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SINGULARITY OF LITERATY HISTORIOGRAPHY OF D. DONTSOV

Літературна історіографія Д. Донцова ґрунтується на чітко вираженому, провідному принципі його літературно-естетичної концепції – героїчній націософії, національній ідеї, що культивує основні візії козащини й українськості як будителів національного духу, нових світоглядних обрїїв. Цей принцип він часто застосовував при аналізі літературних творів, завдяки йому створив суб'єктивну систему уявлень про зв'язок літератури і суспільства та показав рушійні сили літературного процесу. У такому

аспекті для історії літератури Д. Донцова характерне: потрактування / співвідношення образів, тем, візій минулого виключно в контексті ідеологічних настанов і запитів сучасності.

Ключові слова: історіографія, історія літератури, національна ідея, чинний (інтегративний) націоналізм, історіософія, націософія, акція, романтичне натхнення.

Литературная историография Д. Донцова основывается на четко выраженных, основных принципах его идеологическо-эстетической концепции – героической, национальной идеи, которая культивирует видение казачества и украинской идентичности как проводников национального духа. Этот принцип он часто применяет при анализе литературных произведений, в результате чего создает систему субъективных представлений о литературе и демонстрирует движущие, с его позиции, силы литературного процесса. В таком аспекте для истории литературы Д. Донцова характерно толкование / соотношение образов, тем, видений прошлого исключительно и в контексте идеологических установок и запросов современности.

Ключевые слова: историография, история литературы, национальная идея, национализм действия (интегральный), историософия, нациософия, акция, романтическое вдохновение.

It is revealed in this article, that Dontsov's literary historiography is based on clearly defined, fundamental principles of its literary and aesthetic concepts – heroic, national idea that cultivates basic vision of the Cossacks and Ukrainian identity as adherents of the national spirit. This principle he often applied in the analysis of literary works, because of that he created a system of subjective ideas about literature and communication society and demonstrated the driving forces of the literary process. In this aspect for the Dontsov's history of literature is characteristic: correctly interpreting / ratio of images, themes, visions of the past are deleted in the context of ideological attitudes and needs of today.

Key words: historiography, history of literature, national idea, nationalism of action (integral), historiosophy, natosophy, action, romantic inspiration.

Dmitro Dontsov – is one of the most resonant unusual historians in the literature of the twentieth century. His receptive and analytical heritage is so unique, that goes beyond the known literary classifications and generalizations. D. Dontsov owns a considerable number of works in the history of literature. Most attention he pays on ideology and creative practice of T. Shevchenko: «Unseen scrolls of Kobsar (Mystic Cossack's chivalry)», «True of our great forefathers», «The spirit of our times», «Longing of the heroic. Figures and ideas of literary Ukraine». Studies about the figure and work of Lesya Ukrainka («Poetry of individualism», «Lesya Ukrainka», «Poetess of Renaissance (Lesya Ukrainka)») researcher joined the sience of Lesya Ukrainka. Separate

achievement in historical and literary studies of D. Dontsov has collection of essays, that is published in 1958: «Two literatures of our age». The creative heritage of the author is added the literary-critical intelligence «Poetess of fire boundaries (Helen Teliha)». A lot of thoughts about literature are in the works «Masses and Leadership», «Masking of shipworms», «Russia or Europe?», «From mysticism to politics», «For what revolution?», «Nationalism», «Cross and Sword», «What should be literature?». The researcher used the examples of literary texts in historical content articles («The campaign of Charles XII in Ukraine», «Foundations of Our Politics»). Literary historiography of D. Dontsov has never practically been republished, and is known less of all. Most of the works are published for the first time only in present.

Since the first publication to present the figure and work of this thinker has considerable interest primarily to political scientists, historians, philosophers, less – historians writing. This feature can be explained by the fact, that he showed himself primarily as an outstanding essayist and orator, designed a «new style» (O. Bagan) of the national imperative.

Separate achievement in historical and literary studies of D. Dontsov has collection of essays, that is published in 1958: «Two literatures of our age», the most studied by contemporary literary science. Moreover, the author added improvements such literary-critical intelligence as «Poetess of fire boundaries (Elena Teliha)»; «Longing for the heroic. Figures and ideas of literary Ukraine»; «Really great ancestors». A lot of thoughts about literature are in the works of D. Dontsov «Masses and Leadership», «Masking of shipworms», «Russia or Europe?», «From mysticism to politics», «For what revolution?», «Nationalism», «Cross and sword», «What should be literature?». It should be pointed, that the researcher has greatly used the examples of literary texts in historical content articles («Charles III campaign in Ukraine», «Foundations of Our Politics»). Literary historiography of D. Dontsov has never practically been republished, and is known less of all. Most of the works are published for the first time only in present, especially in the seventh edition of the author's most complete volume «Selected Works. Ideological and historiosophical essaistic (1923–1939)». S. Kvit, R. Rakhmanny A. Stebelsky M. Ilnytsky, P. Ivanyshyn, A. Bagan worked for a long time worked on the heritage of the critic.

The diagram of researches of history of the Ukrainian and world writing displays certifies propensity of D. Dontsov to bring in wide artistically literary to the array from XI to the middle of XX age in its basic thematic and genre – stylish problem. The force of his historical and literary works – in active position, political sharpness, topical interest, forming of ideological, romantic looks, by nature talent of «critic of creative subjectivism». We will try to summarize the original features of literary-critical improvements of Dontsov. The purpose of the article to summarize the historiographical experience of D. Dontsov on the examples of examined by critic «eternal images» in literature.

The history of Ukrainian literature as artistic and aesthetic and ideological component of researches D. Dontsov covers horizons of expectations of both the

researcher and his readers. Dontsov studies it, demonstrating the clear stylistic features, among which in the first place is worth noting the depth of content, information saturation, brightness and accessibility of presentation, pragmatic dedication. Power of historical and literary works of D. Dontsov is in the active position, political acuteness and actuality of his speeches. Critical discourse of heritage of researcher, that is deprived by overstraining theorizing, it is difficult to fit into the limits of researches, literary criticism foundations and principles, established in academic science.

Our objective is:

- outlining of the principles of literary historiography of D. Dontsov through in the light of «eternal images» in writing;
- research of special features literary history of D. Dontsov.

All scientists consider the term «literary history» primary, they were finding another particular definitions, that turned out to be incomplete. That's why Franko began his history of literature from the need of clarifying of the terminology. He was convinced, that the historian, interpreting it «as part of the cultural history of the nation» should mention in every its manifestation all important on cultural point of view, the positive and negative senses, and, on the other hand, can not be limited on the drawing of the cultural background, cause the history of literature is mostly done by outstanding, creative individuals, who rising their spirit over masses, not just guessing its striving, but sometimes showing new ways of growth» [19, p. 17–18].

The researcher believed that the basis of the course in the history of Ukrainian literature should include cultural-historical and critical-aesthetic concept. He realised his opinion in the first Ukrainian textbook on the methodology of literary criticism «The plan of teaching the history of Russian literature. Special course. Motives» (1894–1895). Using the experience of cultural-historical school of Franko was deliberate because, in his opinion, it «gathers the results not only of masterful works of poetry, those magnificently framed and artfully polished mirrors that reflect in a more or less extensive world not only in the monuments of writing of selected brilliant natures, but he also with gratitude and reverence analyses modest, forgotten writings of small talents and amateurs, who coming from the other professions accidentally and instantly became writers» [20, p. 37]. In the same time, the scientist agreed with aesthetic guidelines of G. Brandes, who was arguing with causal dependence of the literature in interpretation Taine, seeing the task of literature in writings of biographies [2, p. 378–385]. Though I. Franko was favourable to the «History of Russian literature», written by A. Ohonovskiy, but he argued it with this author, who confined with bibliographical and biographical methods, but could not distinguish primary from secondary writers, neglected documentary material (letters, memories, etc.), which in other literatures are very valuable sources for the historian of literature.

Unsystematic historiography of A. Ohonovskiy was criticized in the article «Theory and development of the literature» (1909) written by Franko and

published in «Memories of the Shevchenko Scientific Society» as «the first part» of «History of Ukrainian literature. [...] from the beginning of Ukrainian literature to Ivan Kotlyarevskiy». The author of the publication, referring to the new psychological and sociological methodology, and philosophical concepts, maintains the idea of the unity of folklore and literature, between which there are no «*distinct and durable boundaries*» [19, p. 7]. Later it will be developed by M. Grushevskiy. Dontsov's discourse analysis focused on the range of issues of interpretation of the texts in the books «Two literature of our age», «The true of our great ancestors», «Longing for the heroic. Figures and ideas of literary Ukraine». In literary historiography of Dontsov, possibility of introducing is motivated of different aspects, that are allowed to attribute signs of critical discourse – means of poetic syntax, intonation key, dialogue and polemical, oratorical and pathetic focus, articulation and acoustic effects, intertextuality, techniques and changing of focalization. These features have contributed to the development of original literary techniques, methods that helped the historian of literature to appeal to a wide audience of recipients, to reproduce the essence of «distorting mirror of Ukrainian literature», its decline, reveal errors and defects of ukrainian artists. Therefore large readership was involved, for exaple: reader – contemporary era, the recipient intellectual, artist – reader (including «Soviet writer»), reader – opponent, the figure of the future reader. Dontsov, violating the problem of the relationship of the reader-writer and recipient, significantly expanded it, relegating top reader function.

Literary historiography of D. Dontsov as a kind of discursive practices through innovative operation key term «eternal idea», based on the concept of «eternal image» and the philosophical and intellectual, philosophical thinking of the author of the work. This term conveys immortal, inexhaustible, unlimited range plan of the writer. The set of «eternal ideas», which prevails in the functioning multidimensional, that is separated into five groups: art, biblical («Samson», «Moisey», «Prodigal Son»), ancient, philosophical, historical (Cossack, Hetman). In the interpretation of Dontsov «eternal idea» covers all literary and philosophical, artistic and historic range, and the timetable begins from ancient and biblical Old Testament and ends by modern historical issues. This complex literary historian studies in comparative terms, that's why the object of his research are not only historiosophical works, but European classics, where undead images, plots and motives are dominating.

For example, a lot of attention the literary historian focuses on historical research (Cossack, Hetman) «eternal ideas» in the works of S. Cherkasenko. While studying of Ukrainian chieftain figure Ivan Sirko in the play «About what sawdusts talked» of S. Cherkasenko, Dontsov notes that the average reader «*will not find it issues of A. Valyenshtayna. The issue of «Sirka» – Ukrainian typically [...] – wait of that hour, when «peace and concord prevail, there will not be enemy, but all will be brothers*» [2, p. 271].

In a preface to the story «About what sawdusts talked» D. Doncov noticed that Cherkasenko did not have had for an object to reproduce historical

authenticity in a tragedy, but wanted through the system appearances to realize certain ideas, convey human lines, characters. Obviously, that is why «problem of Sirko» – «typically Ukrainian», that cultivates the idea of «treason» and «rest», but not fight.

Ivan Sirko was marked by the rapid change of intention or decision, vacillation, aspiration to be determined with an own choice. D. Doncov was always interested in the problem of integrity/bifurcation of writer or hero so that he sometimes differentiated in the studios practically the figure of the real and invented character, attached to this problem in early studies of Lesya Ukrainka and Taras Shevchenko and marginally probed this theme, appealing to the tragedy of S. Cherkasenko «What sawdusts talked about».

D. Doncov speaks to the historical sources for the sake of that, to show a future writer, what heroes, what character and which idea, need to be presented. He aimed to satisfy the addressee of that fantasy of artist of word will be based on the historical, real facts, and not taking into account them is impossible. With such opinion of historian literatures identify oneself modern connoisseurs of works of S. Cherkasenko: *«poetic fantasy is instrumental in typification, strengthening of historical method, to creation of artistic truth, what more wide, more volume, than concrete facts of history, because it gives the phenomena in their move, formation, in co-operation»* [7, p. 15].

In support of his argument D. Dontsov shows I. Sulfur's letter to the Crimean Khan and says that «a completely different face looks upon us here»: *«It is a disgrace for Khan for the night attack on carotid soldiers of Sich; because, he joined with them «not as a king» ; recalls how the Cossacks had to «as knights» give Tatars fight because of contempt; ironically remind to Khan that he did not meet the Cossacks in the Crimea as «guests and good gentlemen», apologetic Khan's mercy for «care», that is caused its «feast ours»* [2, p. 272]. The letter convince, that «historic» Sirko was marked by audacity, bravery, courage, generosity, irony, witty language, cause he is guided «eternal idea» – «the desire of glory, chivalry restless», wanted noble «goals». And so he should be played in the tragedy.

So, the hetmans, historical idea in historiography reception of Dontsov – is the idea of «the desire of glory, chivalry restless» noble goals, that is considered by him in the works of S. Cherkasenko. Historian literature encourages future writers of creating historical and heroic character, brave, noble warrior – defender of Ukraine.

In the historical-literary and literary – critical writings of Dontsov, works of art are evaluated in two basic parameters: the ideological and aesthetic. The ideological complex evaluation includes branding «hatred to the Moskow» sovietism, class approach, the cultivating of active life-affirming Dionysian outlook. He dominates in the early studies («Hetman Mazepa in European literature») and interacts with the aesthetic of («Simple Prometheus», «In memory of the great exile», «Kozak of a million swine-herds») and Lesya's («Poetess of the Ukrainian Renaissance (Lesya Ukrainka)») intelligence. In

the latter prevails emotional and axiological component, as it is evidenced by pronounced existential and metaphorical images. By application of ideological complex evaluative allowed Dontsov to explore functionality concepts of the way (from the way of gaining inner freedom to determine the way the nation, life vocation), the fate («good» or «evil») and the heart as multifunctional ideological category. In the epicenter of Dontsov's literary historiography was a man of rank and deed, a person, that is active spiritually, that actively creates its own destiny as well as national history, so it is particularly important in times of social and political changes of statist sense [8, p. 72].

The carriers of good merits come out a special people, specific historical models, typed figures and descendants of medieval elite, military-political and spiritual-intellectual aristocracy, representatives of cross and the sword, «the French Chevalier, British Lords». These are people of active expression, that have a defining personal position, commensurate with the ideals of explicit ethical and aesthetic code of a particular community. «The ancient aristocracy», according to literary critic Krupka, genetic affirms the continuation of «*the most heroic and tumultuous period of history of Ukraine*» [8, p. 78], there is a «*spirit of history and ancestors 'spirit' of the past*» [4, p. 64] and in its social position embodies the spirit of national struggle, the spirit of true Ukrainians. They are endowed cardinal virtues – generosity, courage, wisdom and sacrifice.

In order to emphasize the moral aristocracy of spirit, D. Dontsov, exploring the work of Lesya Ukrainka, writes: «*Levit in the drama «In ruins» declares: «The law required people to the law as God is God. We are his slaves and must serve him blind! «The same was the morality of the Middle Ages [...] obedience to the will of God that made thousands of Crusaders throwing property and family and pursue to the ends of the world to liberate grave mistress [...] was it the blood, that is spilled by same knights of cross in Palestine. Ascetic ecstasy and exaltation of heroic impulses of human nature*» [6, p. 31]. From that way there is an important medieval segment – sacrificial patriotis, that is caused by love of country, faith in your people. Dontsov raises the problem of voluntary sacrifice in the poetry of Lesya Ukrainka («Poetess of Ukrainian Renaissance (Lesya Ukrainka)»). In the semantic structure of medieval segment «freewill offering» is marked by antonymous associations, that is related to the biblical symbolism: a freewill offering – is not humility. For example, on the material of the drama «Three minutes», poetry «Always a crown of thorns», he sums up: «*the blood, that isshed in the struggle – has only a redeeming force for the nation and ideas. The idea – as contemporaries understood it, did not uphold by manner and sacrifices for poetress – it is nothing. But it appeals to her only a voluntary sacrifice, patience. For her «the path to Calvary magnificent (only) when a person savvies, what and where it goes!»* [5, p. 154].

In the Middle Ages apology of D. Dontsov several points are outlined. History of literature in this vitalism was attracted by expressive vitalism. In the worldview of medieval people Dontsov saw a role of model: his contemporaries have to represent the idea of virtus, live it, always put national above their

own ideas. With this purpose, he cultivated an active person, indifferent, that consciously goes to sacrifice, self-denial for the sake of high ideas. Powerful vitalism of resolute man, according to the researcher, owes romantic inspiration. Inspiration leads protest human against alienated, depressed, one that destroys the human personality, reality, makes for a lofty ideal, the origins of which have already been in history. Middle Ages for the thinker – a reliable guide for those, who has rejected private interests, has been covered by inspiration, the path of active struggle for the realization of the highest values.

However, in the literary historiography of D. Dontsov was observed another manifestation reception of Middleages. We know, that in this day there were a syncretic coexistence of different artistic worlds. The idea of mutual interpenetration and unity of art was belonged to the ancient Greeks. Dontsov implemented it variantly. He had a broad interest in art criticism, expanded the scope of aesthetic, has been employed examples from art, architecture, music. For example, he explained impressionistic style of writing of Lesya Ukrainkaby matching identical in theme and title of paintings by Rembrandt R.H. van and P.-P. Rubens («Poetess of Ukrainian Renesance (Lesya Ukrainka)»). Initially, the researcher analyzes the painting of P.-P. Rubens' «*Descent from the Cross*», focusing on «*purely semantic*» straining of images ,he explains, that depict actors – are a few vague figures that are «*grouped near corpse*», and their actions are extremely functional, «*it is clear where they are standing, how they are holding*». Dontsov evaluates the artistic detail of Rubens – «*their eyes*». The eyes of those, who are around Christ, that are devoid of emotional stress, because «*not taken over by the majestic value, that occurs only watch from a purely semantic tension ...* » [3, p. 176].

Another Rembrandt painting appears «*Descent of Christ*», that is «*primarily affects*» the image «*of the spiritual life of people*». Researcher is impressed with the image of John, «*who holds onto his shoulders a burden*». Dontsov explains, that the impression of the paintings is depicted as Rembrandt achieved through emotions – deep soulful emotion, but the impression «*is not overwritten via hubs movements and muscle tension of others*». The researcher sees in Rembrandt an interesting means of artistic images – and the play of light and shadow contrasts, bright shine on the dim background painter pictures, when «*Pade lighting will not uniform on all*» [3, p. 176]. Painting is a complete organic phenomenon, and handed by painter the image of Christ is not seen as lifeless, dead body, not as a corpse, but as «*Savior*», «*Dead, wherein shone above Light, that comes from him even after death ...* » [3, p. 176].

On the basis of aesthetic principles of medieval as Dontsov literary historian and literary critic observes an universalism as one of the principles of literary studies and philosophy of writers. He consistently considers the different levels of artistic versatility of Lesya Ukrainka (due to comparison the literature with painting), Mary Bashkyrtsevoy, Taras Shevchenko, he highlights the universality of their nature, encyclopedic knowledge, synthesis [8] of rational and irrational

thinking, multidimensional of philosophical and creative ideas. Thus Dontsov synthetically presents their work, he gradually resorts to complex research way, by matching body art works with opinions of galaxy of famous politicians, artists, cultural world of writers, musicians and artists.

In this aspect for the Dontsov's history of literature is characteristic:

- correctly interpreting / ratio of images, themes, visions of the past are deleted in the context of ideological attitudes and needs of today;
- use of features and achievements of literature of the past as a means of determining and evaluating of the literature today;
- replacement of artistic and aesthetic ideological analysis of literary works;
- dependence of the interpretation of a literary text on the socio-political context in which the literary historian is being that is limiting his literary criticism search.

Dontsov's literary historiography is based on clearly defined, fundamental principles of its literary and aesthetic concepts – natsiosofiyi heroic, national idea that cultivates basic vision of the Cossacks and Ukrainian identity as adherents of the national spirit. This principle he often applied in the analysis of literary works, because of that he created a system of subjective ideas about literature and communication society and demonstrated the driving forces of the literary process. Because of that, the topic we outlined continues to be prospective in the resent study of literature.

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