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FRANKO AND MODERNISM: COMPATIBILITY OR CONFRONTATION?

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Abstract. The purpose of this study is to analyze the modernist poetics of Ivan Franko. It focuses on the elements of Symbolism, Expressionism, and Surrealism in the artistic legacy of the writer. Franko employed a unique synthetic method combining the conceptual achievements of Modernism with the ideological and aesthetic postulates of other literary trends. The study highlights the importance of Franko's contribution to the development of the aesthetic system of Modernism in the context of his epoch, of the national and world literary processes.

Keywords: poetics, artistic method, literary process, trends in literature, Modernism, Symbolism, Expressionism, Surrealism.

The problem of Ivan Franko's involvement in Modernism has been extensively discussed by literary critics. At different times, it was addressed by M. Yevshan, M. Zerov, S. Yefremov, I. Denysiuk, N. Shumylo, S. Pavlychko, T. Hundorova, L. Senyk, M. Lehkyi and other researchers in the field of literature. Franko himself tried to clear up his relations with so-called 'new' literature. There exist numerous interpretation patterns (which quite often contradict one another), still, the problem requires a thorough study and an unbiased analysis. The real Franko, Franko the innovator and the traditionalist, does not fit into the theoretical frameworks of 'narodnik' or 'not a paver of the way'. Franko 'the whole man' is much deeper and much more interesting than separate incarnations of his ambivalent 'Ego', to say nothing of the schematic models of these incarnations.

The problem of Franko's relations with Modernism should be regarded as part of a more general issue – establishing the specific features of the author's artistic method. Moreover, it should be taken into account that Modernism as a type of creative work has many stylistic trends and tendencies; that is why prior to discussing any modernist tendencies in Franko's works, I will consider the elements of Symbolism, Expressionism, and even Surrealism in his literary criticism, prose, and poetry.

Symbolism was one of the factors contributing to the phenomenon of Modernism. Symbolism appeared in France back in the 1870s; in Ukrainian literature it developed much later – in the early 20th century. In Ukrainian literature the trend was represented by the authors O. Oles, M. Voronyi, H. Chuprynka, P. Karmanskyi, V. Pachovskyi, S. Tverdokhlib; by the literary groups *Moloda Musa* (*Young Muse*), *Ukrains'ka Khata* (*Ukrainian House*), *Mytusa* (*Mytusa*); by literary theorists O. Lutskyi, M. Voronyi, who developed the postulates of Symbolism or adapted them to the national literary tradition.

Even the names of those on the Ukrainian 'team' of symbolists suggest that the problem of Franko's attitude to Symbolism is part of a bigger problem – his relations with so-called 'new' literature, which is typically, and with reason, identified with Modernism.

Franko tried to direct the innovative artistic quest of the young authors (*Young Muse*, for instance) into the mainstream of the Ukrainian literary process. Moreover, in some of his works and cycles (*Syn Ostapa* (*Ostap's Son*), *Nenache son* (*As in a Dream*), *Soichyne krylo* (*The Jay's Wing*), *Ziviale lystia* (*Withered Leaves*) and others) he tried to demonstrate how to do it. The attempts proved to be quite successful and convincing, and influenced further development of Ukrainian literature. It was actually Franko who helped 'Ukrainian Modernism to emerge from the interaction of two traditions – a new one, "purely modernist", and the old one, already enriched with new means of expression' [9, p. 86].

In spite of his ambivalent attitude to the aesthetic doctrine of *Young Muse* (Franko rejected their taboo against the socially useful activity of a writer), the author was far too sophisticated an aesthete not to notice innovative approaches in the works of the group; he was too knowledgeable about literature not to understand that those approaches were determined by the development of world literature. So it is not surprising that there are features in Franko's works that make them typologically close to the works of the new generation of authors. The similarity is particularly noticeable at the level of the poetics of Symbolism.

In his article *Pryntsypy i Bezpryntsypnist* (*Principles and Unscrupulousness*), Franko defined Symbolism as 'a direction of ideas or connection between them, which partially refers to the features of a work that are inseparable from its existence ("Alles Kunstlerische ist Symbol," says Goethe)' [15, vol. 34, p. 361]. Such a broad definition covers even the phenomenon of Franko's 'paving the way'. Paradoxically, today's modernist criticism and the Postmodernists associate the image of the Paver of the Way with antiaesthetics, sociology, hack writing, if not with anti-art; while in Franko's time, the representatives of so-called 'new' literature were the first to admire the aesthetic perfection of the poem's symbols. For instance, Vasyl Stefanyk, who may be referred to as a 'new' writer, describes one of his visits to Franko, '... Then he started sharply criticizing his declamatory – as he said – poem *Pavers of the Way*, which did not require much talent to write. At that time, sitting there beside him, I could not agree with him less, nor do I agree with him now' (translated from [14, vol. 2, p. 33]). It is paradoxical and symbolic that Stefanyk, who, according to the proponents of the 'modernist discourse', 'has radically changed the narodniks' artistic language and stylistics' [12, p. 98], defended *Pavers of the Way* from the Paver of the Way himself...

Extensive use of symbolic images in Franko's poetry and belles lettres is determined not even by commitment to a particular aesthetic doctrine, but by Franko's inclination towards turning the image of setting into a symbol, his ability to see eternal things in the elements of everyday life, to sacralize the smallest details of environment, to see 'God's spark in reality'.

According to Denysiuk, 'Franko's tolerance towards Symbolism revealed itself in his writing several works in the spirit of this literary school or trend. His powerful *Pavers of the Way* are an example of realistic symbolization. In this case, the whole poem is a perfect symbol, while in other Franko's works separate symbolic key images perform the function of "idea connectors", similar to precious stones in the mechanism of a watch' [5, p. 101]. The scholar analyses Franko's novel *Perekhresni stezhky* (*Fateful Crossroads*) in order to define the role and demonstrate the importance of symbolic insertions in the structure of his literary works. Denysiuk concludes that the first and the last names of the characters create the 'symbolic aura' of the book, that 'Yevhen Rafalovych's dream is distinctly symbolic', that the images of the wedding *daraba** in Yevhen's dream and a precious stone in Rehina's dream are symbolic too [5, p. 101-106].

Franko's story *Boa Constrictor* also abounds with symbols. Like in *Fateful Crossroads*, the very title *Boa Constrictor* (the snake that constricts its prey until death) is symbolic. For Franko, the image is associated not only with usurers, but with the power of money in general. This is how the author

* *daraba* – (a dialect word of the Carpathian region of Ukraine) a very long raft made of tied logs; *darabas* were used for transporting logs down the rivers.

presents a dream vision of Herman Goldkramer: *'It was not a boa constrictor, but an endless chain of coins, welded together and brought to life by some magic force – it was glittering silver and gold! Yes, it was that! Was not the blinding flutter of the snake's scales the glitter of silver and gold? Were not the many-coloured spots on it promissory notes, contracts, and banknotes? It was not a boa constrictor winding its powerful coils around him, but his own fortune!'* [17]; [15, vol. 14, p. 434]. The dominant feature of *Boa Constrictor* is the poetics of Naturalism; in *Petrii i Doobushchuky (The Petriis and the Doobushchuks)*, the author makes symbolic insertions in the structure of the work that is actually a romantic story. Here symbolic images appear, for example, in the description of the lion and the rock on the wall of the People's House: *'That lion reminds me of rapacity and ferocity of our princes, who oppressed our people in old times and whose memory you, the children of that people, have gilded with false glitter! I am afraid to look at that rock at the lion's feet because it reminds me of our people's ignorance, of which its robber princes took advantage; it reminds me of persistent heartlessness of our people's leaders, who put them over there as a sign of their power. No, gentlemen, not the lion and the rock are our holy banner; our holy banner is the plough and the book. The plough is our force, the book and education are our future!* (translated from [15, vol. 14, 242-243]).

In Franko's novella *Odi profanum vulgus* the elements of Symbolism are naturally interwoven with those of Realism and Naturalism. The modernist innovations appear, in particular, at the level of genre: into the novella's epic narration, the author introduces an element of drama – the characters' dialogues. In *Odi profanum vulgus*, the characters are the 'living symbols' (M. Voronyi's term), the embodiment of ideas held by different groups of the intelligentsia. Symbols are abundant in Franko's works – *Velykyi shum (The Great Noise)*, *Boryslav smiyet'sya (Borislav Is Laughing)*, *Khoma z sertsem i Khoma bez sertsia (Khoma With the Heart and Khoma Without the Heart)*, *Yak Yura Shykmanyuk briv Cheremosh (How Yura Shykmanyuk Forded the Cheremosh)* and others.

These works make it clear that in Franko's prose, as well as in prose in general, *symbolology* or *symbols* are more common than *symbolism*. That is why from poetic perspective, one of Franko's *prose* works – a short story *Rubach (The Hewer)* dedicated to the memory of Mykhailo Drahomanov – clearly stands out in the author's literary legacy; the dominance of the aesthetics of Symbolism makes it unique. The author uses this key principle to show how fighting idolatry, conservatism, ignorance and other obstacles on mankind's road, his teacher M. Drahomanov contributed to the culture of Ukraine and the world culture. Consider the following excerpt.

'... my leader seized an ax with both hands and struck the black pedestal. The huge structure started to sway, the stone colossus trembled to its very summit and with a clatter began to shed the gilded rays from its head and the arrows from its hand. Then, with a tremendous crash, the colossus toppled over to the ground, breaking to pieces and strewing the ground far and wide with the broken fragments of its stone body. Bewildered and frightened throngs of people stood silently by, only the ones attired in gala-dress with garlands on their heads broke out into tearful lamentation and wailing, crying out:

'The world-order has been overturned! The foundation of all existence has fallen into ruin! Woe! Woe!' [18]; [15, vol. 16, p. 221].

The idea of ancestral connection is also symbolic – from the hands of the hewer the main character takes the ax in order to *follow the path of truth and freedom* [15, vol. 16, p. 222].

Beyond doubt, the poetics of Symbolism was part of Franko's aesthetic thinking. It should also be noted that in some of his works, the elements of Symbolism are synthetically connected with the elements of other literary trends, which makes the author's palette of artistic devices even brighter.

Another conspicuous feature of Franko's works is the poetics of Expressionism. Though the Ukrainian author had a great respect for the intellectual 'scientific foundations' for the works of art, he could not miss the general tendency towards emphasizing emotional aspects in the modernist literature of the late 19th– early 20th century. Moreover, from time to time, Franko himself tried his hand in the sphere of 'emotio'. These are mostly some unreal elements embedded in the structure of the otherwise realistic works. 'Briefly, forcefully, and terribly' creates Franko his stunning images of *world sorrow* over which *flows a river of one great incessant suffering. And torments us* [15, vol. 22, p. 92]. In some scenes, appears a feature typical of impressionist works, in which 'increasing expressiveness creates a realistic artistic form'; 'the phenomena of life are often presented as a kaleidoscope of fantastic,

nightmarish visions' [10, p. 38]. Such examples are abundant in Franko's works. In the novella *Na roboti* (*At Work*), the image of a mimed oil worker in the realm of the Strangler strikes a reader with its power of expression.

'Suddenly I heard a cry close by. It came from an oil-worker. Why was he howling so? I looked closer. Good God! What was the matter with him? His right arm and leg were completely smashed. The blood had clotted and the broken ends of the bones were sticking through. He was bobbling along and wailing, 'You damned boss, give me back my health! You can have my miserable pay! You can have my cursed money, you can have everything I own, but give me back my health! I have little children to support, I can't earn a living without my arm! My house is far away from here! I can't get home without my leg!' [17]; [15, vol. 14, p. 301-302].

In the spirit of the Western European literary tendencies of his time, Franko uses 'explosive mixture' – he combines naturalist and expressionist elements in order to break the wall of alienation and indifference in his relations with a reader. For instance, in *Navernenyi hrishnyk* (*The Converted Sinner*), there is a vivid description of all the horrors of Hell imagined by the main character Vasyl Pivtorak.

'He thought he had fallen to the very bottom of Hell, and that horrible, loathsome creatures were springing out upon him, shaking him, tearing him apart, striking him on the head with iron hammers, gouging his eyes with red-hot irons. He thought he was being tied to a rack and made to swallow boiling tar. All the punishments set aside in the sermons as being meted out to drunkards now appeared most horribly before him.' [17]; [15, vol. 14, p. 359].

Though Franko could not have been highly knowledgeable about ideology and aesthetic doctrine of emergent Expressionism, the Ukrainian genius had an innate sense of objective factors in the development of world literature; thus he could predict and even get ahead of the achievements of the literary processes. Franko formulated the principle of what would be later called the Expressionist art; the definition is brilliant in its simplicity. According to him, what Émile Zola, the Goncourt brothers, and other naturalists called 'human documents' must be let through the prism of the author's individuality and poetic imagination. '... this prism is rather like a slightly convex mirror, it reflects things and people very precisely, down to the last detail; though it may, to some extent, show some details out of proportion with the rest' [15, vol. 28, p. 153].

It should be mentioned here that there are hereditary relations between Expressionism and Naturalism; Franko, among others, promoted the latter in Ukrainian literature. The expressionists, like the naturalists, showed interest in unattractive, uncomfortable sides of reality; like the naturalists, they strove for democratization of themes (urban motifs, depicting the 'bottom' of society); they presented their characters from biophysiological perspective; more importantly, the representatives of both literary trends wanted to shock a reader with the scenes they described.

Franko knew how to shock his reader with both naturalistic photographism and hyperbolized, sometimes even deformed, picture of reality. He also knew how to shock critics launching 'psychological attack' on their positions in the style of the German expressionists. The Ukrainian and German national literatures of that period had similar problems: they had to 'overcome inertia of antiquated notions, sugary tone, embellishment, provincial pettiness' [11, p. 143-144].

Franko makes original unreal insertions in the text of his otherwise realistic literary works. M. Yevshan expresses his opinion about the stories *Fateful Crossroads* and *The Great Noise*: 'the mood of both is depressive'; 'some "supernatural" element squeezes itself into these stories, tears apart their composition and, who knows, maybe the author's creative ideas as well'. According to the critic, 'it is like the mood of dark melancholy, when black crows obscure the sky; the mood that comes quite unexpectedly, it is like one's mind goes into spasm, and wild, horrible visions appear before the eyes' [6, p. 316].

Piercing scream and silent patience are the two opposite forms of artists' reactions to the same irritant – imperfect reality ('the turn of the century' provided ample evidence of this imperfection). The image of a scream in the dark of the night, a scream that nobody hears, is typical of the Impressionist art, the classic example being *The Scream* by Edvard Munch. This impressionist title would be appropriate for Franko's works filled with powerful sound images.

This is how Franko describes the state of Vasyl Pivtorak, a character in *Converted Sinner*:

'... the buzzing in his head drowned all thought, turning everything to the most terrible and revoltingly weird voices he had ever heard in his whole life. It was the sound of a windlass creaking as on the day Vasil had pulled his son up from the well for the last time, and there was the hollow sound of a falling body which splashed heavily into the deep chasm, and the mother's awful wailing; there was every single thing that had crushed his happiness, shattered his life like a thunderbolt ...' [17]; [15, vol. 14, p. 359].

Atonement through cry comes to Vasyl at the moment of the highest tension, when the victims of the Boryslav oil rush close in on him from all sides.

They were stretching their hands to him from every direction, moaning, crying, screeching, laughing, coming ever closer and closer, pressing upon him and shoving him. Their touch was as cold as ice and chilled him to the bone, pressing on him like a great mountain. His heart stopped beating and a deathly sweat trickled down into his eyes, when suddenly, from the depths of his tortured soul, there came a terrible cry, 'Have mercy on me! Why am I to blame? Do you think I wished misfortune upon you? Am I better off than you are?' [17]; [15, vol. 14, p. 359-360].

In the short story *Pantalakha (Pantalakha)*, the expressionist elements appear in the description of Sporysh's mystical fear, his nightmares, fantasmagoric visions, when *in his sleepy mind, the slightest rustle turned into sharp, sibilant snarl and every time those sounds made him jump as if he were scalded* [15, vol. 17, p. 269]. Yet all mysticism that causes Sporysh's fear has a realistic background – it is the result of stress experienced by the character. The expressionist elements so successfully combined with the elements of Naturalism do not disagree with the dominant realistic tone of the short story. Some scenes in the novel *Fateful Crossroads* may serve as good examples of how Naturalism and Expressionism can make 'synthetic compounds'; for instance, a fantastic wedding *daraba* in Yevhenii's dream; at the oar stands a young helmsman, an ugly Hutsul* with long black hair, in a heavily embroidered shirt, he is quite motionless [15, vol. 20, p. 257]. When the *daraba* is floating past Rafalovych, he recognizes himself in the bridegroom. The *daraba* disappears behind a black rock *'... Yevhenii has already forgotten about the daraba, he is peering at another object. Now it is not far from the bank ... It is not a log, it is a white body of a woman. Her marble breasts are raised and the rosy nipples are like cherries. The arms are outstretched in the water; now her head is above the surface, the face is raised to the sky, now it goes under the water again. A wave plays with the body combing the long golden hair. Now half the face is out of the water. The eyes are open, there is a frozen look of fear, unbearable pain in those eyes. The lips are loose, the face is pale, only the brow is crowned with an unearthly serenity* (translated from [15, vol. 20, p. 258]).

Fateful Crossroads is one of the brightest examples of Franko's expressionist poetics; and in it, Rehina's fantasmagoric vision clearly stands out. (Again, the explanation is quite realistic – the character is emotionally distressed).

'... her imagination flashes fragmentary images, like shreds of multi-colored fabric material sent flying by mad whirlwinds. A small glittering stone at the sunlit top – Yevhenii's face, young, fresh as it was when the two of them were walking down the street from the piano school ... the rattling of cabriolets ... her aunt's face ... it is getting bigger, coming closer, now it is a horrible rotting mask, it opens its rotting lips, shows the blackened, broken teeth and the tongue eaten by maggots, and mumbles those cursed words, 'God bless you! God bless you!' (translated from [15, vol. 20, p. 433]).

There are expressionist elements in Franko's poetry too. The antimilitaristic motifs and images in some of his poems evoke in mind the pictures by George Grosz, a German Expressionist painter. Consider the following excerpt from Franko's poem *Try styrti (Three Haystacks)*:

*Купці вози зупинили,
The traders stopped the carts,
Змови собі не чинили,
Without saying a word,*

* Hutsuls are an ethno-cultural group of Ukrainians, who for centuries have inhabited the Carpathian mountains; Ukrainian highlanders.

Скочили всі три у один.
 The three of them got quickly onto one.
 “Ось нам підмога неждана!
 ‘A stroke of luck!
 Сіно якогось-то пана,
 Some lord’s hay,
 А пан же, чей, не голоден.
 He is not starving anyway.
 Пану ніяка там шкода,
 No big loss for the lord,
 А нашим коням вигода,
 And our horses can be fed,
 Надберем з кожної купи.”
 Let’s take a little from each stack.’
 Що котрий те сіно рушить,
 Each of them who touched the hey
 Зараз і ахнути мусить –
 Gaspd with shock –
 В кожній під сіном лиш трупи
 In each <stack there were> corpses
 under the hay’ (translated from [15, vol. 3, p. 386-387]).

In his letter to K. Popovych (April–May 1884) Franko, quite in the spirit of Expressionism, said, ‘the poetry of this century, mostly the poetry of pain, sadness, and struggle, is in all respects a sickly song; but it is an expression of the pain and illness humanity has been suffering from its very beginning; that is why it is a song of all humanity; it will remain great and comprehensible to later, happier generations as well’ (translated from [15, vol. 48, p. 424]).

Looking for appropriate means to express that *pain*, Franko explored the poetic trend which emerged synchronically in various national literatures at the beginning of the 20th century. An advanced writer of world caliber, Franko did his best to make the Ukrainian *song* the song of *all humanity comprehensible to later generations* and to promote Expressionism in Ukrainian national literature.

As to the presence of surrealist elements in Franko’s aesthetic conception, I have to remove the seeming improbability of the supposition and to clarify my statement. I use the term ‘Surrealism’ not in reference to the conventional ideological and aesthetic doctrine that was established in Europe after the writer’s death (the *First Manifesto of Surrealism* dates back to 1924); I mean Franko’s use of rhetorical images, his ideological and aesthetic principles, which fit into the trend that will later crystalize as European Surrealism.

A characteristic feature of the Surrealist art, as well as the Modernist art as a whole, is absolutization of a device or an artistic means and making it the cornerstone of a certain artistic school. In the works by Joyce it is ‘stream of consciousness’; in Kafka’s works, the poetics of dream. Franko makes his surrealist insertions not for their own sake, for him, it is a polyfunctional device. For instance, a dream may emphasize the character’s psychological state (the dreams of Father Nestor and Mrs. Olympia in *Ostovy suspilnosti (Pillars of Society)*, of Rafalovych in *Perekhresni stezhky (Fateful Crossroads)*, of Vladko in *Lel i Polel (Lel and Polel)*); they may have symbolic meaning (the dreams of Herman Goldkramer in *Boa Constrictor*, of Anharovych in *Dlia domashnoho ohnyshcha (For the Home Hearth)*); the dreams may be an important factor in plot development, in this case they perform anticipatory function. The latter, according to I. Kachurovskyi, is a ‘kind of artistic “deposit” – a short hint about what is going to happen next’ [8, p. 468].

Let us take, for instance, Vladko’s dream in *Lel and Polel*.

‘I saw brother Nachko in my dream,’ said Vladko with some sadness in his voice, ‘and he was so black, as black as earth. He was standing in silence before me, with his lips pressed together and the glazed, sightless eyes –

horrible. And there was a look of such pain, such complaint, such unspeakable reproach in his frozen eyes, it made me shudder all over' (translated from [15, vol. 17, p. 462]).

Another defining feature of Surrealism is bringing chaos and mess into the compositional structure and the system of images. Very often, the mess is created artificially; as a result, the work develops the features of farce. Literary theorists believe that Surrealism quite successfully uses the 'technique' of farce: acceleration of action, repetitions, piling up accidents, synchronic movements of several characters, etc. This is not surprising because the farce pattern is ruining order / chaos / restoring order. Laughter and fear are neighbours in farce. An addressee asks themselves a question, 'What if the norm is only an illusion and chaos rules the world?' [13, p. 54]. The researchers of Kafka's writings point out his inclination towards trivial things, the sphere of everyday life, towards tragedies so petty and absurd that, for all their despair, they threaten to turn into farce [7, p. 5]. This is not Franko's method; yet he has a work, in which the plot and the characters are a complete mess, and the story is close to farce. It is the novella *Syn Ostapa* (*Ostap's Son*). Here absolutization of chaos is revealed through the dynamic sequence of events, the kaleidoscopic piling up of images, the mixture of comic and strange situations. This is how Franko describes his character's strange behaviour on the tram and in the Police Directorate.

'So we went. On a tram, he made up a quarrel with the conductor, a great commotion broke out, the tram stopped, and a policeman arrested him and put the handcuffs on him because he had threatened the people with a gun. He was screaming his head off, flying at people and kicking like a madman, biting everybody and scratching them with his nails till they bled; finally, the people had to get off the tram and the driver locked the doors. <...> He was in great pain, thrashing and bellowing, and smacking his fists into the policemen's backs, and pulling their hair out in handfuls until they were all covered in blood. But they heroically endured the pain and did not let him go until they were at the entrance to the Police Directorate. And what a change all of a sudden! A sweet young man instead of a mad screamer. Like a little monkey, laughing heartily, he galloped across the office and plopped himself down in the lap of the old Director. Took the Director's head in his hands and started laughing and kissing his face and his prickly beard' (translated from [15, vol. 22, p. 325]).

In my opinion, no literary work can be classified as 'purely' romantic, or realistic, or modernistic. Inevitably, each work of art is, to a greater or lesser degree, a tangled web of elements, which belong to various trends. We can only establish prevalence of this or that trend in a work. As to *Ostap's Son*, I believe that its dominant ideological and aesthetic principle is the poetics of Surrealism. The difference between *Ostap's Son* and Kafka's typical works lies in the 'decorative' realistic 'framing' of the former (unlike his Austrian counterpart, the Ukrainian writer thinks it necessary to explain at the end of the novella that all the events are just the retelling of a dream and by no means an irrational 'demarche' made for its own sake). This novella is Franko's most radical modernist experiment, though the author has some other literary works, whose poetics is close to Surrealism.

Denysiuk calls Franko's wonderful novella *Nenache son* (*As in a Dream*) 'the last flash of a great talent before it was extinguished by the writer's illness'; according to the critic, the novella is 'a little masterpiece of a stern scientific realist, surprisingly original due to the author's peculiar bow to the new literary gods – the modernist ones' [3, p. 104]. Denysiuk believes that 'the surrealism of Franko's novella is akin to the surrealism of folk tales, to their fantasy, conventionality, and symbols', and that 'literary and folklore symbolism and surrealism were typical of Franko's last period (*Syn Ostapa* (*Ostap's Son*), *Teren u nozi* (*A Thorn in His Foot*), *Yak Yura Shykmanyuk briv Cheremosh* (*How Yura Shykmanyuk Forded the Cheremosh*) and others)' [3, p. 111].

In his short stories *Malyi Myron* (*Little Myron*) and *Pid oborohom* (*Under the Oborih**), the author uses the 'stream of consciousness' and the 'interior dialogue' techniques in order to depict the rich inner world of an odd child. Later, the Modernists 'patented' these techniques as their own inventions. The Surrealists made liberal use of them striving for 'psychic automatism' or for writing 'at thought's dictation'. L. Ginzburg says, 'The interest in interior speech is highly characteristic of Surrealism, the

* *oborih* – a wooden cover on four poles under which a farmer keeps a haystack to protect it from rain.

'new novel', the poetics of the absurd. Interior speech is close to the subconscious, to a misty state of the soul' [2, p. 208].

The Russians have already proved (if not to the whole world, then at least to themselves) that the 'stream of consciousness' technique emerged from the Realistic art and that long before the Modernists, this technique had been used by L. Tolstoy and F. Dostoyevsky. In Ukrainian literary criticism, attempts have been made to prove that the Modernists were not the pioneers who employed it. Denysiuk points out new forms of narration in Franko's *Na roboti (At Work)* and *Vivchar (The Shepherd)* – 'stream of consciousness' and 'one-way dialogue'; the critic underlines that these techniques 'have penetrated to the 20th century with its typical forms of expression in the works by J. Joyce and A. Camus' [4, p. 63-64].

Long before the formulation of the ideological and aesthetic doctrine of Surrealism, Ivan Franko had creatively used its future structural elements: the poetics of dream, the 'stream of consciousness' technique, associativeness and intuitivism as the basis for literary creativity, absolutization of chaos, fragmentation, plotlessness, etc. Thus we may presume that the Modernists, who are stereotypically regarded as 'sworn enemies' of any tradition in art, were not exactly radical innovators in their artistic quest. Their originality and revolutionism reveal themselves mostly as absolutization of particular methods and techniques – those which they might have *inherited*, for example, from Franko, an imaginary 'enemy' of Modernism.

The general analysis of Franko's works proves that in his own artistic quest, the writer was sometimes ahead of the world literary process. He creatively employed the elements of Romanticism, Realism, and Naturalism – the popular literary trends of his time; moreover, he contributed to the new trends – Symbolism, Expressionism, and Surrealism. I fully agree with N. Shumylo's statement that 'an erudite scholar, a versatile writer knowledgeable about the history of cultures, Franko regards Western European Modernism as one of many possible roads – one of paths, to be precise, – literature can take, and, quite probably, not the one that best suits Ukrainian mentality' [16, p. 776]. Being a careful and consistent theorist and artist, the writer did look for the way to develop national literature that would *best suit the Ukrainian mentality*.

Now, even a perfunctory analysis of the works by the Ukrainian Modernists shows that notwithstanding their theoretical disputes with Franko, none of them rejected his artistic legacy. None of the members of *Young Muse*, *Ukrainian House*, *Mytusa*, none of the younger representatives of Ukrainian Modernism stopped being socially and nationally concerned. As it turned out, it helped them to demonstrate the originality and the significance of Ukrainian Modernism as part of the world literary trend.

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Статтю присвячено дослідженню поетики модернізму у творчості Івана Франка. На основі отриманих результатів зроблено висновок, що елементи символізму, експресіонізму, сюрреалізму присутні у творчій спадщині письменника. Завдяки синтезійній здатності власного творчого методу І. Франко гармонійно поєднував концептуальні здобутки модернізму з ідейно-естетичними постулатами інших літературних напрямів. З'ясовується внесок Івана Франка у розвиток естетичної системи модернізму в контексті відповідної історичної епохи, особливостей національного та світового літературного процесу.

Ключові слова: поетика, творчий метод, літературний процес, літературний напрям, модернізм, символізм, експресіонізм, сюрреалізм.