

РЕЦЕНЗИИ И ОТЗЫВЫ

REVIEWS

THE START OF STUDYING UKRAINIAN LITERARY NETWORKS

(Nakhlik Ye. Ivan Kotlyarevsky in Ivan Franko's Reception. Lviv, 2019. ISBN 978-966-02-8976-5)¹

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This book opens a new scholarly editions series "Ivan Franko and the Personalities of Ukrainian Culture, Science and Art (19th — the beginning of the 20th century)" by the Ivan Franko Institute. As the project was based on the "Ivan Franko Encyclopedia", it has a summarizing nature. Consequently, the publications of the series are not expected to solve specific scientific problems, but rather link many aspects of Ivan Franko (1856–1916) with a certain figure of Ukrainian culture in a more arbitrary and relaxed presentation. Thus the connections of a kind of "imagined community"² will be reconstructed.

The head of the Ivan Franko Institute Yevhen Nakhlik is also the author of "Ivan Kotlyarevsky's Turned World: Text – Intertext – Context" (2015), which forms the basis of the relevant chapters of the third volume of the new academic "History of Ukrainian Literature" (2016). Therefore, a new book by a well-known researcher on the relationship of these iconic figures is a natural development of his scientific interests. The book has a coherent structure, a finely developed reference apparatus and is well illustrated. It addresses a wide range of readers – from students to scholars and it can meet their interests and expectations.

The first part of the monograph represents the research and its chapters accurately reflect the most important aspects that the author identified in the formation of the image of Ivan Kotlyarevsky (1769–1838) in the scientific, critical and artistic works of Ivan Franko and his letters. Among these aspects is the summarized figure of the founder of new Ukrainian literature; the image of a writer – a continuer of a particular literary tradition; a concrete embodiment of the author's personality in various works; Kotlyarevsky as a factor in the development of literature and as an object of literary criticism. A separate chapter is devoted to the search for parallels and contrasts between the outstanding works of Franko and Kotlyarevsky, their peculiar artistic dialogue. This last chapter of the first part is the most interesting one in terms of literary interpretation, although it is the shortest one – with length of only twelve pages. For scholars, this is a feast of free but reasoned comparisons and for young readers it is a great example of designing and implementing a research project. Ye. Nakhlik draws parallels between the "Aeneid" and "Moses" (ideological aspect), "Natalka Poltavka" and "Stolen Happiness" (moral aspect), the "Aeneid" and "Fox Mykyta" (structural, linguistics, stylistic and moral aspects). The author interprets the observed parallels using various philological techniques (from textual comparisons to structural-plot comparisons), which gives the text scientific and educational weight. The educational assignment of the individual sections of the book is obvious because in them the author bolds out the key affirmative theses.

The second part of the book is a reissue of three works by Franko, which directly relate to the book's general subject: the poem "Kotlyarevsky", the poem "A Prologue Commemorating the 50th Anniversary of Ivan Kotlyarevsky Death" and the monodrama "The Great Anniversary". It was from the characterization of these works that the first part of the book began, and the full texts are presented here with detailed academic commentaries, mostly of a textological nature.

¹ Нахлік Є. Іван Котляревський у рецепції Івана Франка. Львів, 2019. ISBN 978-966-02-8976-5.

² Полтавцева, Н. (2017) Сообщество как область социокультурного пространства: два пути описания. // Синопис: текст, контекст, медіа, Т. 1(17) <[https://doi.org/10.28925/2311-259X.2017\(1\)1973](https://doi.org/10.28925/2311-259X.2017(1)1973)> (30.03.2017).

The encyclopedic purpose of the book can be identified in the style of presentation. The scientific text is rich, capacious and abundant in facts, author's interpretations, textological remarks and corrections. Probably, in addition to the actual design of the series, the encyclopedic nature of Ivan Franko's works is also reflected here. In general, this feature of the book seems a positive aspect. At the same time, the desire to solve several scientific (historical, literary, textual) and educational (explaining words, clarifying the content of the statements) problems simultaneously impedes the transparency of the presentation. It would be better to at least move the comments in square brackets in the middle of stand-alone quotes, such as on p. 64, p. 76 and p. 84, to the footnotes.

Another stylistic drawback of the book are the Russian-language quotes. Such separation of Russian as the source language is illogical and incorrect, given the fact that quotations from other languages have been translated into Ukrainian. However, these are rather technical notes to the editorial preparation of the book. Several statements of the monograph could be discussed. Thus, correctly claiming that Ivan Franko "originally interprets the Aeneas mythologeme" in the "The Great Anniversary", Ye. Nakhlik concludes: "The poet condemns the treacherous abandonment of the Motherland, captured by the enemy [...] and the self-seeking pursuit of another, comfortable homeland" (pp. 29 – 30). According to the researcher, the writer extends this statement to all Ukrainians who sought a better fortune in the metropolis. Meanwhile, it should be noted that Ivan Franko only undermines the heroism of Aeneas, the leader of the people, who is responsible for their destiny. Thus, the writer's attention is shifted from the fact of betrayal to the responsibility of the leader, the elite representative. This aspect is very important in terms of the further comparison of the "Aeneid" with the poem "Moses", because "the comparative studies of the present times, according to Boldrini, must be a discipline that questions everything. Even more so in a world that is so drastically changed that even Europe needs rethinking – its external and internal borders, identity formation and the growing hybridity of the cultures that define it"³. In general, the scientific problem of changing Ivan Franko's views on the organization of the society and the role of the elites at the end of the 19th century still requires a thorough study. The complex structure of the book and the author's desire to reveal in detail the proposed aspects of the study slightly affects the implementation of several topics. For example, the discussion about the lack of connection of Kotlyarevsky's plays with the burlesque tradition of the nativity scene and ancient interludes is suddenly interrupted by a simple statement (p. 55) and continues in another chapter where the literary sources of these plays are revealed (p. 74, p. 77). Finally, the overall development of the theme, broken down into several passages, is difficult to trace. However, this is the inevitable specificity of a multifaceted scientific text: following the chosen principles, the author has to sacrifice something.

As a result, it is worth noting the conscientiousness of the author, who worked on a vast array of information, managed to find and comment on all the smallest references to Ivan Kotlyarevsky and the relevant issues in Ivan Franko's works, and summarized it all in a comprehensive academic presentation. The conclusions made are quite predictable, but the value of the book does not lie in them. Many important observations and notes are scattered throughout the text and do not need to be reduced to a common denominator. That is why surprises and discoveries await every reader in this book. So, congratulations to the author and his institute for the successful launch of a new publishing series.

³ Личева, А. (2018) Филология и сравнително литературознание. // *Езиков свят*, Том 16, № 2, с. 92–96.