goes far away from the usual depiction of the problems of villagers and residents of the city. Traditionally Manya, the villager, should be hardworking, honest, welcoming and the son-in-law should be quite the opposite – spoiled and lazy. But the author changes the traditional system of the description of a problem with the help of characteristic which Manya’s husband gives her: *“For her, father, – but try to understand me correctly, – for her the benefit is the thing which stays close and could be taken, touched, bought, eaten and worn, could be used to decorate herself or her house from the outside, – do you hear me? From the outside”* [12, p. 160]. Therefore we can see Manya’s primitive thinking, emptiness of her soul, absence of higher intentions. Ihor’s philosophical monologue is given extensively by the author in order to enhance the opinion of a resident of a city over the opinion of a villager. In a novel “Derevii” Hryhir Tiutiunyk avoids unnecessary replicas and long descriptions. Danylo’s reflections after talking to his son-in-law and Ihor’s monologue have features of sincerity, confession which was *“a kind of consequence of Hryhir Tiutiunyk’s neopopulist bias, his answer to a social need in truth and freedom”* [3, p. 205].

We should point out that in Hryhir Tiutiunyk’s works “Obmarylo”, “Kizonka” the realistic type of thinking prevails as well. But we cannot say the same about his works “Ovary”, “Baked Potato”, “Death of a Cavalier”, “Son has come” and some others. Since Hryhir Tiutiunyk changes the specter of his artistic search from a simple description of everyday life with elements of psychologism to “hard psychologism”, “analytical confession” (L. Tarnasynska) and deepens into the intimate world of characters’ souls.

Conclusions. Thus without accepting the dogmas of socialistic realism Hryhir Tiutiunyk changed the course of his artistry to modernism, mostly to its trend – neorealism. Tracing changes in works of the writer of the Sixtiers from classical description of everyday life to delicate psychologism is perspective for further researches.

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