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**ПОРІВНЯЛЬНИЙ АНАЛІЗ НАТУРАЛІСТИЧНИХ ТЕНДЕНЦІЙ В ЛІТЕРАТУРАХ УКРАЇНИ ТА ЄВРОПИ КІНЦЯ XIX – ПОЧАТКУ XX СТ.**

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**COMPARATIVE ANALYSIS OF NATURALISTIC TENDENCIES IN UKRAINIAN AND EUROPEAN LITERATURE OF THE LATE 19-TH – EARLY 20-TH CENTURIES**

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**Косило Н. Сравнительный анализ натуралистических тенденций в литературах Украины и Европы конца XIX – начала XX вв.** Сущность натурализма в европейской и отечественной литературе в частности, еще до конца не исследована. Ученые выясняют его аналогии и различия с системой реализма, а также проявляют важнейшие предпосылки становления и основные этапы развития этого направления. На основе современных принципов литературоведческой компаративистики раскрыты особенности национальных вариантов и мирового инварианта натуралистического искусства. Сравнительные исследования выявили общественно-, литературно-, а также психологическо-типологические совпадения в творчестве украинских и европейских писателей-натуралистов на уровне тематики, проблематики, сюжета, героев, формы, что позволяет обнаружить общие тенденции развития украинской и европейской литературы конца XIX – начала XX вв. **Основными методами исследования** являются типологический (выявление общих генетико-типологических особенностей натуралистического искусства), сравнительный (выявление типологических совпадений и различий в процессе утверждения и эволюции национальных вариантов натурализма) и культурно-исторический (изучение произведений украинских и европейских авторов как «человеческих документов» определенной исторической эпохи).

**Ключевые слова:** *натурализм, философия позитивизма, типологические особенности, литературное направление.*

**Topicality.** The problem of genetic and typological peculiarities of naturalism should not be considered separately in the system of coordinates of history or the theory of literature, it should be done holistically, in the general literary context. Naturalism is not an archaic, and it is associated not only with the names of E. Zola and some other writers of the 19-th century. Naturalistic tendencies are particularly evident in the contemporary Western literature. Critics have discovered the whole "naturalistic stratum" in our modern national literature. This movement, like many other literary systems, does not exist separately in the context of modern literature; it actively interacts with its other components, thus introducing its characteristic features into the literary process.

**The aim of the article** is to find out of the general ways of development, as well as specific features of the poetic systems of national variants and the world invariant of naturalism within the literary process of the late 19-th – early 20-th centuries.

**Analysis of recent researches and publications.** Naturalism as a school and a literary movement has been studied in our country and abroad. To find information on the most famous writers-naturalists (especially Zola) is not a problem today. Ivan Franko's great contribution to the promotion and development of Ukrainian naturalistic literature is objectively highlighted in the research works of D. Nalyvaiko, V. Matviishyn, R. Holod, T. Denysova, L. Haievska, T. Hundorova, M. Tkachuk, M. Kebalo, N. Venhrynovych[12].

It is a positive fact that some researchers have succeeded in exploring the peculiarities of Franko's naturalistic style of writing in the context of comparative analysis with the European model of naturalism. The following researches are in the front rank: V. Matviishyn's "Poetics of French naturalism in the literary-critical reception of I. Franko", "Ivan Franko and the poetics of naturalism in the context of the Ukrainian-Polish literary relations of the nineteenth century", L. Rudnytskyi's "Ivan Franko and German literature", M. Kebalo's "Problems of the theory and history of naturalism of the last third of the nineteenth century in the comparative literary aspect".

The same goes for writings of English naturalists. Only the list of works dealing with the study of naturalistic tendencies in the English literature of the late nineteenth and early twentieth centuries would have taken more than one page in our research. Particular attention should be paid to the works of D. Nalyvaiko, V. Ivashova, A. Luigas, V. Milovidov, A. Nienarochkina, D. Urnov, H. Brandes, L. Furst, P. Skrain, H. Block and others.

**Main part.** Criticism as well as theory and history of literature, starting from the second half of the 80's of the last

[1] Nalyvaiko D. «Problema naturalizmu v ukrainskii literaturi» [The problem of naturalism in Ukrainian literature], *Literaturoznavstvo: materialy III konhresu Mizhnarodnoi asotsiatsii ukrainistiv*, K., 1996, P. 118-130.

[2] Tkachuk M. «Kontsept naturalizmu i khudozhni shukannia v «Boryslavskykh opovidanniakh» Ivana Franka» [Concept of naturalism and artistic search in "Borislav stories" of Ivan Franko], *Navchalnyi posibnyk. Ternopil: Vyd-vo Ternopilskoho derzh. ped. in-tu,* 1997, 66 p.

century, have been specifying the problem of understanding the realism in its correlation with "unrealistic" literary systems, including naturalism. Modern researchers confirm that "The problem of the criteria setting according to which realism and naturalism are divergent, or determining the exact nature of the correlation of realism and naturalism is not ultimately solved"[3]. A similar pathos has been characteristic to numerous publications in the periodicals and the themes of many conferences not so long ago.

As a matter of fact, the reason for the presentation of this problem in the mid 80's – early 90's of the last century was the rapid and wide reorientation of our humanities to a more adequate understanding of the complex processes that took place in science, culture and literature. It was then that, having disburdened from ideological preconception, the literary criticism made its mission to perceive dynamically and rationally the literary process and specific problems of the history and theory of literature.

One of the principal moments of that time was the change of approaches to unrealistic artistic systems. "Various modifications of modernism, naturalism – everything that was previously rejected or kept secret, at last did not just become scientifically interesting (these phenomena have constantly been studied seriously and profoundly, but the results of these studies did not always receive a decent place in collections of scientific articles and monographs), but also gained the right to exist as an object of scientific research on equal terms with other "isms" [73, 10][4]. Two things were important in this process. Firstly, our literary studies got a chance to abandon the long-lasting current system of priorities in approaches to the analysis and evaluation of fiction books. And secondly, the literature's getting rid of "non-academic referents" – politics, ideology, etc. – offered to our literary studies the opportunity to become "normal" or "pure" science, as it was named by W. Heisenberg[5].

Of course, not all representatives of native literary criticism responded equally well to new opportunities. Some of them did not require the opening of "floodgates", while others passed through a sharp methodological crisis, but everyone experienced new changes.

Naturalism in native literary criticism has always been an evaluative term, and this evaluation was often negative and could not be rehabilitated. While some modifications of modernism were at least accounted, the naturalistic movement predominantly "avoided" analysis and interpretation. There was all this for the above reason: modernism "had the right" to be called art, but naturalism – did not. Modernism (like realism, romanticism, and other literary systems) in the process of reflecting life – recreated it. As for naturalism, it laid claim to the role of life itself, aiming not to reflect, but to replace it.

In such a view on naturalism, our researchers, strange as it may seem, are in agreement with its theorists. Thus, the prominent German naturalist of the nineteenth century, Arno Goltz, wrote in his treatise "Art. Its Essence and Laws" (1890): "Art tends to become nature again"[6]. Similar statements are found in the theoretical works of Zola, Garland, Norris, Lemmonje and other representatives of the naturalistic movement.

Naturalism at that time, ostensibly, had no relation to art. Therefore, the main merit of the writer, who, for some reason, was caught in a net of naturalism, was the fact of overcoming naturalistic tendencies, or at least struggling with them. There was the impression that such writers (basing on a certain norm of realism aesthetics), consciously "writhed out" naturalists from themselves, in order just to please our literary critics. Alternatively, literary critics themselves, "protecting" a really important writer, diminished the naturalistic principles in his work. Or, if the latter was too obvious, the literary critic "made a sacrifice" of the writer or some part of his work in the name of the triumph of realism.

According to I. Franko, the literary process in the European national cultures of the second half of the nineteenth century was marked by two most important tendencies of development: internationalization and nationalization [114, 34][7]. "In the last third of the nineteenth century the peoples of Europe, their forms of cultural development were at different stages of formation, which led to different kinds of cultural reception of a certain artistic phenomenon. Whether in integrated or differentiated ways the national cultures had different perceptions of the widespread phenomenon, depending on certain social-ideological, psychological and literary factors of its typological correspondences were laid in the internal discourse of their literary-artistic paradigm"[8]. Therefore, it is appropriate to note that in the context of national variants of a particular artistic phenomenon, which arose and developed during the nineteenth and early twentieth centuries in Europe, it is reasonable to mention the typological correspondences, which were formed as a result of many objective or subjective circumstances of foreign literary or home literary development.

Summing up the preliminary view of the theoretical aspects of the problem of naturalism, and how this movement is elucidated in the national literary studies, we can emphasize the main positive feature of the approach chosen by scientists concerning our problem. The aim is to see in the literary process a system where significance is endowed not only by its individual elements, but also by the relationship between them, their interaction. In this way, many interesting observations and discoveries were made.

At the same time, it is difficult to find a holistic and comprehensive model of naturalism as a poetic system in the writings of Ukrainian authors, and the main reason for this is that the systematic approach to the study of the literary process is burdened with axiological guidelines used by researchers in the methodology, where the evaluation pre-

[3] Wustenhagen H. American Literary Naturalism and Antiimperialistic Movement and Thought. Wissenshaft Zeitscrift der Humbold Univ. Zu Berlin, 1984, № 4, P. 381.

[4] Milovidov V. «Naturalizm: metod, poetika, stil' (problemy sravnitel'nogo literaturovedeniya)» [Naturalism: method, poetics, style (problems of comparative literary criticism)], *Ucheb. posob. po spetskursu*. *Tver', Tversk. gos. un-t.,* 1993, P. 10.

[5] Heisenberg W. Philosophical Problems Nuclear Science. New York, 1952.

[6] Sil'man T. «Gerkhart Gauptman (1862-1946)» [Gerhart Hauptmann], *Iskusstvo*, 1958, P. 19.

[7] Franko I. «Internatsionalizm i natsionalizm u suchasnykh literaturakh» [Internationalism and nationalism in modern literature], Zibrannia tvoriv: u 50 t., K., Naukova dumka, 1981, T. 31, P. 34.

[8] Kebalo M. «Problemy teorii ta istorii naturalizmu ostannoi tretyny XIX stolittia v porivnialno-literaturnomu aspekti» [Problems of the theory and history of naturalism of the last third of the 19-th century in the comparative literary aspect], Monohrafichne doslidzhennia, Ternopil: TDPU, 2002, P. 3.

cedes the analysis and interpretation of artistic facts. The second fact that prevented our researchers from giving a complete and objective picture of naturalism as a poetic system is trying to evaluate the latter basing on certain criteria that were fundamental in studying realistic art. Foreign studies of the problem of naturalism are much more numerous and diverse in their approaches in comparison with native ones. But their common feature is the rejection of the a priori statements about "insignificance" of naturalism, the absence of an advantage of the appraisal approach over the analytical one. Naturalism in the writings of foreign researchers is presented in the broad context of literary and non-literary relations, and this context is multidimensional – both historically and geographically. It also explains the productivity of the systematic approach: naturalism in the works of Western researchers, which is compared with adjacent artistic systems, is revealed by its different factors. Perhaps this is why the common feature of Western science was not the opposition of naturalism and realism, but their comparison (or correlation, to be more precise).

According to L. Furst and P. Skrine, the basis for the comparison (convergence) of naturalism and realism is fundamental assurance in the fact that in the basis of art is imitation (mimetics), objective reproduction of reality (in contrast to the subjective transformation based on the imagination which was characteristic to romantics). Realism, as many researchers suggest, is a general tendency, and "from this general tendency to imitation realism, naturalism follows. It was an intensification of realism in its multiple manifestations"[9]. The problem of naturalism is closely connected with realism, romanticism, various modifications of modernism which are, undoubtedly, related to it. And finally, the phenomenon of naturalism, which should be clearly determined, provokes a great interest.

It is also important to construct a poetic model of naturalism, following the nature of the interaction of this model with other literature systems – both in synchronous and historical and national aspects, since naturalism manifests itself most fully in the dialogic regime, in a conflict with the literary tradition and the contemporary cultural context of its national, aesthetic, philosophical, ethical, linguistic norms and conventions. Undoubtedly, elements of naturalism were also in works of such Ukrainian writers as I. Nechui-Levytskyi, Marko Vovchok, Panas Myrnyi, A. Svydnytskyi, M. Pavlyk, but in their realistic writings, naturalistic poetic elements are not dominant, the same was with M. Kotsiubynskyi, O. Kobylianska, V. Stefanyk, who mostly tended to modernist orientation. We shouldn't forget about V. Vynnychenko whose manner of writing was the most naturalistic. However, naturalism in his works was based on the philosophy of vitality, not positivism as it was in the writings of I. Franko, George Guissing, George Moore and Arthur Morrison.

**Conclusions.** Our study does not pretend to be a full "history of naturalism", although it is important to find out how, in the process of development naturalism is becoming more (or less) "naturalistic" in the writings of English and Ukrainian authors. Despite the fact that naturalism is characterized as a non-systemic element in relation to the literary process, it does not undergo qualitative evolution during its long history (from antiquity to our days) in relation to its own system-forming features, it changes only quantitatively. Therefore, the historical aspect of the study is just a means of detailed description of the synchronic model of naturalistic poetics as an international invariant. It is obvious that all the manifestations and forms of naturalistic poetics that we find in numerous writings of both Ukrainian and foreign authors cannot be revealed in this article. But the most representative literary and scientific material – both Ukrainian and foreign – will give us the opportunity to analyze naturalism both in its typological and historical aspects.

Lack of a comprehensive approach to the problem of the naturalistic movement and the typology of naturalism; the need to identify the specificities of common and distinctive features between the two literary systems in the context of a comparative analysis of the heritage of Ukrainian and English writers prove the expediency and relevance of the study.

**Косило Н. Порівняльний аналіз натуралістичних тенденцій в літературах України та Європи кінця XIX – початку XX ст.** Незважаючи на те, що українсько-європейські літературні зв'язки мають багатолітню історію, вони були дещо обділені увагою науковців, залишаючись на периферії порівняльного літературознавства. Відтак дослідження проблеми натуралізму кінця XIX – початку XX ст. в літературах України та Європи є актуальним і здатним збагатити літературну компаративістику новими знаннями в галузі міжлітературних зв'язків. Сутність натуралізму в європейській та вітчизняній літературі зокрема, ще до кінця не досліджена. Науковці з'ясовують його аналогії та відмінності з системою реалізму, а також виявляють найважливіші передумови становлення та основні етапи розвитку цього напряму. На основі сучасних засад літературознавчої компаративістики розкрито особливості національних варіантів і світового інваріанта натуралістичного мистецтва. Порівняльні дослідження виявили суспільно-, літературно-, а також психологічно-типологічні збіги у творчості українських та європейських письменників-натуралістів на рівні тематики, проблематики, сюжету, героїв, форми, що дозволяє з'ясувати суголосні тенденції розвитку української та європейської літератур кінця XIX – початку XX ст. Основними методами дослідження є типологічний (виявлення загальних генетико-типологічних особливостей натуралістичного мистецтва), порівняльний (виявлення типологічних збігів і розбіжностей у процесі утвердження та еволюції національних варіантів натуралізму) та культурно-історичний (вивчення творів українських та європейських авторів як «людських документів» певної історичної епохи).

***Ключові слова:*** *натуралізм, філософія позитивізму, типологічні особливості, літературний напрям.*

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[9]Furst L., Skrine P. Naturalism: The Critical Idiom. London, 1978, P. 8.