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STRATEGY OF THE NEW DRAMA IN LESYA UKRAINKA'S LITERARY- AND-CRITICAL ARTICLES

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The article examines the features of a new drama promoted by Lesya Ukrainka in her literary-and-critical articles, and further in her artistic work. In the new drama, Lesya Ukrainka focuses on the nature of the dramatic work, specifically, the text as a link connecting the addresser and the addressee. She sees H. Hauptman's dramaturgy as an example of such text creation, namely, motives and types of characters in his plays. The word becomes the lead character in such texts and turns into a communicative strategy. The word becomes a structurally and figuratively robust means of developing the play's plot and composition. Lesya Ukrainka associates new drama's purpose not with modernism or with the programs of "art-for-art's-sake" and aestheticism, but with the social drama development. The author believes that the concept of a new drama determines the nature of structural and compositional transformations, the drama's figurative originality. Lesya Ukrainka considers the dramaturgy by H. Ibsen, H. Hauptman, and S. Przybyshevsky, whose works she analyses in her literary-and-critical articles, to be examples of the new drama. The factors providing for the emergence of the new drama in Ukrainian literature include the drama lyrisation as a communicative strategy, which is a manifestation of the play's "literaturisation". Lyrisation as the dramatic text's feature contributes to the action subjectivisation, leads to a chronotope displacement, enables the combination of events happening in different times within one dramatic text, the polysemy of expression through a metaphor or symbol. The philosophy of the author's strategy of transforming

verbal subject of poetic existence correlates with the ability of a statement to create new multiple meanings and interpretations of the text that convey the emotionality of the author's words. Drama lyricalisation drives the creation of conventional images, while the character appears in the text not in one guise, but in several. The author distances themselves from the character, which enables the subject's uncertainty and potential multiplicity.

Dramatic text's lyricalisation becomes an incentive for the text's generic and genre transformations, contributes to the creation of conventional images that establish explicit communication between the addresser and the addressee. The author as the text's addresser is presented in the characters' statements, which provides a plurality of interpretations and meanings of the dramatic text, allows for playing with words, that manifests "literaturisation". "Literaturisation" as a communicative strategy integrates the texts of Ukrainian playwrights into the context of the world literary and theatrical tradition, expands their themes, genre diversity, and figurative system.

СТРАТЕГІЯ НОВОЇ ДРАМИ В ЛІТЕРАТУРНО-КРИТИЧНИХ СТАТТЯХ ЛЕСІ УКРАЇНКИ

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Ключові слова:

*драматичний текст,
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тексту, «олітературнення»,
комунікативна стратегія,
нова драма.*

У статті досліджуються ознаки нової драми, яку пропагує Леся Українка у своїх науково-теоретичних статтях, а надалі й у художній творчості. У новій драмі Леся Українка зосереджує увагу на характері драматичного твору, тобто тексти як ланці, що пов'язує адресата та адресанта. Зразком такого текстотворення для авторки є драматургія Г. Гауптмана, мотиви та типи героїв у його п'єсах. Основний характер у таких текстах надається слову, яке стає комунікативною стратегією. Слово стає структурно й образотворчо дієвим засобом розвитку сюжету та композиції п'єси. Мета нової драми пов'язується Лесею Українкою не з модернізмом, не

з програмою «льартпурльартизму», естетизму, а з розвитком соціальної драми. Концепт нової драми визначає, на думку авторки, характер структурно-композиційних трансформацій, образну своєрідність драматургії. Зразком нової драми Леся Українка вважає драматургію Г. Ібсена, Г. Гауптмана, С. Пшибишевського, чиї твори вона й аналізує у своїх літературно-критичних статтях. Серед чинників, що сприяють появі нової драми в українській літературі, виділяємо ліризацію драми як комунікативну стратегію, яка є проявом «олітературнення» п'єси. Ліризація як ознака драматичного тексту сприяє суб'єктивізації дії, призводить до зміщення хронотопу, уможлиблює поєднання різночасових подій у межах одного драматичного тексту, полісемічність висловлювання через метафору чи символ. Філософія авторської стратегії перетворення словесного суб'єкта поетичного буття корелює зі здатністю висловлювання до творення нових множинних смислів та інтерпретацій тексту, які передають емоційність авторського слова. Ліризація драми сприяє створенню умовних образів, при цьому персонаж виступає в тексті не в одній іпостасі, а в декількох. Автор відсторонюється від персонажа, що уможлиблює невизначеність та ймовірну множинність суб'єкта. Ліризація драматичного тексту стає поштовхом до родо-видових і жанрових трансформацій тексту, сприяє створенню умовних образів, які уможлиблюють експліцитну комунікацію адресата та адресанта. Автор як адресант тексту представлений у висловлюваннях персонажів, що забезпечує множинність інтерпретацій і смислів драматичного тексту, гру зі словом, що є проявом «олітературнення». «Олітературнення» як комунікативна стратегія вводить тексти українських драматургів у контекст світової літературно-театральної традиції, розширює їх тематику, жанрове різноманіття, образну систему.

Problem statement. Lesya Ukrainka is rightfully believed to be the most Ukrainian play-writer of the late 19th – early 20th century. Many researchers agree that her “Blue rose” is “the first European drama in Ukrainian literature” [3, p. 24]. Overall, Lesya Ukrainka’s dramas and dramatic poems occupy a special place in Ukrainian literature as a unique and unparalleled phenomenon. Lesya Ukrainka’s dramas feature intellectual content and literariness (these are the manifestations of a well-known communicative strategy) that were innovative for Ukrainian authorship and theatre art. Thanks to these features, Lesya Ukrainka brought about Ukrainian dramaturgy to the modern European discourse. T. Hundorova argues, “Turning to a self-sufficient word and transferring a text role from referential, correlated with the reality, to intertextual while emphasising the significance of the word and playing with it, form the textological thinking of Lesya Ukrainka” [2].

In most of Lesya Ukrainka’s dramas, human feelings are subjected to speculating and discussion, thus textualised. In its turn, it leads to the literary nature of the world perception and involvement in the linguistic game in the universe of beingness. These are manifestations of Lesya Ukrainka’s text production is “getting literary”. In our opinion, it is the artistic work of this author where this communicative strategy found its conscious and well-grounded embodiment.

In the early 20th century, there was a growing trend of lyricised drama featuring many techniques associated with lyrical genres. The process of the fruitful and wide use of lyrical texts’ techniques and artistic means within the dramatic texts’ limitations is called literating. It emphasises the superiority of drama as a work of art, which exists simultaneously in 2 dimensions – literary and theatrical. Literating is an attempt and trend to arrange the material according to the laws that overrule the laws of such material, to lyrically reincarnate and transform it, to bring it up above its literal meaning to a higher level. Literating, integrated into textualisation, in turn, multiplies the latter and becomes its mode. Textualisation is the goal of clarifying functions and analysing the meanings of intertextual expressions in the complex fabric of the text. The literating of Ukrainian drama of the late 19th and early 20th centuries is the writers’ movement towards the avant-garde, a manifestation of diffusion and eclecticism; it affects the interpretation of dramatic texts and their staging.

We define drama lyricalisation as the subjectivisation of the dramatic action, the author’s discourse outline of their intentions, the formation of the reader’s model, and the fixation and prediction of probable meanings. This is how the author enhances their presence and master reality by employing the words at the figurative-and-symbolic level. Once the author’s emotions are structurally organised, they become

the foundation of architectonics and the drama's compositional and structural organisation, engaging the forms of lyrical composition.

The purpose of the research. The article aims to expose the features of the new drama, development prospects, and generic genre transformations that determine the nature of the author's textological thinking. Lyricalisation as a manifestation of "literating" is one of the author's communicative strategies. Her scientific-and-critical legacy has not been analysed from this perspective which determines the relevance of our study and its scientific novelty.

The subject of the research is Lesya Ukrainka's literary and critical articles about the new drama.

Object of the research is "literature" as a communicative strategy of the new drama Lesya Ukrainka investigates the peculiarities of the new drama, its nature, and specifics in her works "Remarks on the modern Polish literature", "Michael Kramer" (G. Hauptman's last drama), "Modern public drama", and unfinished "About Theatre". From the perspective of communication studies, we will attempt to determine a communicative strategy postulated by Lesya Ukrainka in her speeches. The researcher focused on the new drama, with the foundation of her investigation being formed from the works by Western European dramatists only. Therefore, most remarks primarily relate to text creation, the nature of the dramatic texts, and information about content and concepts generated by these texts.

It means Lesya Ukrainka assigns the main innovative manifestations and transformations specifically to the text of the piece of art as it is a key link between the addresser and addressee. For her, the role model of a new drama creator is G. Hauptman, so she pays great attention to his "The Weavers" and play "Michael Kramer". In the attempt to determine Hauptman's affiliation with a specific literary school or area, she notes, "He is least of all a naturalist, even though Zola himself would be envious about many scenes and expressions in his dramas; he is as much a realist as any true artist inevitably is; decadentism is stamped on most of his characters; you can smell the liberating spirit of neoromanticism in every single work of his. Hauptman has a touch with all the schools trending in his time, and yet he is «isolated» in the literature, just like all his lead characters are isolated in their lives" [1, p. 135].

Outlining the signature features of Hauptman's creative manner, Lesya Ukrainka analysed character types and motives, constant in his plays. They serve for the elaboration of ideas, essential for and dear to the writer. He embraced them so deeply and keenly that he was unable to limit himself to one creative work only: "<...> Not so rarely, such ideas are fulfilled through one favourite figure the author then re-arranges endlessly, every time assigning it with

either a new appeal, new position, or new colours. This is how every time he creates a brand-new world on the old foundation" [1, p. 135].

The researcher believes that the primary type of character to which Hauptman returns repeatedly is an "isolated" protagonist Childe Harold. The topic of isolation and loneliness in the literature is not new – it was processed by Byron, Maupassant, Geijerstam, Maeterlinck and Ibsen, each doing it in his own way. Certainly, Hauptman's characters differ from their maverick predecessors: "Essentially, they are as lonely as Byron's Childe Harold. We find them like that at once; their life has no turning points toward loneliness. However, they, on the contrary, do have turning points from loneliness to unification with the people around them. Yet, they are either unwilling, incapable or already unable to make use of these turning points" [1, p. 136].

Loneliness does not only become a theme but a leading idea that joins together Hauptman's plays at the metaphorical and textual levels. Lesya Ukrainka brings to the spotlight the uniqueness of the isolated hero in Hauptman's plays. "All Hauptmans' mavericks are marked with certain transitivity and lack of integrity: they are unable to take revenge or forgive fully. They, like Manfred, seek obliviousness but all in vain... They are lonely for they strive for too close an alliance and expect perfection from the people around..." [1, p. 138]. Their requirements are so high they cannot even meet them themselves. "The sign of the time lays in the fact that today's Childe Harold is not an «exquisite nature», but just a regular individual that starts realising his dignity and rights" [1, p. 138].

As we can see, Lesya Ukrainka links the transformation of the loneliness motive to the historical and social societal changes. The awakening of personality and awakening of "the self of spirit" (according to Hegel) seek their verbal and logical manifestation or scientific grounding.

Recognition and novelty are, according to the researcher, signature features of Hauptman's style: "Drama «Michael Kramer» is a pinnacle of loneliness but also a protest against it. It is a totally new piece in terms of its concept, fable, and presentation, and still, Hauptman does not step out of his preferred range of ideas" [1, p. 139]. Lesya Ukrainka places the art on a par with labour and loneliness. "Michael Kramer <...> creates a cult of art with the labour of loneliness, theorising it, establishing its logical and symbiotic relationship with loneliness and labour" [1, p. 140].

Even though we deal with a drama piece, its action takes place at the textual level. This is the reason why text (textual composition) becomes the main driving force of the play. The action of the play is propelled not by situations or play characters but thanks to the word that becomes a structural and artistic driver of the unravelling of the plot and composition of the

play. Lesya Ukrainka believes that the text is the communicative strategy that makes the viewer look for a WORD, step in the act of co-creation with the author and, through that, realise and comprehend the world and themselves in this world. According to the researcher in “Michael Kramer”, this word is “death”.

“<...> It is an attempt to find «a liberating word», which will break the Babylonian curse of «loneliness». It turns a loving father into a tyrant that sees clearly the impotence that forces the sister to act like Cassandra. <...> Drama makes one feel that this word is «death». It was the first to make the father see that his son is not only his but also his mother’s son, the son of men” [1, p. 153].

Therefore, thanks to the word, the character’s view of life and world perception are attracted to the orbit of the universal life, striking the ontological sounding into the conflict of the play, where people’s feelings actualise and become the objects being pictured. From our point of view, such textualisation provides for the literary nature of world perception that, in turn, leads to the “literating” of drama. We believe this feature becomes fundamental in Hauptman’s dramas, and it was fairly brought into the spotlight by Lesya Ukrainka.

The main research material. Lesya Ukrainka presented her views on dramaturgy development and its prospects in her articles “Remarks on the modern Polish literature” and “Modern social drama”. Unlike M. Voronyi, she associated the drama development prospects not with the aesthetics of modernism but rather with the development of social drama. In her article “Remarks on the modern Polish literature”, Lesya Ukrainka explores the creative work of S. Przybyszewski, his views on the arts, and new aesthetics. In his collection of quasi-critical articles “On the Paths of the Soul”, which is believed to be the manifest of the Polish “modernism”, “Przybyszewski claims that his theory offers nothing new but is a synthesis of ideas. We will make an attempt to present Przybyszewski’s views to an extent they can be presented” [1, p. 117]. Therefore, Lesya Ukrainka levels criticism of “the art for art’s sake” when it becomes a self-aim, subjective linguistic practice featuring aestheticism, eclecticism, stylisation, and power, that is, the energy that serves nothing. “The fundamental principle here is «the art for art’s sake»; the art is the recreation of the essence, that it is the soul – the soul no matter where it manifests itself: either in the universe, humanity or in a separate individual soul” [1, p. 118].

Lesya Ukrainka treats the programme “l’art pour l’art-ism” and aestheticism ironically, as the aimless art is interpreted as abstract: “The art has no aim – it is the aim itself, it is absolute as it is a reflection of the absolute: the soul. What is ranked particularly low is «the democratic art, the art for people». People do not

need art, they need bread: when people have bread, they can find their own path” [1, p. 118].

We believe that this researcher’s remark about the art for people determines her ironic perception of the statement “the art for the art’s sake”, defended by S. Przybyszewski, spreading it out on the people of the art: “Similarly, the artist has no responsibilities and aims, <...> he is standing above the life, always pure and saint; he knows no rights, no restrictions and recognises nothing but power in whatever form it comes” [1, p. 119].

Absolute freedom deprives the artist and his art of any rights, so, according to the researcher, it is impossible to reach. Therefore, art as a self-aim, an absolute way to cognise the soul, is absurd. Lesya Ukrainka argues that drama, like any art, should be social. Therefore, as we can see, the researcher emphasises the main aim the theatre should serve: “Social drama in the latest meaning of this term – that is mass drama, the drama of the fight between different social groups with one another is the creation of the last decades of the 19th century” [1, p. 229].

So, by rejecting the statement of the art for art’s sake, Lesya Ukrainka suggests, instead, the concept of “social drama”. She sees the sources, origin, and elements of such drama in the Ancient Greek tragedy, where the civic fight is represented as a personal drama or masked under allegory. In the interlude of the Middle Ages, political and social confrontation is manifested grotesquely. While in 19th-century drama, the crowd is just a background for the main characters. It is not just a crowd but a collection of different individuals: “For the first time, we can see that the crowd is taken seriously and seen as a prominent drama element in Schiller’s works... But it is an exceptional, unique crowd, comprised almost exclusively of the characters, evoking the most elevated sentiments through the most elaborate style. And yet it is not independent” [1, p. 230]. The author draws attention to the content aspect of the new drama subjected to transformations at both structural and figural levels. “<...> It is the drama where the demographic idea was most explicit, where the crowd was put to the forefront and even idealised for the first time. It is there for a reason, same as the fact that its role is unclear and inextricable despite its vast nature... The idea of the enlightened despotism and missionary role of geniuses among the crowd was then dominant over the idea of the free and self-governing people” [1, p. 230].

When analysing social drama, Lesya Ukrainka indicates its specific distinguishing features that interpret the crowd and people differently – as an image. It represents, in our opinion, the fulfilment of the literating strategy. This feature is figurativeness which is the text’s ability to create and generate various impressions and images in the recipient.

Figurativeness can be manifested indirectly through the artistic tropes and figures that provide for semantic literary text transformations. What also matters is that the researcher tries to analyse the image of the crowd and people through various literary epochs and styles, singling out typical features of this image for each period: “Romantic drama in the early 19th century, elaborating the theme of personality’s fighting against the environment, would give all-round coverage only to a personality, while the environment was shown as dark and homogeneous though sometimes fretful element, controlled by wrongful and meaningless ebbs and floats” [1, p. 231]. In opposition, “the modern social drama is based on the principle of antagonism between the social levels or groups” [1, p. 232].

Associating the origin of the new social drama with the ancient satiric comedy, Lesya Ukrainka detected their shared aim: “Such a stage play aims to fix the morals of this environment within the existing order with the help of a moralising sermon alone... By criticising the institutions themselves, the play seems to grasp and uncover the reasons for social antagonisms in all their width and depth” [1, p. 233].

This is how the aim of the new social drama is determined. It provides the functionality of the play, determining the nature of structural and compositional transformations and the metaphorical individuality of the new drama. According to Lesya Ukrainka, the models of such transitional plays are the plays by H. Ibsen and B. Bjornson. In the former, she emphasises exposing nature, new forms, and composition. However, she believes that Ibsen’s dramas tend to the old type in terms of ideological orientation. So, in Ibsen’s dramas, Lesya Ukrainka singles out the traditional component – a conceptual one, and the new component – the form and structure of the play that signals the new way of communication between the author and the audience of readers/viewers.

Lesya Ukrainka argues that the pioneer of the new social drama is Hauptman. Having explored his “Weavers”, the researcher outlined such innovative features of the play as a “role model” of the new style:

1. “Careful polishing of details, each being quite individual. <...> It is impossible to mix them up with one another <...>” [1, p. 235].

2. “Hauptman’s female and male weavers preserve the peculiarities of their characters by the very end <...>” [1, p. 235].

3. “<...> the characters are those who channel all the crowds’ trials, tribulations of suffering and struggle” [1, p. 236].

4. “<...> Neoromanticism with its strive to deliberate the personality in this crowd, with its intent to expand its rights, enabling it to detect those of their kind, recognises the rights of this personality in the literature. <...> The personality is assigned

with its unique character and has interests of its own; therefore, the crowd as an element is getting destroyed and is replaced by a society that is the alliance of independent individuals. This is the moment when the social drama starts its way at its fullest” [1, p. 237].

5. “None of its members is a hero in either their character or position, but it is heroic as a whole, as its sufferings exceed the level of human sufferings and its destination is too tragic for everyday life” [1, p. 236].

As we can see, Lesya Ukrainka interprets the crowd not as an unbridled entity but as an association of personalities, individuals. Therefore, it is understandable that for her, the new social drama is not a reference to social problems but an interest in the individual in the first place. This individual is a piece of society, and their unique and original nature propels society forward. This is the reason why the functionality of such stage plays is a manifestation of “literating” of drama, as it presents the world with various types of discourses, comprehensible only when compared with other speech genres as well as axiological, philosophical, historical, and social issues.

Analysing the new social drama, Lesya Ukrainka, in our opinion, actualises the idea of the structure, each piece of which fits into the hierarchy. This is why “literating” is the very feature that structures the drama text, acts as a literary feature, text qualification, revealed in its tradition and transformability.

Therefore, “literating” as a communicative strategy in Lesya Ukrainka’s literary-critical research can be analysed not as an interior characteristic of drama text and their constant, inherent feature. It can also be seen as an integral part, an intention correlative of association with the text, disguised behind the mandatory social norms and regulations system. The communicative strategy of “literating” ensures integration of the drama text into the conceptual structure of the discourse that has a chronological and national as well as chronotopic and metaphoric correlation.

Lesya Ukrainka urged to put the creative works of the renowned maestros of the world’s stage plays on the Ukrainian stage. In her article “About Theatre”, she emphasised: “We seek to see on the stage the works of the famous writers, belonging to the nations who are ahead of us in their cultural development; we seek to see the new plays of Ukrainian authors, too – the plays that would describe the life of all walks of life, all positions, all layers of our people. We want the theatre to expand our mental horizons, cover the issues that alarm the souls of contemporary intellectuals” [1, p. 261]. She wrote that at the time when “Rada” newspaper argued that “even when our well-established theatre personalities under the pressure of Ukrainian intellectuals, put on the stage the songs, translated from foreign literatures, they

rather go with something that fits the tone of the old Ukrainian plays” [1, p. 261].

The ideas expressed by Lesya Ukrainka in her theoretical works find practical application in her dramatic poems as well as in lyrical dramas of Ukrainian playwrights of the early 20th century, such as Oleksandr Oles, Y. Mamontov, Ostap Vyshnia.

Conclusions and future prospects. To sum it up, lyricalisation as a manifestation of the communicative strategy of “literation” ensures novelty in the functioning of a poetic word in a drama text. It enables close correlation of the texts by Ukrainian playwrights with the global literary and theatrical traditions, leads to the textual changes in Ukrainian theatres’ repertoire, and promotes a wider thematics and problematics of drama works. The communication strategy of “literation” provides for transforming drama genres in Ukrainian and world dramaturgy in the context of literature trends and styles.

Therefore, having analyzed Lesya Ukrainka’s literary-critical articles concerning the ways of development of Ukrainian drama at the beginning of the 20th century, we state that the major directions of the development of Ukrainian drama introduce it into the world general literary context. Social drama, which the author focuses on, contributes to the epitization of the latter and has, undoubtedly, an educational role.

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