

**ОСОБЛИВОСТІ ПОЕТИКИ ВІРШОВАНИХ ТВОРІВ
СИДОРА ВОРОБКЕВИЧА (ГЕНЕРИКА, МЕТАЛОГІЯ,
ПОЕТИЧНИЙ СИНТАКСИС, ФОНІКА, ВЕРСИФІКАЦІЯ)**

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**POETICS OF POETRY WORKS BY SYDIR VOROBKEVYCH
(GENERIC, META-LANGUAGE, POETIC SYNTAX,
PHONICS, VERSIFICATION)**

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Никифоруک. Т. М. Леонтий Т. А. Поэтика стихотворных произведений Сидора Воробкевича (генерика, металогиа, поэтический синтаксис, фоника, версификация). Цель исследования – выучить особенности развития поэтики стихотворных произведений С. Воробкевича на основе определенных ее элементов (генерика, металогиа, поэтический синтаксис, фоника, версификация) в диахроническом аспекте.

Научная новизна. Впервые в украинском литературоведении выяснены особенности развития поэтики стихотворных произведений С. Воробкевича на основе определенных ее элементов (генерика, металогиа, поэтический синтаксис, фоника, версификация) в диахроническом аспекте. Для этого проанализировано научную литературу, связанную с исследованием элементов поэтики стихотворных произведений С. Воробкевича. Изучено рассуждения автора о форме поэтического текста. Определена роль сторонних воздействий на поэзию С. Воробкевича в аспекте поэтики.

Методы исследования: герменевтический метод и метод медленного чтения (метод рецептивной поэтики), формальный, сравнительный и сравнительно-исторический методы, биографический метод.

Выводы. Полученные результаты являются важным материалом для подчеркивания наших знаний о поэтики стихотворных произведений С. Воробкевича, они являются материалом для сопоставления с аналогичным материалом для художественности поэтических произведений Ю. Федьковича.

На основании выявления общих признаков, с учетом данных о других украинских поэтах края этого периода, можно получить общую картину поэтики отечественных стихотворных произведений на Буковине во II половине XIX века.

Ключевые слова: С. Воробкевич, поэзия, поэтика, генеза, генерика, троп, фоника, поэтический синтаксис, версификация, метрика, ритмика, строфика, рифма.

The peculiarities of the development of poetics of try of S. Vorobkevych on the basis of certain its elements (generic, metaology, poetic syntax, phonics, versification) in the diachronic aspect were determined for the first time in Ukrainian literary studies in the given thesis. For this se, the scientific literature related to the study of elements of poetics of poetry works by S. Vorobkevych has been zed. The author's approach on the form of poetic text is died. The role of extraneous influences on poetry of S. obkevych in the aspect of poetics is determined.

The material of the study was the poetry of S. Vorobkevych, placed in the most complete modern three-volume edition of O. Makovey. Published and unpublished works, allocated by specific genre, metalogical, syntactical, background, versification features are only examined.

Research methods are predetermined by the purpose and tasks of the work, the object of research and are ex. The hermeneutic method and the method of slow reading (the method of receptive poetics) were practiced, aimed to reveal S. Vorobkevych artistic means, interpret his works. Formal method based on the use of statistics, quantitative processing of the material, aimed to analyze the aspects of versification, has been applied.

Particular attention should be paid to the “frequency coefficient” principle (FC), which is the ratio of the poetic element to the number of lines and was practiced in the

ks of V. Pivtorak, O. Romanytsya and R. Pazyuk. This roach made it possible to obtain objective conclusions ding the various components of poetry of the writer.

Comparative and comparative historical methods are used to reveal the influence of other authors on the poetics of Bukovynian writer. Biographical method makes it possible to find out the dependence of S. Vorobkevych's views on poetics on the life basis.

The study of publications related to the topic of the study showed that the most valuable of them are the mater-materials of O. Makovey, V. Lesyn and O. Romanets, P. Nykonenko, M. Bondar, P. Nykonenko and M. Yuriychuk. The generic and versification as the components of S. Vorobkevych poetics are considered as relatively better revealed. However, even they have not been studied very thoroughly. This fact made relevant the emergence of a complex, diachronic investigation of poetics of poetry works of Bukovynian artist, based on objective quantitative indicators. The following periodization of S. Vorobkevych's poetic creativity was proposed: 1863 – 1867; 1868 – 1875; 1876 – 1903 (we distinguish two subperiods within the last period: 1876 – 1891 and 1892 – 1903).

S. Vorobkevych's arguments about the form of the literary work were important. The writer determined two components of the external form: languages and versions clearer than other ones. The specifics of certain poetry's

poetic judgments (the examination of folkloric and book syllabic forms under the rules of “stop” silabot tonic versification) led to excessive choreatization of his own silabagic poetry.

Vorobkevych's poetry meaning can be additionally interpreted through his own arguments about generics.

The study of S. Vorobkevych's poetic works in the aspect of their comparison with national folklore and the poetry of his predecessors and contemporaries in native and foreign literature and taking into consideration the quantitative (expressed by one component of poetics, several, many) and chronological (constant, occasional: in the beginning, in the middle, at the end of the creative path) hierarchy of influences revealed that he was influenced by both factors at various stages of creativity.

National folklore influenced on S. Vorobkevych's poetics decisively: the artistic system of poetry of Bykovynian writer was based on the constant assimilation of all the components of the poetics of folklore¹.

T. Shevchenko's poetry was the second long lasting and powerful factor that influenced on S. Vorobkevych poetics. The second, according to the length of time and influence of S. Vorobkevych's poetics, was a powerful factor in the poetry of T. Shevchenko². The influence of other Ukrainian (I. Kotlyarevsky, M. Shashkevych, M. Ustijanovych, Y. Golovatsky, P. Kulish, A. Metlynsky, Y. Fedkovych, O. Konysky) and foreign (T. Padura, Y.V. Goethe, G. Heine, V. Alexandri, M. Eminescu, I. Geliade-Redulescu, J. Vekerescu) poets was less evident, though different.

Comparative analysis of elements of poetics regarding the selected periods of creativity has been conducted, aimed to reveal concrete results. 83 % of S. Vorobkevych poetry works belong to lyric poetry, 17 % – to lyrics and epic. The poet often referred to autopsychological lyrics. The percentage of works of this segment is the following: I period – 70 %; II – 50 %; III – 73 %. The indicator of role lyrics is the following: I – 30, II – 50, III – 27. Meditativity and suggestibility give the following results I – 65-35 %; II – 42-68 %, III – 54-46 % respectively.

All types of the emotional tone have been revealed in poetic works while its investigation: lyricism, drama, epic. Percentage ratios for all periods are as follows: I period: 74 – 75 – 93; II: 20 – 20 – 5; III: 6 – 5 – 3.

Tendency towards a decrease in the minority tone has been revealed during the three periods (I – 66 %, II – 55 %, and III – 29 %), while the major tone is growing (I – 34 %, II – 45 %, III – 71 %).

S. Vorobkevych constantly worked in expressive, vocative and representative genres. The genre's diversity of S. Vorobkevych poetry works is quite rich. We discovered the following: literary song and its varieties: freckles, romances; poem-curse, poem-appeal, message, poem-dedication, poem-call, idyll; we reveal a poem, a ballad, a

verse novel etc. among lyre-epic works. Poems of genres of expression (thoughts and songs) prevail.

Intimate lyrics dominates in the aspect of the thematic direction of the poet's works. The share of cultural, landscape and social motives is reduced during periods of time³.

Epithets, comparisons and metaphors with a wide range of their varieties were Vorobkevych's favourite tracks. The evolution of the increase of these means is covered. Epithets FC: I period – 0,3; II – 0,05; III – 4.7. Comparisons FC: I – II periods – 0,04; III – 8.9. Metaphors FC: I – II – 0,04; III – 11,7. S. Vorobkevych didn't use metonymy, synecdocheus, euphemism, hyperbola, meiosis and other tracks very often.

Syntactic means play an important role in understanding of the poetic language of the artist. Repetitions, among which the anaphores dominate are the ingredients of poetic syntax. Mostly, its use falls on the third period of creativity of the poet (FC – 0,04). Since this period is the most rich in creativity achievements, we will show the dynamics of several more figures: the refrain (I period – 0.002, II – 0.001, III – 0.002), the take-up (I period – 0.002, II – 0.008, III – 0.008), condilk (I period – 0.005, II – 0.005, III – 0,01). The selection of stylistic figures in S. Vorobkevych works is quite rich. In rhymed poetry, Rhetorical questions, inversion, antithesis, enzhambeman, ellipsis, figurative parallelism, anadiplosis, asiadeton, polysindeton, pleonamism, anastrophe, likasaprene, polyptot, imprecation, climax, symposium etc. were practiced by Bykovynian poet⁴.

S. Vorobkevych used the means of phonics masterfully. It becomes obvious because of his attention to the internal rhymes, the isotopes. Frequent use of assonances and alliterations, as well as their combinations is observed. The internal rhymes are fixed in the percentage ratio of the number of works: the first period – 43 % of the works, the second – 41 %, the third – 46 %. The characteristic of background instruments shows the consistent development of the poetic skill of the artist: from simple sound representations at first to the gradual increase of skill in the possession of sound richness of speech. The coefficient of transparency of the language is maintained within the limits of the average Ukrainian but certified periodic accumulation of consonants, which is probably caused by the influence of the German language.

There are syllabic (I period – 90 % of all works, II – 56 %, III – 31 %), silabo-tonic works (I period – 8 %, II – 41 %, III – 63 %) and polymetric designs (I period – 3 %, II – 1 work, III – 10 %) in S. Vorobkevych works. The development of poetry versification from syllabic to syllabic-tonic forms is traced.

All poems are strophic. Monostrophic forms prevail (I period – 93 %, II – 90 %, III – 89 %). Strophic verses are represented by the following stanzas: dystych, katren, 5 verses, 6 verses, 7 verses, 8 verses, 9 verses, 11 verses, 12

¹Nykyforuk T. Vplyv folkloru na poetyku virshovanykh tvoriv Sydora Vorobkevycha [Influence of folklore on the poetics of poetry works by Sydor Vorobkevych], Aktual'ni pitannya suspil'nih nauk ta istorii medycyny [Current Issues of Social Studies and History of Medicine], 2019, Vol. 1 (1), P. 71–75.

²Bunchuk B., Nykyforuk T. Pro genezu virshovanykh tvoriv S. Vorobkevycha : vplyv T. Shevchenka [On the Genesis of Poems by S. Vorobkevych: The Influence of T. Shevchenko], Sfera kultury [Spheres of culture], Vol. XVI, Lublin, 2017, P. 134-144.

³Nykyforuk T. Pro heneryku virshovanykh tvoriv S. Vorobkevycha pershooho periodu tvorchosti (1863 – 1867) [The genre of poetry works of S. Vorobkevych of the first period of creativity (1863–1867)], Aktual'ni pitannya suspil'nih nauk ta istorii medycyny [Current Issues of Social Studies and History of Medicine], 2018, Vol. 1, P. 94–98.

⁴Nykyforuk T. Poetychnyi syntaksys virshovanykh tvoriv Sydora Vorobkevycha tretoho periodu tvorchosti (1876-1903) [The poetic syntax of the poetic works of Sidor Vorobkevych of the third PERIOD of creativity (1876-1903)], Perspectives of science and education, New York, 2018, P. 488–494.

verses, 6 verses, 7 verses, 8 verses, 9 verses, 11 verses, 12 verses. A tendency towards a gradual reduction of the proportion of katren stanzas is traced. Instead, the number of 8 verses is increasing. This phenomenon is due to S. Vorobkevych tendency to create lyrics.

Vorobkevych's versatile designs are most widely represented in the lyric of the last period (11 %), in the second and first periods their number is 10 % and 7 % respectively.

The poet uses predominantly accurate rhyme (85.6 %). The percentage of approximate rhymes is 10.4 %. Inaccurate rhymes – 17.6 %. The poetry rhyme is predominantly monotonous grammatical 74,6 %, with the prevalence of verbose – 40,7 %⁵.

The results obtained are an important material for expressing our knowledge of the poetics of S. Vorobkevych's poetic works; they are the material for comparison with the similar material on the artistic nature of Y. Fedkovych's poetic works.

On the basis of revealing common features, taking into account the data of other Ukrainian poets of the region of this period it becomes possible to get a general picture of the poetics of domestic poetry works in Bukovyna in the second half of the nineteenth century.

Тетяна Никифорок, Тетяна Леонтій особливості поезики віршованих творів Сидора Воробкевича (генерика, металоґія, поетичний синтаксис, фоніка, версифікація). Мета дослідження – з'ясувати особливості розвитку поезики віршованих творів С. Воробкевича на основі визначених її елементів (генерика, металоґія, поетичний синтаксис, звукопис, версифікація) в діахронічному аспекті.

Наукова новизна. Вперше в українському літературознавстві з'ясовано особливості розвитку поезики віршованих творів С. Воробкевича на основі визначених її елементів (генерика, металоґія, поетичний синтаксис, фоніка, версифікація) в діахронічному аспекті. Для цього проаналізовано наукову літературу, пов'язану з дослідженням елементів поезики віршованих творів С. Воробкевича. Вивчено міркування автора щодо форми поетичного тексту. Визначено роль сторонніх впливів на поезію С. Воробкевича в аспекті поезики.

Методи дослідження: герменевтичний метод і метод повільного прочитання (метод рецептивної поезики), формальний метод, порівняльний і порівняльно-історичний методи,

біографічний метод.

Висновки. Отримані результати є важливим матеріалом для увиразнення наших знань щодо поезики віршованих творів С. Воробкевича, вони є матеріалом для зіставлення з аналогічним матеріалом щодо художності поетичних творів Ю. Федьковича.

На підставі виявлення спільних ознак, з урахуванням даних щодо інших українських поетів краю цього періоду, можна одержати загальну картину поезики вітчизняних віршованих творів на Буковині у II половині XIX століття.

Ключові слова: С. Воробкевич, поезія, поезика, генеза, генерика, троп, фоніка, поетичний синтаксис, версифікація, метрика, ритміка, строфіка, рима.

Тетяна Никифорок – викладач кафедри суспільних наук та українознавства ВДНЗ України “Буковинський державний медичний університет”. Автор понад 50-ти науково-методичних публікацій. Відповідальний секретар спільного українсько-румунського наукового журналу “Актуальні питання суспільних наук та історії медицини”. Коло наукових інтересів: теорія віршознавства загалом та поезика віршованих творів С. Воробкевича, викладання української мови як іноземної.

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⁵Bunchuk B., Nykyforuk T. Pro formu poetychnykh tvoriv S. Vorobkevycha rannoho periodu tvorchoosti (1863 – 1867) [About the form of S. Vorobkevych's poetry of the early period (1863-1867)] Aktual'ni pitannya suspil'nih nauk ta istorii medycyny [Current Issues of Social Studies and History of Medicine], 2017, Vol. 3, P. 145–150.