

УДК 82-6

*Halyna Mazoha,
Doctor of Philology, Professor, Head of the Department
of Ukrainian and Foreign Literature and Teaching Methods
SHEI «Pereiaslav-Khmelnytsky Hryhoriy
Skovoroda State Pedagogical University»
(t. Pereiaslav-Khmelnytsky, Ukraine)*

OLES HONCHAR'S EPISTOLARY IN THE CONTEXT OF SOCIAL AND CULTURAL LIFE OF UKRAINE IN THE SECOND HALF OF XX-th CENTURY

Досить вагоме місце в мистецькому доробку Олеса Гончара посідає і епістолярій, тобто його листи, – невід'ємна, важлива частина всієї творчості письменника, документи історико-літературного і художнього значення, які становлять визначний етап у розвитку українського листування. Означені кореспонденції зберігають приватні, не відкоректовані цензурою свідчення й спостереження митця, який, володіючи соціальним відчуттям, створював історичний і літературний літопис нашої епохи. Відображаючи певні етапи духовної еволюції, його кореспонденції уміщують у собі величезний історичний, фактичний, реальний матеріал, необхідний для усвідомлення життя й творчості письменника. Автор листів та його епоха, найближче оточення, побутовий аспект творчості, професійні зв'язки, неминучі суперечки, симпатії та антипатії – все це проходить перед очима вдумливого читача, який таким чином має змогу проникнути в цілісний історико-культурний пласт.

Ключові слова: лист, епістолярій, письменник, доба, епоха.

Достаточно весомое место в художественном наследии Олеса Гончара занимает епистолярий, то есть его письма, – неотъемлемая, важная

часть всего творчества писателя, документы историко литературного и художественного значения, составляют выдающийся этап в развитии украинской переписки. Указанные корреспонденции сохраняют частные, а не откорректированные цензурой свидетельства и наблюдения художника, который, обладая социальным чувством, создавал историческую и литературную летопись нашей эпохи. Отражая определенные этапы духовной эволюции, его корреспонденции помещают в себе огромный исторический, фактический, реальный материал, необходимый для осознания жизни и творчества писателя. Автор писем и его эпоха, ближайшее окружение, бытовой аспект творчества, профессиональные связи, неизбежные споры, симпатии и антипатии – все это проходит перед глазами вдумчивого читателя, таким образом имеет возможность проникнуть в целостный историко-культурный пласт.

Ключевые слова: письмо, эпистолярный, писатель, время, эпоха.

The Art of Oles Honchar is unusual phenomenon in the Ukrainian prose, because during his lifetime the writer gained great popularity. Rather important place in the artistic heritage of Oles Honchar takes his correspondence, especially his letters – an integral, important part of the writer's work, documents of historical, literary and artistic values, which are distinguished stage in the development of Ukrainian correspondence. The mentioned correspondence remain private, not corrected censorship and surveillance evidence of artist who, having a social sense, created a historical and literary chronicle of our times. Reflecting certain stages of spiritual evolution, his correspondence contain a huge historical, actual, real material needed for understanding the life and work of the writer. The writer and his era, entourage, everyday aspect of creativity, professional relations, disputes are inevitable, likes and dislikes – all passes before his eyes thoughtful reader who can thus penetrate into a coherent historical and cultural stratum.

Key words: letter, correspondence, writer, age, era.

The Art of Oles Honchar is unusual phenomenon in the Ukrainian prose, because during his lifetime the writer gained great popularity. His artistic heritage is noted that in addition to requests of aesthetic pleasure, it makes us to empathize, to think, do not stay indifferent. The peculiarity of talent of Oles Honchar manifested that he had seen a life in all its diversity; he was able to appreciate it much deeper than household consciousness. «Most importantly, it seems to me, for the writer – noted artist – throughout his life not to lose sense of unity and community of his personal fate to the fate of society. Do not lose the feeling that you're just one of many in a big way of the people that runs from the depths of the ages through battles, through tragedies to a better future, in the way that started in already before our eyes – from the soldiers' trenches to the stars» [2, p. 234].

There are also correspondence of Oles Honchar i.e. his letters – an integral, important part of the writer's work, documents of historical, literary and

artistic values, which are distinguished stage in the development of Ukrainian correspondence take equal important place in the artistic heritage. There is no doubt in the sincerity of the correspondences because they keep private, not corrected by censorship evidences and observations of the artist who, having a social sense, created a historical and literary chronicle of our times. Reflecting certain stages of spiritual evolution, his correspondences contain a huge historical, actual, real material necessary for understanding the life and work of the writer. The writer and his era, immediate environment, everyday aspect of creativity, professional relations, inevitable disputes, likes and dislikes – all of this passes before the eyes of thoughtful reader who can thus penetrate into a coherent of historical, cultural stratum.

Oles Honchar liked to write and gladly responded to letters, he highly appreciated epistolary skills, sincere tone of his recipients. In his best samples of correspondence writer was impressed by the breadth of covered sociopolitical, artistic and creative matters, by the depth of psychological analysis of the life, literary events, writers illumination of environment, variety of experiences, thoughts and feelings.

At one time academician M. Alekseev reasonably noted that «letters of writers – the important source that has a large and comprehensive value to the study of personality and creativity of their authors, the time in which they lived, the people who surrounded them and were in direct communication. But the letter of writer is not only historical evidence; it has its own differences from any other consumer of written monuments, archival records and even other epistolary documents; letter is in close proximity to the literature and can sometimes turn into a special kind of art altering its shape according to the literary development, accompanying the latter and surpassing its future genre and stylistic features» [1, p. 5].

Through the correspondence Oles Honchar maintained contact not only with relatives, acquaintances, friends, and with the whole literary and artistic world. However, correspondence reflects the diversity of his activities as a writer, an artist and a citizen – a man of his epoch, with fine, complex and deep mental organization.

Epistolary of the writer accommodates business letters, open letters, letters of thinking that by its form resemble diary entries, letters and articles in which dominated sociological and philosophical reflections, they resemble publicist writing, letter of memoirs, in which there are excursions into the past. In the business correspondence of Oles Honchar can be singled out two types of correspondence: private-business and business-officially. Their overwhelming majority has private and business nature. As a rule they are caused by the publication of certain articles, artistic works, and scientific papers of problematic character. These letters distinguished by restraint, prudence of tone, traditional efficiency. «Deeply honored Vassal Vasilyevichm! – wrote Oles Honchar to V.Faschenko in a letter dated 09.10.1976. – I return the manuscript. The work, in my view, serious, solid, a lot of own opinions, not borrowed, and some pages, including the concluding written simply inspired.

Thank you for this, for good feelings and magnanimity» [9, p. 81].

Then Oles Terentiyovych very succinctly, with great respect to the recipient, talks about his observations and clarification, noting it is very tolerantly, he relies on the vision and the will of the respected researcher. Letter sustained in a respectful manner, ton of correspondence, manner of presentation of views convincing in a deep respect for the recipient. This is shown by formula of the reference in prescript and epistles clause.

Letters of Oles Honchar devoid of any conventional, external «literariness», high subjective psychological emotion, they distinguished by the breadth of interests, constant close attention of their authors to the surrounding world. All this combined them with impressive freedom of judgment and estimates, high literary culture, refinement and polished aphoristic formulas – with extreme simplicity and naturalness of expression.

«Today I got your letter – says Oles Honchar to P. Vershyhora. – All day I walk under its impressions. Such holidays, to tell the truth, we rarely get in life. Because I do not imagine now the human writer, whose opinion I put higher than your. Believe me, that is not an exaggeration. Hot affection to you live in me from the time I read the first page of «People of a clear conscience». How many times I read them, I broke on feet and shook your hand and held you (Letter from 01.14.1947) [11].

The writer appealed to the epistolary genre not only from a practical necessity, even among his letters that are offered to the reader there are a lot of business ones. Correspondence for the artist was primarily a means of creative communication. That side of Oles Honchar personality, which turned to the contributor as a kindred spirit was mostly expressed in it. The kindred spirit has the right to make certain corrections, suggestions and remarks to the recipient speech. All it takes into account the sender, he adequately reacts to the replica. Such is particularly correspondence of the artist with Yu.Barabash with which Ukrainian writer linked by the strong creative collaboration. Special openness in the epistles to the Russian critic, literary critic is due primarily to the fact that as a rule, private correspondence was not intended for print and, when it is talking about the correspondence of relatives, friends, the monologue of the author is as if from the depths of the soul, and refers only to the contributor. Self-Reflection of the writer, in our opinion, is stronger than normal, ordinary person. «I got your books and sincerely grateful to you for them – says Oles Terentiyovych to Yu. Barabash in a letter dated 03.19.1962. – I am convinced that with your research you are doing very good work for our literature. True art, in addition to literal truth always knew something more, and only thus could appeared for mankind such names as Homer and Shakespeare, Gogol and Dovzhenko. Unfortunately, not all understand it, even those who have taken to be judges in the literature. To some of them, turns out to be difficult to understand that there is «irregularities» in art, that are true than literal truth of trivial round. This is understood painters and poets of the Italian Renaissance. Nowadays it's called romance. Romance or not romance is not in the essence of words (I prefer the

definition of «winged realism»). The main thing is that the truth of life in art has the ability to glow, to be emitted and it shines most clearly just where is this little winging, spirituality» [12].

From the other letter, dated 02.08.1962. «Clinging thirsty (after the Plenum) face to Truskavets «Naftussya» and airing (after the meeting) own sinful soul by the pure air, the sun, shining snow of the Carpathians, I read here an article of V. Solouhin «What makes us to be in a relationship» and did not stand not to write to you (the author's address is not at hand). I am writing to thank you for what you have printed this article and to the author because he wrote it. Perhaps you see him, give him my greetings and my admiration please. How good that Soloukhin said that honest, intelligent and noble word! How good that this is a Russian writer did that... These continue fraternally, this is really something that strengthens our friendship and deeply unites us» [ibid]. (V. Solouhin (1924) – Russian writer, author of lyrical stories including «A dew of drop» (1960) and others. The letter refers to his article published in «Literary Newspaper» in which he argues against A. Ahayev about the fate of national literatures. In particular A. Ahayev supports the gradual extinction of the latter. Instead V. Solouhin deeply supports the development of national literatures, noting that : «Long live the great Russian language, but long live also sweetly singing, incomparable Ukrainian language». – Clarify ours. – H.M).

Letters of Oles Honchar – not just a story about what he has seen and experienced, and, in fact, the dialogue that shows the unity of souls, deep penetration into the essence of the author of the processes that characterize the development of Ukrainian literature of the second half of the XX century. Such dialogue is possible only under such conditions when each of the participants with respect for the other, seeing it as an equal partner, not a potential enemy. It is in such dialogue reveals itself and interethnic community and solidarity that defines diversity of images and unity of world historical and literary-historical process. To understand more, we must, first of all, evaluate yourself. This applies both to the individual and the nation, the people in general.

There are historical periods when the private correspondence of spiritual elite of the nation gets a particular importance. Usually «this period of acute self-awareness and self-identity, and therefore society» [6, 10]. 60–90-ies of XX century and actually marked a revival that was due to changes in global political, social, cultural and artistic life of mankind. There is fight at the period against social injustice, for national freedom; there is the collapse of the «socialist camp» (it is the Czechoslovak and Hungarian events), students unrest and so on. All this is reflected also in the literary process, causing the emergence of new art forms, challenging the traditional culture and active introduction of avant-garde trends in all the arts.

The desire for radical changes in society also reflected on letters of artists of word, the analysis of which shows that they had not only private, intellectual character they were also interesting only for direct participants of dialogues at a distance. Correspondence of Ukrainian writers was the scene of historical and

literary polemics. Epistolary contact cultivated spiritual strength and ripening the will of masters of words, their awareness of themselves as fighters for literary and cultural ideals of national life.

On peculiarities of writers' epistolary relations affected the enormous changes experienced by Ukraine during the appointed period, also repeatedly and dramatically changed social conditions of the artistic process, but «total negation did not destroy and could not destroy the core literature, its humanistic potential, comparable with the spirituality of the people» [5, p. 5].

Among the diverse epistolary heritage, published today, we can distinguish open correspondence, the occurrence of which is associated with the transformation of business and personal correspondence. Open letter is intended to life by publicity task, its goal – to put the question that has social significance and thus attract the attention of a wide range of readers to encourage public action. Author of this type of correspondence, referring to a specific destination – a person, group of persons, organizations – assigning a letter to advance publication, puts readers in a position not only witnesses of what is happening, but also direct participants of the proceedings. Thus, the letter has another recipient, the reader, the public who is invited to express their attitude about the public discussion.

As we see it, to the genre of the open letter are turning when the solution to a large extent or even entirely dependent on the specific person or group of persons. By the aforementioned correspondence belongs author's response to a public appeal to him. The author of the open letter can be a particular individual or group.

Appeal to the genre of the open letter made it possible for Oles Hocha with great expressiveness and depth to reveal his aspirations and experiences. Dedication addressed to a particular individual, his thoughts and feelings are accentuated by noticeably, as well as the personal interest of the recipient in the provisions that he makes. In the history of world literature there are many examples of how the epistolary form is used as a compositional device that enables to reinforce psychologically compelling narrative, deeply spiritual world that pass to an addressee.

Open letter differs significantly from both works written in epistolary form, and the private and business correspondence, privately-friendly. First and foremost author of the open letter is not hiding under the mask of a pseudonym or cryptonym or literary character (as is typical for the epistolary novel, story). On the contrary, his personality, political, literary, social attitudes and other beliefs, his attitude to the subject in question, always in the foreground.

We note that in an open letter elements of the private correspondence, creating a unique fusion of elements of journalism, a genre whose nature is human, social problems. In this personal and public almaham the second element is dominant. Examples of such correspondence the open letters O. Honchar are serving. The writer never afraid to defend own convictions, own judgment, polemically acute to express «untimely» views. And in fiction stories the novelist

as well passionately raised the same problems that troubled him. He wrote about it, not looking on authorities (remember even his novel «The Cathedral»). The artist has repeatedly stood firmly in defense of honor and dignity of the older generation of writers, considered unfair treatment to those who «had a different fate, especially when we are talking about our intelligentsia. Is it would be easier for Ukraine if Tychyna and Dovzhenko, Rylsky, and Holovko, and all their peers found themselves behind barbed wire?» (Diary entry from 10.14.1991) [4, p. 412]. Honchar refutes the thesis that all who work in culture to the «Sixties» are conformists and Stalinists: «Look into the soul of Tychyna or Yanovsky or the same Dovzhenko – how did they live in regime, prison world and also defended native word?» [ibid]. This can be also design to the definition on the fate of the author of the above reflections.

Therefore not accidentally separate «sixties» turned for help to Oles Honchar, which, in particular, show letters of the 60-ies of I. Svitlychny and M. Rudenko: «I deeply believe in your civic honesty, in your sincerity to human grief, I believe and I hope that you – public figure, deputy, writer, man – will not be indifferent to the terrible tragedy of authors of these documents, and do everything possible for fair resolution of their destiny ...» (from the letter of I. Svitlychny dated 10.12. 1966) [8, p. 4]. It is known that Oles Honchar did not stay indifferent to the fate of of his colleagues in the literature.

The study of public writers' letters of the totalitarian era 20–50-s of XX century gave grounds to V. Kuzmenko to conclude: the letters addressed to one person, but read by many people and cared about by a lot of them. And because of this special form of correspondence, its influence is also unusual: «The reader as if present during the conversation (friendly or acutely polemical) of two people as if involuntarily becomes a witness of what seemed to be directly and it is not intended» [7, p. 221]. All these, according to the researcher, makes the reader to gain insight into arguments and opinions of the author and the addressee, to take his own position or to share the views of the author of the letter or recipient. And all this «without a direct appeal to the reader» [ibid].

Special attention deserve open letters of Oles Honchar to the leaders of the Party and government to support those intellectuals who have suffered repression. This primarily concerns the trials of I. Svitlychny and I. Dzyuba. We will quote passages from the letter of the first secretary of the Socialist Party Oles Honchar to First Secretary of the Communist Party P. Shelest dated 01.20.1966: «I was and staying with the idea that repression is not the best way to solve ideological issues. Moreover, I think that conducted arrests have damaged the ideological and educational work, have sown among the intelligentsia, especially in youth, the mood of suspicion, mistrust, depression. Unnamed these writings soaked with chauvinistic spirit, anger and disdain for Ukrainian culture. If you welcome Sholokhov in Ukrainian language and it is regarded as a crime, if you are not able to understand that the Ukrainian word that was said on the anniversary in deference to the mother of the writer (well-known fact, that the mother of Sholokhov is Ukrainian), if this provided some

other suspicious value, what can be said further? Each of us must act as his conscience tells him... And it is my conscience and my conscience leads me to say these words to express these thoughts» [10, p. 54–56]. In the magazine «Kyiv» in 1998 (№ 3–4) the writer's wife Valentina Honchar gives facts and background to the letter, and some diaries of Oles Honchar regarding this situation. One of the entries on May 22, 1966 reads: «Fighting with villains, with oak foreheads – this is one thing, but do not carry it on people. You already belong to him. He protects you, gives you inspiration, only from him you hear the word of support and love. With him to be inseparably – in this truth» [3, p. 127]. Note of Oles Honchar once again asserts that the artist did not conceive his life without people, without their support.

Researchers also do not bypass this fact and highlight in some detail the act of Oles Honchar as a protest against the repression of the writer, «disregard of the Ukrainian language and ignoring its institutions, in high school, which are manifestations of great government policy in our country» [10, p. 93]. Letter addressed to the first secretary of the Communist Party of Ukraine P. Shelest qualifies as a letter of protest.

The author's personality is clearly discerned from the letter: unselfish concern for the preservation of temples, sanctuaries, the desire to defend national spiritual heritage. On the other hand, despite the fact that correspondence has a particular destination, it is not a purely personal, as penalized real issues closely related to the socio-political and cultural life of the state. It's a shame that this very complex fraction of Oles Honchar still not completely highlighted. And in that time his position, his actions were truly asceticism.

Thus, the letters of Oles Honchar, whose «spiritual vision» (O. Sylin) almost comprehended our native Ukraine, to preserve its lands as spiritual and material manifestations of national genius – a very interesting phenomenon, which offers a panoramic picture of the public cultural life of our state, facing life peculiarities and living conditions of intellectuals of the time, its spiritual values.

Literature

1. Алексеев М. Письма И.С. Тургенева / М. Алексеев // Тургенев И.С. Полное собрание сочинений и писем : в 28 т. – М.–Л. : [б. и.], 1961. – Т. 1. – С. 3–27.
2. Гончар О. Письменницькі роздуми / Гончар О. – К. : [б. в.], 1980. – 214 с.
3. Гончар О. Щоденники : у 3 т. / О. Гончар. – К. : [б. в.], 2002. – Т. 1 (1943–1967). – 455 с.
4. Гончар О. Щоденники : у 3 т. / О. Гончар. – К. : [б. в.], 2004. – Т. 3 (1984–1995). – 606 с.
5. Історія української літератури ХХ ст. : у 2-х кн. / [за ред. В. Дончика]. – К. : [б. в.], 1995. – Кн. 2. – Ч. 2. – 512 с.
6. Коцюбинська М. «Зафіксоване й нетлінне». Роздуми про епістолярну творчість / Коцюбинська М. – К. : [б. в.], 2001. – 299 с.

7. Кузьменко В. Письменницький епістолярій в українському літературному процесі 20–50-х років ХХ ст. / Кузьменко В. – К. : [б. в.], 1998. – 305 с.

8. Курило Л. Епістолярій Олеся Гончара і творча індивідуальність письменника : дис... канд. філол. наук : 10.01.01 / Курило Людмила Миколаївна – К., 2006. – 200 с.

9. Слово про Олеся Гончара / [упоряд. В. Коваль]. – К. : Рад. письменник, 1988. – 647 с.

10. Тронько П. Тернистим шляхом до храму / Тронько П., Бажан О., Данилюк Ю. – К. : Рідний край, 1999. – 304 с.

11. Лист Олеся Гончара до Петра Вершигори // Центральний державний архів-музей літератури і мистецтва України. – Ф. 349, оп. 1, spr. 443.

12. Листи О. Гончара до Ю. Барабаша // Центральний державний архів-музей літератури і мистецтва України. – Ф. 842, оп. 1, spr. 21.

References

1. Alekseev M. Pisma Y.S. Turheneva / M. Alekseev // Turhenev Y.S. Polnoe sobranie sochinenii i pisem : v 28 t. – M.–L. : [b. y.], 1961. – T. 1. – S. 3–27.

2. Honchar O. Pysmennytski rozdumy / Honchar O. – K. : [b. v.], 1980. – 214 s.

3. Honchar O. Shchodennyky : u 3 t. / O. Honchar. – K. : [b. v.], 2002. – T. 1 (1943–1967). – 455 s.

4. Honchar O. Shchodennyky : u 3 t. / O. Honchar. – K. : [b. v.], 2004. – T. 3 (1984–1995). – 606 s.

5. Istoriia ukrainskoi literatury XX st. : u 2-kh kn. / [za red. V. Donchyka]. – K. : [b. v.], 1995. – Kn. 2. – Ch. 2. – 512 s.

6. Kotsiubynska M. «Zafiksovane i netlinne». Rozdumy pro epistoliarnu tvorchist / Kotsiubynska M. – K. : [b. v.], 2001. – 299 s.

7. Kuzmenko V. Pysmennytskyi epistolarii v ukrainskomu literaturnomu protsesi 20-50-kh rokiv XX st. / Kuzmenko V. – K. : [b. v.], 1998. – 305 s.

8. Kurylo L. Epistolarii Olesia Honchara i tvorcha indyvidualnist pysmennyka : dys... kand. filol. nauk : 10.01.01 / Kurylo Liudmyla Mykolaivna – K., 2006. – 200 s.

9. Slovo pro Olesia Honchara / [uporiad. V. Koval]. – K. : Rad. pysmennyk, 1988. – 647 s.

10. Tronko P. Ternystym shliakhom do khramu / Tronko P., Bazhan O., Danyliuk Iu. – K. : Ridnyi kraj, 1999. – 304 s.

11. Lyst Olesia Honchara do Petra Vershyhory // Tsentralnyi derzhavnyi arkhiv-muzei literatury i mystetstva Ukrainy. – F. 349, op. 1, spr. 443.

12. Lysty O. Honchara do Iu. Barabasha // Tsentralnyi derzhavnyi arkhiv-muzei literatury i mystetstva Ukrainy. – F. 842, op. 1, spr. 21.

*Статтю рекомендовано до друку
доктором філологічних наук, професором, професором кафедри*

*української і зарубіжної літератури та методики навчання
ДВНЗ «Переяслав-Хмельницький державний педагогічний університет
імені Григорія Сковороди»
Корпанюком Миколою Павловичем*

Стаття надійшла до редакції 14 жовтня 2015 року