

Pylyp Kapelhorodskyyi's journalism in the literary critique evaluation of the XX century

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Abstract. The author's journalistic work has been investigated in the article from the point of view of the literary-critical evaluation of the XX century. The scientific methods of theoretical and empirical levels have been used to achieve the goal. It has been determined, in particular, that materials in the periodicals focus on socio-political factors of the artist's ideology formation, and also on the relevance and social significance of his works. The researchers of P. Kapelhorodskyyi's creation talk about the revolutionary nature and sharp sarcasm of his journalistic works, which had a significant influence on socio-communicative processes in the Ukrainian state of the first half of the XX century.

Keywords: *journalism, press, Pylyp Kapelhorodskyyi, memoirs, critique.*

Introduction. In the Ukraine state history of the last century there are many examples of social, economic and political events and phenomena, which radically changed the processes of its development and functioning. From First World War and at the same time revolutionary events, which led to a people's split inside the country; continuing the Soviet system of government establishment, later – totalitarianism and years of persecution and terror, mass destruction of the Ukrainian nation. The most striking, but negative pages of the country's biography brought a pleiads of literary, artistic and journalistic words masters. Poets, prose writers, satirists, humorists, journalists have become the people's voice, which lasted for decades on the territory of the Ukrainian state, which has never been muffled. Acutely reacting to processes within the country, cultural figures have become an active driving force in the struggle for free and independent Ukraine. As a result, we have a generation of spiritual-cultural and literary-artistic development in the XX century, which consists of well-known names (not only in Ukraine but also in the world) of writers and journalists. From this point of view, it is important to study Pylyp Kapelhorodskyyi's journalistic work (1882–1938), a Ukrainian writer, journalist, satirist, and humorist of the XX century. This is the relevance of our research.

A brief overview of topic publications. Pylyp Kapelhorodskyyi's life and work were subject of literary-artistic and scientific interest of researchers O. Harachkovska, V. Hrab, M. Vaskiv, M. Dobrohorskyi, A. Diachenko, S. Lenska, V. Olifirenko, O. Stolbin, O. Filatova, A. Chernov, V. Shcherbyna and others. The scientist L. Boyko made a significant contribution to the Ukrainian writer. His works – the books “Pylyp Kapelhorodskyyi: Essay of Life and Creation”, “Historical and Revolutionary Prose by Pylyp Kapelhorodskyyi”, a series of articles and explorations, which are devoted to biographical and literary data. In 2017 a scientist S. Rozmarytsia defended a dissertation “The art model of the world in the prose of Pylyp Kapelhorodskyyi: axiology and poetics”. The aforementioned explorations and researches consider the writer's creation more from literary positions. However, there is a necessity for a thorough and comprehensive study of the Ukrainian publicist activity.

The purpose of the work is to determine the place and role of Pylyp Kapelhorodskyyi's journalistic work in the literary critique evaluation of the XX century. Realizing the goal involves the following *tasks*: to specify the writ-

er's biography with an orientation towards his journalistic work; to analyze materials related to P. Kapelhorodskyyi's life and creation. *The subject of the research* is publications by journalists, literary critics, his contemporaries (relatives, acquaintances and colleagues), published in the Ukrainian periodicals of the second half of the XX century.

Materials and methods. Scientific methods of theoretical and empirical levels are used in this work. The socio-political and economic processes in the Ukrainian state of the first half of the XX century were analyzed by historical method. Biographical method is used to clarify the biography details of P. Kapelhorodskyyi, concerning, first of all, his publicist becoming. The scholarly works on the chosen topic, newspaper and magazine publications about the author were studied by the method of documentary information analysis. A content analysis is used to process the periodicals content for the evaluation of P. Kapelhorodskyyi's journalistic activity in the socio-communicative space of the XX century.

Results and discussion. The book of Pylyp Kapelhorodskyyi's life and creation (1882–1938) has a lot of geographic pages: during his years of writings, journalistic and public activity, the author visited a dozen cities of the Russian Empire, from the native land Nedryhailivshchyna to the far lands of the North Caucasus. Sometimes the fate gave the opportunity for publicist to visit own places, and sometimes numerous persecutions and arrests forced a rebellious wrestler to leave the country for a long time. Therefore, for work on the article, we chose both all-Ukrainian, regional and district periodicals, in which the memoirs by P. Kapelhorodskyyi's contemporaries and materials of the publicist's work researchers were published. The periodicals comprehend the years, which are timed to the outstanding dates of P. Kapelhorodskyyi's life. These are the newspapers “Radianska Pravda” [Soviet Truth] (1962), “Chervonyi Promin” [Red Ray] (1972, 1982), “Svitlo Zhovtnia” [Light of October] (1975-1977, 1981-1982), “Leninska Pravda” [Lenin's Truth] (1982), “Comunistychnym Shliahom” [Communist Way] (1982, 1987), “Novyna” [News] (1997), “Literaturna Ukraina” [Literary Ukraine] (2002), “Sumshchyna” (2007), “Slovo Prosvity” [Word of Enlightenment] (2008). As S. Rozmarytsia remarkably observes, the study of the publicist's work began in the 1960's – “the time of the first investigations appearance, the recurrent mentions in the history of the Ukrainian literature... there are fragmentary,

often written on the occasion of his anniversaries, materials... Friends, colleagues, students write cordial reviews and memories about writer..." [1, c. 143]. In total, more than 50 publications were processed.

P. Kapelhorodskyy was born in the village Horodyshche in Sumy region (now - Nedryhailiv district) in a poor peasant family. He studied at the Romny Spiritual School, where he firstly acquainted himself with a classical Russian literature and T. Shevchenko's works. As the researcher A. Chernov notes: "...books have opened the gate to him in the world of life's truth, in the world of the beautiful, they were not allowed to upset in the swamps of clericalism and Jesuitism" [2, p. 204]. Subsequently, he entered to the Poltava Seminary, where he began active public and journalistic activity. Acquaintance with S. Petliura and membership in the Revolutionary Ukrainian Party for a long time leaves their imprint on the creator's ideology. Young Pylyp participated in illegal circles, where he read M. Drahomanov's works, listened to the performances by O. Rusov, P. Myrnyi, and published T. Shevchenko's works [3, c. 151–152]. For the first time, he attempted to play the role of a journalist and editor by publishing an illegal manuscript magazine "Rozkvit" [Heyday], fighting for the Ukrainian state independence, distributing newspapers, literature, leaflets and brochures of a revolutionary nature. The literary critic P. Rotach speaks about Kapelhorodskyy: "... he was the first in Horodyshche, who shook the stagnate pleso of old-world life, scattering anti- lordly literature in the courtyards" [4, c. 4]. Opened criminal case, exclusion and arrest returned P. Kapelhorodskyy to his father's land, where he worked as a teacher in a women's school in the village Derkachivka. There he continued to circulate illegal publications of the RUP – "Straik i Boikot" [Strike and Boycott], "Selianyn" [Peasant], "Diadko Dmytro" [Uncle Dmytro] [5, c. 4]. About childhood and youth we learn also from the material of the countryman M. Demchenko, a director of Nedryhailiv secondary school in the 70's. The revolutionary sentiment and the publicist's unbreakable nature are eloquently evidenced by the title of the publication "He was not able to go to the bottom ..." [6, c. 4]. In general, the publications of the 1960s and early 1980s were mostly written from the standpoint of so-called socialist realism and based on the positions of the then-dominant ideology.

P. Kapelhorodskyy was arrested again and in 1902 he was forced to move to the Kuban. However, his activity didn't stop there. He worked as a teacher in the village Uspenka and continued to lead a revolutionary struggle. This time he supported and disseminated national consciousness with Armavir's workers and "Poltava colonists" [7, c. 2]. Impressions of staying on these lands subsequently turned into a series of articles, essays, and explorations, published in the Ukrainian periodicals, where the author was in favor of protecting his countrymen in the Kuban. Since 1905, he actively wrote in the periodicals "Nova Hromada" [New community], "Rada", "Literaturno-Naukovyi visnyk" [Literary and scientific herald], "Ridnyi kraj" [Native land] etc. Publicist's works of this period have a sharp revolutionary coloring. As V. Hrab notes: "Pylyp Kapelhorodskyy knew what he was looking for, for what he fought and how to fight" [7, c. 2]. F. Kyrychenko says so much about the publicist's work: "Tsar censorship and editorial scissors unceremoniously

skipped, cut and decorated each verse of Pylyp Yosypovych under the enlightenment comb, but they were the powerless shake out of them the soul's fire and the poet's heart" [8, c. 4]. Lesia Ukrainka also points out the author's journalistic ability. In a letter to her mother, Olena Pchilka (one of the publishers of the magazine "Ridnyi kraj" [Native land]) she writes: "Regarding the permanent staff, did you try to write off with Kapelhorodskyy ... – he becomes a good publicist, and perhaps he could even move to Kyiv if he had a permanent job there, something like he hinted about this in letters to his compatriots" [9, c. 4].

After arrest and excuses in 1909, the writer moved to the Caucasus. He worked as a journalist in the local newspaper "Terek", on whose pages he exposed the unfair policies of the tsarist government and local officials concerning the indigenous population – the Nohai [10, c. 2]. At the public gathering, which held at Terekli-Mecbet, the Karanogay people chose him as their leader. Acting rather than political, but civil functions, Pylyp Yosypovych solved a number of socio-economic issues of the population. In the article of the newspaper "Slovo Prosvity" [Word of enlightenment] L. Boiko compares a publicist with a scientist and traveler Miklukho-Maclay, speaking of their wandering fates [11, c. 7]. "No matter where the fate threw Pylyp Kapelhorodskyy – in Dagestan, Chechnia, Karanohai, Stavropol, no matter how the circumstances evolved in personal and public life, he had never forgotten his native Ukraine; on the contrary – he sought to take the most active part in the enlightenment and cultural life of his people" [12, c. 7], – the researcher says.

V. Hrab determines that these events significantly influenced the artist's ideology: "He becomes more moderate, and shares, probably, the views of such revolutionary democrats as V. H. Korolenko, who believed that the final outcome of confusion lies in the country where the law and rule of law shines for all levels" [3, c. 153]. The October Revolution found a publicist in Stavropol, where he worked in the journal "Trudovoj Krestjanin" [Working peasant]. In 1918 he returned to Ukraine and worked as a teacher on Lubenshchyna. The period of socialist-revolutionary orientation of his work began. Like 15 years ago, he supported a comrade S. Petliura, became a supporter of the Ukrainian People's Republic. In 1919, he published the newspaper "Lubenshchyna", which, in essence, was a program periodical of the Directory. H. Khvostenko in the material of the newspaper "Sumshchyna" characterizes the figure of P. Kapelhorodskyy: "...a conscious fighter for the Ukrainian state, a colleague of Symon Petliura, a member of the most radical Ukrainian party at the beginning of XX century" [5, c. 4]. L. Boiko speaks about the publicist's work: "Not only in verse, but also in journalistic articles, feuilletons he exposed the mediocre ministers of Stolypin with murderous sarcasm, he called proletarians "to bloody, holy and right fight" with a dashing word, against violence and obscurantism to overthrow the hated monarchy" [13, c. 2].

At the beginning of the 1920's, the publicist changed his political preferences in favor of the communist ideals – equality and fraternity, but the problematic and thematic aspects of his journalism remained unchanged. Researchers discuss the writer's political orientations. Some argue that P. Kapelhorodskyy was disappointed with the policy

of the Directory, which was inconsistent in making its decisions [3, c. 153], others – sure that they had to adapt to the new system, and therefore had to create within the framework and according to the rules, defined by the Soviet system. Truth, perhaps, is known only to Pylyp Yosypovych. The author's genre palette had changed a little bit. The feuilletons with sharp sarcasm and vivid images were added to the critical articles and essays.

In the 20-30's P. Kapelhorodskyi, a venerable writer and publicist, worked in the periodicals "Visti Revkomu" [News of a revolutionary committee], "Chervona Lubenshchyna" [Red Lubenshchyna], "Bilshovyk Poltavshchyny" [The Bolshevik of Poltava], "Nashe Slovo" [Our word], etc. Former colleague V. Shevchenko recalls: "Although Pylyp Yosypovych was then, as they say, a living classic, and I was a "too young" student, he warmly and carefully reacted to our acquaintance, because he was a sincere, benevolent man, man of great spiritual warmth" [14, c. 2]. Witty, and, at the same time, destructive sarcastic works he signed the pseudonyms "P. Kytaihorodskyi", "P. Ternovskyi", "P. Uspenskyi" and the kryptonim "P.", "P. Kh." [15, c. 4]. In particular, in the newspaper "Bilshovyk Poltavshchyny" [The Bolshevik of Poltava], the writer published more than five hundred feuilletons on various topics of the Ukrainian life. "His publications were very popular among Poltava residents, only a top-level journalist can envy such popularity" [2, c. 207], – A. Chernov makes an assessment of the publicist's activity.

The subject and problems of the author's journalistic works include, above all, the economic sphere of the Ukrainian people life. Industry and agriculture were of interest to the public, not only in the practical but also in the information terms. P. Kapelhorodskyi wrote many publications on the agricultural topic. F. Kyrychenko notes that the author published many articles in the newspapers "Comunist" [Communist], "Selianska Pravda" [Peasant Truth], "Radianske selo" [Soviet Village], "Robitnyk" [Worker] about "the birth of communes and artels, about gardens, using the floodplains, sand, etc." [16, c. 4]. He also didn't ignore the religious theme: sometimes atheistic motifs was present in the works, but the author focused on criticizing religious prejudices, priesthood with the old charter, whose dominance stands in the way of a new socialist ideology. L. Boiko highlights on Pylyp Kapelhorodskyi's words: "My themes are the satirical analysis of the past ("History of the Russian", "The King Horokh", etc.), the revolutionary struggle of the working people ("The fate of hireling", the poem "Yakimiv tragedy", etc.), the reconstructive epic, class struggle, collective-farm construction, industrialization, defense of the country..." [17, p. 199].

Most of the literary and critical publications, we have been studying, devoted to this period of the author's creation. According to the writer, the "heroes" of his journalistic and satirical works are "...bureaucrats, plutocrats, manufacturers, merchants, generals, those who threw, those who stole, priests, monks and lords, and the large landlords, and small gluttons, and all corrupt creatures – they kicked up from the skin upwards on the backs of those who bent..." [12, c. 7]. And the countryman of the publicist F. Kyrychenko in his memoirs, published in the newspaper "Svitlo Zhovtnia" [Light of October], shares with the reader: "We – village Komsomol – liked Pylyp

Kapelhorodskyi's works. They managed, united. His booklets passed from hand to hand... They were in our pockets, helped to fight the kulak campaign, to carry out the plans for grain procurement. With Kapelhorodskyi's feuilletons, humorists we went to boys and girls, spoke at meetings and rallies, at the evening of amateur performances. Pylyp Kapelhorodskyi was our best agitator... he enjoyed great authority among the "pluzhans" and members of the creative group "Tractor" [18, c. 3]. Satirical journalism in the 20's and 30's was the author's original "business card".

Actual and acute works excited the public and were called upon to intensify the masses not only in their own reflections, but also in their actions. It isn't surprising that such publications eventually became a serious threat: they were built not only on criticizing unreliable for the socialist system members, but also questioned the basic principles of the Soviet system as a whole. So, the colleague of the journalist S. Zhurahovych notes: "It were difficult years for Kapelhorodskyi. Why? Because, as you know, satirists don't live easily at all times. Is it necessary to prove, that in the strict class struggle P. Kapelhorodskyi's feuilletons caused fierce malice?" [19, c. 3]. H. Khvostenko supports the writer's opinion: "Pylyp Kapelhorodskyi was an outstanding master of the Ukrainian literature. He was also a Ukrainian revolutionary, a fighter for freedom of his people. That is why he became an enemy to the communist system, which tried to destroy Ukrainians as a nation in general, dreaming of a "united Soviet people" [5, c. 4]. For incomplete two years of working in the newspaper "Bilshovyk Poltavshchyny" [The Bolshevik of Poltava] (1926–1927) there were 14 lawsuits against the publicist [17, p. 202–203]. In addition, the scientist O. Koliastruk cites archival sources from February 20, 1928, which states about the order to the chief editor of "Bilshovyk Poltavshchyny" to dismiss P. Kapelhorodskyi and about prohibit to publish his satirical works that have a national orientation" [20].

The publicist understood that sooner or later his sharp word will reach its critical point. Perhaps this is why in the preface to "Selected Works" (1902–1932) he focused on the years of creativity, when he advocated a new Soviet system and in every way supported socialist undertakings, recklessly recalling the years of the Ukrainian Revolution. V. Hrab speaks: "...he is no longer the one who, with youthful ignorance, carelessly rushes to the barricades. He is not only a writer-wrestler, he is a writer-thinker, a writer-scientist" [21, p. 2]. However, you will not stop the wheel of terror: the system destroys its enemies, in the first place those, who are not afraid to speak and who are listening to millions. In 1938 P. Kapelhorodskyi was arrested on charges of allegedly involvement in the military-insurgent nationalist organization. The same year the publicist was shot.

"Gotted by the Revolution" (L. Boiko), "The Great truthfull" (G. Dibrova), "Knight of the unbreakable word" (I. Skrypchenko), "The ascetic of the true word" (D. Tsvilodub), "The invincible knight from Horodyshche" (M. Andriienko), "Inspired by the storm" (O. Stolbin), "Chronicler of struggle and renewal" (U. Golub) – not all poetic characteristics, which researchers called P. Kapelhorodskyi in their publications.

P. Kapelhorodskyi "... gave his talent to the people, sought (and not unsuccessfully) to exalt and glorify "those

idle slaves”, to support them in the belief in the inevitable victory of democratic social and aesthetic ideals” [11, p. 7], – L. Boiko says. “This is praise to someone who, occupying a certain position, to all “paragraphs” and “articles”, so to speak, adds even a part of the heart’s warmth... what epithets to honor those who, after burning from duty, find a permissive moment for no less important business in the field of culture and education! For those people whom one of the greatest folk poets of the present day, Alexander Tvardovsky, called people with “hard-working soul?” [22, p. 4], – M. Danko concludes. In the publications, the researchers focus on the relevance and social significance of the author's works, and also the manifestations of his ethical and aesthetic attitude to the problems of the Ukrainian public.

Conclusions. The life and creative path of Pylyp Kapelhorodskiy becomes the subject of research for scientists from the second half of the XX century. Publications on pages of all-Ukrainian, and city, district periodicals introduce the unknown pages of the author's biography, and also emphasize P. Kapelhorodskiy's journal-

istic and public activities. Memoirs of fellow countrymen, colleagues and relatives, and also intelligence of historians, literary critics and journalists constitute a picture of the writer's work during the period of the Russian Empire, national liberation struggles and the Soviet era. The authors of publications pay attention to the influence of socio-political factors on the artist's ideology formation. Researchers note that almost all of the author's journalism, from materials in the periodicals of the Caucasus and the Kuban, to the writer's work in the communist newspapers of the 20's, has been permeated with revolutionary character. Nationalist ideas of a publicist sound during the period of the Directory. And the caustic sarcasm of the author's feuilletons is inherent in the economic and cultural themes and issues of his works in Soviet periodicals. Many positive journalists' comments and the scientists' researches in the sphere of socio-communicative processes of the first half of the XX century, whose results are set out in the Ukrainian periodicals, testify to the urgency and public significance of the journalistic heritage.

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Публицистика Филиппа Капельгородского в оценке литературно-критической мысли XX века Ю. Коваль

Аннотация. В статье исследуется публицистическая деятельность автора с позиций литературно-критической мысли XX в. Для достижения цели использованы методы теоретического и эмпирического уровней. Определено, в частности, что материалы в периодике акцентируют внимание на социально-политических факторах формирования мировоззрения творца, а также актуальности и общественной значимости его произведений. Исследователи творческого пути П. Капельгородского говорят о революционном характере и остром сарказме его публицистических работ, которые имели существенное влияние на социокоммуникативные процессы в украинском государстве первой половины XX в.

Ключевые слова: публицистика, пресса, Филипп Капельгородский, воспоминания, критика.