

**LEONID FRIZMAN ABOUT IVAN FRANKO
AND HIS LITERARY-AESTHETIC POSITIONS**

doi: 10.34142/astreaea.2020.1.1.07

**PRYKHODKO Vira**

PhD in Philology,
Associate Professor,
Department of Ukrainian and Foreign
Languages,
Kharkiv State Academy of Physical Culture,
61022, Kharkiv, Klochkovska St., 99.
E-mail: ukr.in.mova@gmail.com ,
<https://orcid.org/0000-0003-3828-9121> .

ABSTRACT

The article explores the monograph by Leonid Frizman, «Ivan Franko: A Look at Literature». In his book about I. Franko, L. Frizman studied the literary and aesthetic positions of Ivan Franko, their genesis, evolution and impact on the literary process of our time. The aim of the article is to study the critical activities of L. Frizman in the context of his interest in the literary and aesthetic positions of Ivan Franko. According to L. Frizman, the critical legacy of I. Franko is a unique phenomenon in world literature, since Franko belongs not only to Ukrainian, but also to world literature, which he got interested since childhood. I. Franko was fond of books about Dante, W. Shakespeare, J. Goethe, G. Byron, whose works were studied in gymnasiums and were translated into all languages of the world. Twenty-year-old I. Franko got acquainted with the first novels of E. Zola, which were published in Russian and Polish translations, read Ch. Dickens, read out the early stories of L. Tolstoy and other literary classics.

L. Frizman writes about the multifaceted activities of Ivan Franko - prose writer, playwright, literary and theatrical critic, translator and publisher, children's writer, historian, ethnographer, linguist and bibliographer, nominated for the Nobel Prize, that causes pride, respect and appreciation among the current generation. The literary and critical heritage of I. Franko amounted to twenty volumes and is a unique phenomenon in world literature. L. Frizman considered I. Franko to be a

European researcher, a broad-minded person, in our opinion, that was L. Frizman himself. L. Frizman constantly emphasizes that I. Franko was a man of truly encyclopedic horizons, who passionately wrote about various literature. In the worldview of I. Franko, the features that made his art world related to Western European writers in the light of new public moods, introducing a special shade of drama into his work, clearly appeared.

Key words: L. Frizman, literary and aesthetic position, I. Franko, monograph «Ivan Franko: A Look at Literature», literary process, world literature.

АНОТАЦІЯ

Леонід Фрізман про Івана Франка та його літературно-естетичних позиціях

У статті досліджується монографія Леоніда Генріховича Фрізмана «Іван Франко: Погляд на літературу». У своїй книзі про Франка Л. Фрізман розглядав літературно-естетичні позиції Івана Франка, їх генезис, еволюцію і вплив на літературний процес сучасності. Метою статті є дослідження критичної діяльності Л. Фрізмана в контексті його інтересу до літературно-естетичних позицій Івана Франка. На думку Л. Фрізмана, критична спадщина І. Франка є унікальним явищем в світовій літературі, оскільки І. Франко належить не тільки українській, а й світовій літературі, інтерес до якої прокинувся у нього ще в юнацькі роки. І. Франко захоплювався книгами про А. Данте, У. Шекспіра, І. В. Гете, Дж. Байрона, твори яких вивчалися в гімназіях і були перекладені на всі мови світу. Двадцятирічним І. Франко знайомився з першими романами Е. Золя, які вийшли в російському і польському перекладах, читав Ч. Діккенса, зачитувався ранніми розповідями Л. Толстого та інших літературних класиків.

Л. Фрізман пише про багатогранну діяльність І. Франка – прозаїка, драматурга, літературного і театрального критика, перекладача і видавця, дитячого письменника, історика, етнографа, мовознавця і бібліографа, висунутого на здобуття Нобелівської премії, що викликає гордість, повагу і вдячність у нинішнього покоління. Літературно-критична спадщина І. Франка склала двадцять томів і є унікальним явищем у світовій літературі. Л. Фрізман вважав І. Франка європейським дослідником, людиною широкого обрію, на наш погляд, таким був і сам Л. Фрізман. Л. Фрізман неодноразово підкреслює, що І. Франко був людиною воістину енциклопедичного кругозору, пристрасно писав про різні літератури. У світогляді І. Франка явно проступали риси, які ріднили його художній світ з західноєвропейськими письменниками в світлі нових суспільних настроїв, що вносили в творчість особливого відтінку драматизму.

Ключові слова: Л. Фрізман, літературно-естетична позиція, І. Франко, монографія «Іван Франко: Погляд на літературу», літературний процес, світова література».

INTRODUCTION

The name of Leonid Frizman is well known to philosophers and publicists, literary critics in Ukraine. Universities in England, France, Italy, Germany, Israel and other countries invited him to share scientific experience, regarding him as a brilliant lecturer, a widely erudite and intelligent literary critic (Dudek, 1979), (Ferenczi, 1992), (Goes, 1980), (Kjetsaa, 1974) , (Minčířková, 1982), (Smidt, 1979), (Szymczyk, 1977). His books belong to world culture and literature, they are in demand in many countries, translated in different languages of the world. He was my colleague, I knew him for 35 years. Therefore, I can confidently assert that the basis of his literary and critical work is erudition, which is concluded, mainly in the literary framework.

Leonid Henrikhovich Frizman (09.24.1935 - 06.27.2018) is a Doctor of Philology, Full Professor, the author and compiler of more than 45 books, more than 550 articles. He especially highlighted the monographs «The Life of the Lyric Genre» (1973), «Decembrists and Russian Literature» (1988), and «Pushkin Seminar» (1995). He published books about M. Maksimovich and S. Raiser, A. Galich, B. Chichibabin, he owns a monograph about I. Franko. His book «Such a fate. The Jewish Theme in Russian literature» gained great popularity. After death, a book about Naum Korzhavin «Unfinished means unsaid» was published.

AIM OF THE ARTICLE

The aim of the article is to study the critical activities of L. Frizman in the context of his interest in the literary and aesthetic positions of Ivan Franko, this study complements and refines the prevailing ideas about L. Frizman as a comprehensive Ukrainian researcher in the scientific world of the 21st century.

METHODOLOGY

The methods of action research, research and development, rhetorical analysis, literary analysis were used.

RESULTS AND DISCUSSION

«The First Pushkinist of Ukraine» Leonid Henrikhovich Frizman was born in Kharkiv, the former capital of Ukraine, a city of three cultures - Russian, Ukrainian, Jewish. He lived a great and vibrant life, but he always easily overcame the artificially created geographical restriction indicated by fate. L. Frizman had a deep interest in the eternal philosophical problems, directly speaking about them in his literary and journalistic work.

In the article «He Lived Between Us» K. Bondar emphasizes that owing to persistence, hard work and dedication, L. Frizman achieved great success in all areas of his activity: in his scientific work - in the study of the history of Russian literature of the 19th - early 21st centuries, the history of genres and literary relations in teaching and training of scientific personnel (Bondar, 2018).

One of the distinguishing features of L. Frizman in his research work was his irresistible urge to follow his own path, suffered in the Soviet period, when his multifaceted activities did not always fit within the limits of ideological literary studies and uninterrupted executive activity in administrative work. In his literary studies, this idea was manifested and revealed in a peculiar vision and in the «new outlook», in a new perspective, seemingly «well forgotten» and investigated by well-known literary critics.

The scientist tells about an attempt to publish in the early 60's his article with a new analysis of A. Pushkin's poems «Defamers of Russia» and «Borodino Anniversary» (A. Tvardovsky's speech with «A word about Pushkin» in February 1962, inspired him) and also about the censorship in 1968 of his seditious article «The Irony of History», written for A. Tvardovsky, headed by the «New World».

In the administrative activity, a clearly organized working plan of the department helped the staff to focus its attention on the discussion of contemporary burning problems of literary studies and the results of scientific reports on the participation in scientific conferences in Moscow and Leningrad (now St. Petersburg), in the traditional «Hertsen's Reading» named after A.I. Hertsen, in Taganrog and Odessa with reports, about the meeting results, and other novelties of literature, etc.

Living the whole life in Ukraine, L. Frizman investigated contemporary problems of Ukrainian literary studies, Russian-Ukrainian relations were under consideration as well, the scientist tried to prove that not only literary critics, but also ordinary readers of different nationalities living in Ukraine, read in the original T.G. Shevchenko's works and cited them by heart, read Ivan Franko and other poets. He provided "proper modern" research on their literary and journalistic activity, while displaying an unbiased attitude to them from the Russian-speaking population, who mainly knew Franko as a staunch Democratic revolutionary.

«Our great Kameniar» - he remained in the memory of most admirers of his talent in Soviet literature and history, while forgetting that Franko devoted hundreds of articles and notes to writers and people from different countries. In the book «The Works of Ivan Franko. Old and New» (1911) the author expressed a wish that his works «be blown by the healthy wind of national consciousness, sober and yet through poetic understanding of life, the highest treasure that will never allow him to despair» (Losievsky, 2017, p. 583).

How consistent are these words to the thoughts of L. Frizman himself, who sometimes had something to despair about! In one of his conversations with his students, he jokingly compared himself to a cyclist for whom to stop - means to fall (Losievsky, 2017, p. 604).

I. Franko's critical heritage is a unique phenomenon in world literature, as Franko belongs not only to Ukrainian but also to world literature, an interest to former he awakened in his youth. Franko got interested in books about Dante, Shakespeare, Goethe, Byron, whose works were studied in high schools and were translated into all languages of the world. The sympathy for the heroes of the works proved so persistent that Franko wrote his own poem, «The Death of Cain», whose image had alarmed him since the translation of Byron's Cain, Franko confessed in a letter from 1889 to M. Drahomanov (Frizman, 2017, p. 523). M.T. Rylsky in the «Death of Cain» underlined the thought of "the bitter fate of Franko" (Rylsky, 1956, p. 13).

In the chapter «A Look at Western Classics» L. Frizman draws attention of modern readers to one essential side of Franko's literary and critical activity, which «was guided also by the educational motives, the desire to open the door to the Ukrainian reader to the treasure of world culture, inspired by Dante's self-love and humanistic views, Franko inherent conviction in the human right to freedom and happiness, the denial of all forms of authoritarianism and despotism» (Frizman, 2017, p. 472). «The logic of thoughts and the persuasiveness of the arguments in Franko's articles were repeatedly amplified by his emotional, imaginative speech, juiciness of polemics, oratorical receptions, influenced not only the mind but also the feelings of his reader», – concluded I.Y. Losievsky (Losievsky 2017, p. 602).

L. Frizman, remaining the prominent scientist, researcher and popularizer of the relationships between creativity between I. Franko and L. Tolstoy, I. Franko and N. Hohol, I. Franko and I. Turgenev, I. Franko and M. Saltykov-Shchedrin and other equally well-known writers and critics, highly appreciated the achievements of literary connections in the treasure of world cultures.

The ability to see the phenomenon as a whole, in the entity and development of the genre and style, with a thoughtful attitude to detail is well known to anyone who has ever read L. Frizman's work, and his relentless desire to impart a «fresh glance on things» to many of his students. A fresh look at Franko's creative works allowed the scientist to agree with the words of the poet P.S. Karmansky, who called Sixty-year-old I. Franko the «Eagle with Broken Wings» paying tribute to the inexhaustible energy, courage and spirit of I. Franko.

The universal ideals of justice, brotherhood and freedom are not empty slogans by I. Franko, as well as his rejection of patriotism on duty, as the highest value of any country or any people: «Because your patriotism is a / Festive clothing, / And my work is a hard work as a, Irresistible fever / You love princes in it, / Hetmans, domination, / But it hurts me with / Perpetuates suffering. » (Frizman, 2017, p. 37).

I can confidently say that L. Frizman, by virtue of his character, never wrote for anniversary dates or custom themes. Colleagues knew that he was always very self-sufficient in his choice of researching materials. In 2005, Frizman wrote a book about the distinguished literary critic and textologist S.A. Raiser, a native of Ukraine, but lived in Leningrad all his life.

In my opinion, L. Frizman was an optimist, consciously and freely choosing topics for research. He had never hidden his respect, friendship and sympathy for Leningrad scientists, colleagues from the Pushkin House, but he was annoyed and offended by their forgetfulness, bitterly forgotten scientific works of S. Raiser in particular. «*"A Book to the Century"* (about S. Raiser - highlighted Prykhodko) was not written by any of his numerous colleagues, whom he had worked with in the northern capital for more than half a century, not one of his disciples, but Frizman, who lived and published this a book in distant Kharkov by that time» (Losievsky, 2017, p. 598–599).

It is often mistakenly suggested by literary critics that L. Frizman probably had the idea to write about Franko in 2016, when the whole country celebrated the 160th anniversary of his birth and the 100th anniversary of the death of the Ukrainian «Kameniar». Not the dates are the crux of the matter. It was important to remind the Ukrainian reader once again that Ivan Franko, who knew almost by heart the poetry of T.G. Shevchenko, as a poet, may be inferior to T. Shevchenko, but Ivan Franko's versatile activity as a prose writer, playwright, literary and theatrical critic, translator and publisher, children's writer, historian, ethnographer, linguist and bibliographer nominated for the Nobel Prize, deserves pride, respect and gratitude of current generation.

Creativity and active patriotic position of I. Franko, the great Ukrainian writer, publicist, man of clearly democratic way of thinking, who loved Ukraine, have introduced a whole epoch in literature, as well as the works of L.N. Tolstoy, I.S.Turgenev and others. Undoubtedly, their creative heritage (I.S. Turgenev (1818-1883), L.N. Tolstoy (1828-1910), I. Franko (died May 26, 1916)) - have contributed significantly to the development of literature and it is obvious that the peculiarity of the artistic worldview of the writers added a sharply individual color to their realistic method. Their literary activity is one of the most enormous phenomena in the history of Russian and world culture, a peculiarity of artistic perception of the world, in many respects, predisposed to further ways of development of art.

I.Franko's literary and critical heritage, including twenty volumes, is a unique phenomenon in world literature. In any case, readers and contemporary youth, literary scholars have a good understanding of the importance of L. Frizman's book, not only for the history of literary studies, but also in the moral and ethical sense, important in the education for both new generations of researchers and lovers of European literature and culture.

By right, Russian literature represented by its outstanding writers - Turgenev, Tolstoy, Dostoevsky - was European in essence. It should be noted that the Russian literature of the beginning of the XIX century could not yet become equal with the Western European literatures, first of all, because of Russian literary language, brought by Pushkin to the highest stages of art, was not properly formed.

The topic of historical memory and the question: who should determine the eternal values of European culture and literature? - Contained in the reflections of modern

philosophers and writers. The 2006 Nobel Prize winner, Orkhan Pamuk, by means of his literary hero, Cevdet Bey (Orkhan Pamuk's novel «Cevdet Bey and His Sons» is a family saga reminiscent of three generations in the spirit of Thomas Mann), asks his sons and grandchildren. They all studied in England, travelled around Europe, came from a wealthy Istanbul family, in their own way perceiving the process of transition to a new way of European life, to new values and priorities.

Cevdet Bey has spent all his life trading business with European countries, understood and was convinced that “progress is needed, we must become at least a little like Europeans! But to be like Europeans is not to dance, speak French and wear a hat. *The importance of rights and freedoms must be understood* (Prykhodko emphasized) (Pamuk, 2007, p. 51). As he grew older, he considered travelling to Europe a waste of money, and his grandchildren's stories about Europe seemed not to be listened to but to «absorb the youthful air».

Twenty-year-old I. Franko got acquainted with the first novels of E. Zola, which were published in Russian and Polish translations, read Ch. Dickens, the early stories of L. Tolstoy and other literary classics.

In 1876, Franko's first review appeared, entitled «The Word of Criticism», that is an accurate, well-aimed “word”, described by N.V. Hohol, and his further reviews of the books of the writer I.G. Verkhvatsky, were positively treated by criticism. Franko «wrote articles so different from one another that it was hard to imagine that they came from the pen of one author. Even prominent publicists of the time like Chernyshevsky or Dostoevsky could not be compared with him», admits L. Frizman (Frizman, 2017, p. 72).

The beginning of 1880-s is a time of radical evaluation of the history and culture of the past, a strange, intermediate time in the history of not only literature and social thought. On the one hand, that years were marked by a complete crisis of populist ideology and caused by pessimism, the absence of a common idea; «sleep and gloom reigned in the hearts», as A.A. Blok later said in the poem «Retribution» (Etova, 2006, p. 32). On the other hand, the writers were not able to give a clear and meaningful picture of being from the point of view of some general universal idea. But the intense search for a new generalized outlook on the life of that time, interaction with religious, philosophical and ethical concepts related their artistic world of national writers to European writers.

It is impossible to understand and appreciate the popular creative work of L. Frizman, without knowing the intricacies of the socio-political life of that time. It seems to us that people of a different culture and mentality are not always able to catch the literary hints of I. Franko, obvious to his contemporaries. Researchers argued that at the end of the 19th century, an intention to rebuild the world (which prevailed in the 1860s and 1870s), shifted to the idea of self-change, when empirical life, the fact of reality, comes to the fore. In this statement, I. Franko was close in spirit to such writers as F.M. Dostoevsky, L.N. Tolstoy, V.G. Korolenko, A.P. Chekhov and many others.

L. Frizman through the titles, through the epigraph introduces the reader and researcher into the rich polyphonic world of his book about Franko, revealing the interpenetration of literary criticism and journalism. L. Frizman notes that «epigraphs to literary and critical articles are a relatively rare thing. They are not often found in Franko» (Frizman, 2017, p. 62).

It is all the more important to state that their function is nontrivial, and in many cases needs to be independently explained.

The epigraph, as a "word" facing the text, communicates a huge amount of information. The traditional definition of an epigraph is given in the «Literary Encyclopedic Dictionary»: «epigraph (from Greek epigraphē – inscription) - an inscription, a short text placed by the author in front of the text of the composition or its part and representing a quote from some authoritative source for it - the work fiction, folk art, sayings. In an aphoristically short form, an epigraph often expresses the main conflict, theme, idea or mood of a work, contributing to its perception by the reader» (*Literary Encyclopedic Dictionary*, p. 1987).

It is known, the epigraph allows to express an author's idea (point of view or assessment) under the guise of a mask, as if from another person; it is important that the epigraph does not look like composed by the author, but as coming from any authoritative source and has a specific reference. The epigraph reflects the corresponding intention of the author himself.

«The critic and the public are two people talking. Belinsky» (Frizman, 2017, p. 4). Such is the epigraph in the book of L. Frizman. He points to the themes and problems of the work, prompting the reader to think and interpret many of his chapters, while setting the direction for such an interpretation. The epigraph, as a "word" facing the text, communicates a certain amount of information. Opening the inner meaning, the subtext of the work, the indicated epigraph reveals and clarifies the features of the philosophical and aesthetic views of the researcher himself.

In the preface: «The Conversation of the Author with the Reader» L. Frizman warns that «The critic-writer always judges other writers according to the laws recognized by him for his own work. Therefore, writer's criticism is an endless mixture of insights and delusions, and the author's "delusions" are no less expressive than insights» (Frizman, 2017, p. 15).

Exposing an epigraph, the author seems to open the boundaries of his own text, connects its content, meaning, style to what was said before in the languages of different cultures. The open connection between the text and literary and cultural phenomena of the past and present, both Russian-Ukrainian and global, openly emphasized by the epigraph, at the same time focuses on the most important thing in its text, referring readers even to all the creativity of the analyzed works of the authors cited. The connection with the classical tradition of world literature is quite naturally restored.

Through the epigraph «the author opens the outer border of the text for intertextual connections in the literary and linguistic trends of different directions,

eras, thereby filling and revealing the inner world of his text» (Fateeva, 1998, p. 25). Franko's critical heritage is comparable in volume to all of his artistic works and is a unique phenomenon in world literature.

The book of L. Frizman «Ivan Franko: A Look at Literature», consists of eight chapters. We present them in accordance with the following comments and the text itself.

Chapter One. Becoming.

Chapter Two. What is his gaze directed at?

Chapter Three. A look at the predecessors.

Chapter Four. A look at Shevchenko.

Chapter Five. A look at Russian literature.

Chapter Six. A look at contemporaries.

Chapter Seven. A look at the western classics.

Chapter Eight. A look at Polish poets.

The unrestrained, selfless work of Franko, who walked along a difficult rocky road, inhuman suffering and the victory over the disease also allow our contemporaries to say about him as a great writer and man: «An eagle with broken wings».

The release of L. Frizman's book about Franko, dedicated to the blessed and bitter memory of the poet, was aimed to remind the fact that I. Franko belonged not only to Ukrainian literature, but also to world literature. In many of his critical articles, artistic images were created: Leo Tolstoy, Ivan Vyshensky, Lesya Ukrainka. With particular strength, Franko's literary skill was revealed when creating literary portraits containing not only an overview of their work, but also their psychological characterization, as, for example, in chapter four, «A look at Shevchenko».

The views of other researchers on Frizman's book about Franko are interesting. «Russian-speaking Kharkiv Jew, having written about Frank, I want to write a book to my scribe, merit all the words and words» wrote Evgen and Oksana Nakhlyk in the preface to the encyclopedia about Franko (*Frankivska entsyklopediia*, 2016). «The voice of authoritative literary knowledge - ethnic Jew is especially significant in the recent attacks in Austria against Franko for anti-Semitism», - promoted researchers Evgen and Oksana Nakhlyk (*Frankivska entsyklopediia*, 2016, p. 3).

In our opinion, the Russian-speaking Ukrainian Jew Frizman wrote in a language in which most of the population of eastern Ukraine and its citizens have dreams. We would object to Evgen and Oksana Nakhlyk that I. Franko is «our native», he is «not our native». Frizman considered Franko to be a European researcher, a broad-minded person like Frizman himself. We believe that Frizman was not a «Kharkiv» Jew, or a «Berdichev» or a «Lviv» Jew.

Throughout his life, Frizman opened up new international horizons, was recognized by contemporary critics and readers, who subsequently received recognition in the Jewish and European community with the famous name of a scholar-literary critic and a magnanimous wise and sensitive man (recall Frizman's careful attitude to the archive of A.M. Finkel, partially published in 1989), an excellent teacher and

teacher of Russian literature of the 2nd half of the 20th century at H.S. Skovoroda Kharkiv State Pedagogical Institute.

The mention of I. Franko about the Jews «does not contain any anti-Semitic meaning», - L. Frizman comes to this conclusion (Frizman, 2017, p. 567). He also wrote a famous book «Such a Fate. The Jewish Theme in Russian Literature» (Frizman, 2015). We share the conclusions of I. Ya. Losievsky that “before the revolution, the Jewish theme was forbidden for one reason, under the Soviet regime for another. It was still on the surface and waited for a man to discuss. «Such a Fate» stirred up passions, caused a flurry of responses, among which there were enough critical ones, pointing to gaps in coverage of the seditious topic. But polemic remarks only confirmed the interest, the book was read with» (Losievsky, 2017, p. 600–601).

The accuracy and reliability of the factual material set in his work does not cause any objections and refutations, and the depth of the material is not in doubt. Firsthand L. Frizman deeply knew the history of the issue. In Frizman’s studies the “red thread” - one of Frizman's favorite sayings - was the Jewish theme. The comprehension of life, his truly encyclopedic knowledge of each subject of research, L. Frizman passed through the prism of his own personality: «I was then seventeen years old, I graduated from school, in essence, I still had no life, and there was no reason for there have already been gloating over the death of the “*great helmsman*” (*we are talking about Stalin* - highlighted Prykhodko)», recalls Frizman (Frizman, 2018, p. 93).

Frizman recalls: «My aunt, cousin of his father Serafima Nikolaevna Frizman ... has been a participant in the Civil War and a member of the party since 1918 ... In the last years of Stalin's life, she hated him with fierce ... But Lenin, the ideas of communism, the October Revolution kept her full measure. Its holiness. My father, Henrikh Venetsianovich Frizman, who was born in 1907, never had such illusions ...», just like his son, Leonid Frizman, didn’t follow them (Frizman, 2018, p. 155).

L. Frizman brilliantly delved into the most complicated scientific texts and popular science books. L. Frizman, a representative of the intelligentsia, had a deep interest in eternal philosophical problems, which was directly reflected in his books, articles and author’s speeches on television. His literary and critical work reflects the spirit of the time, characteristic of the beginning of the XXI century. Like I. Franko, L. Frizman was a patriot of his country, a convinced democrat and supporter of freedom. Since the 90s of the twentieth century, the multi-faceted personality of L. Frizman was supplemented by another one - a political publicist.

Being a convinced educator, with special persistence he recalled the need to maintain national ties. Frizman’s political essays were read by residents of Canada and Israel, they provoked controversy and gained considerable authority because they were ambiguous by those who lived abroad and from there followed the tragic events in Ukraine.

There is another parallel. As early as 1906, in the poem «The Patriot», Franko noted that «for every yard or sowing distrust ...» (Frizman, 2017, p. 40). One hundred years later, L. Frizman will speak out loudly about the lies of the patriots: «nationalists of all stripes swear in love to their nation day and night, the soul of love of nationalism is not love, but hatred for all nations except one's own, it is a sermon of national exclusiveness» (Frizman, 2017, p. 40).

L. Frizman constantly emphasizes in his articles that I. Franko was a man of truly encyclopedic outlook who passionately wrote about different literatures. The researcher, paying tribute to the critical orientation of I. Franko's articles, drew attention to the fact that he is - first and foremost - a writer, a fiction writer, and then a literary critic.

«Franko characterized many Slavic and Western literatures in his articles. But he didn't write as much about Ukrainian as he did about Russian literature. Franko's personal attitude to the Russian writers were determined not only the number of ratings and reviews about their works, there was a qualitative difference, Franko keenly felt their soul and expressed passionately. He categorically and even angrily rejected the views of his opponents that the attitude of the Galician-Ukrainian intelligentsia to Russian literature and the Russian people should be the same as to any other literature or to any of the neighboring people», L. Frizman noted (Frizman, 2017, p. 282).

The article about L.N. Tolstoy was a special place in the literary and critical activity of I. Franko. D.S. Merezhkovsky called Leo Tolstoy «artist of the flesh, compared with Dostoevsky – «artist of the spirit». So, I. Franko can be fairly attributed to «artists of the spirit» with his views on his contemporary reality and the «human soul». «I searched my way, punched different tones and different manners, taking care of one thing, that the **content was my own, that the content of the work was part of my soul**» (highlighted by L. Frizman) (Frizman, 2017, p. 125).

Soul, feelings and spiritual life, a spark of talent, not a perfectly flawless expression of true feeling - this is part of what has hurt everyone's soul, but crystallized into a clear and organic integrity in the works of I. Turgenev, F. Dostoevsky, L. Tolstoy and others, as well as in Franko's literary and journalistic criticism. The light «soul» of them in the feeling of pain and joy of their time, in the excitement of their hearts, and therefore their language is clear and pure. This is the secret of the influence of these writers on the formation of the souls and ideals of entire nations.

I. Franko's acquaintance with L. Tolstoy began with L. Tolstoy's autobiographical trilogy, with Nikolenka's inner world of «Childhood», «Adolescence» and «Youth». The reader concludes that the choice and difficulty of the life path of the heroes of I. Franko, as in L. Tolstoy's trilogy, unite the views of writers who claimed that the fresh worldview of any person is distorted as soon as he begins to adopt the rules and moral laws of modern society.

I. Franko helps us understand that the most valuable thing in a writer is not some features of his works, but the qualities of his personality - his humanism and

citizenship, his ability to penetrate the troubles and needs of his people, not to stop facing accusations of “crime”, for which civil death threatened in Russia.

It is especially evident in the articles of I. Franko about Leo Tolstoy – «Leo Tolstoy» - about the famine in Russia, when the crop failure of 1891-1892 threw into the street the crowds of hungry and impoverished of Chernozemya and the Middle Volga (newspaper Lvovsky Kurier, 1892, No. 71-79). Tolstoy showed human qualities in protecting a peasant, a common people, and took a position of citizenship and nobility. The measures taken by the government were inadequate, which led to the emergence of a conflict between the population and the authorities, exposing the hypocrisy of government actions.

From the very beginning of his work, L. Tolstoy exposes the false, distorted foundations of modern living arrangements, since they contradict nature and human nature. L. Tolstoy accuses - and at the same time claims that life will break through the carrion of modern public order in reflecting a true life, and therefore believes that artistic creativity does not meet the challenges of the present.

The influence of I. Franko and L. Tolstoy on contemporary literature, and on 20th century literature - Russian and world - is truly inexhaustible. As L.M. Leonov wrote everything in our spiritual life contains a trace of Leo Tolstoy and his creative heritage (Etova, 2006, p. 61).

«If we liked the works of European literatures, worried about our aesthetic taste and our imagination, then the works of the Russians tormented us, awakened our conscience, awakened a person in us, awakened love for the poor and offended», wrote Franko (Frizman, 2017, p. 282), and continued: «The literature of such peoples as the French, Germans and British persistently assimilate the works of Russian writers and find in them things, literary methods and ideas, new to themselves and able to give a new impetus to their own literary products»(Vozniak, 1953, p. 37).

Some features of I. Franko’s outlook clearly appeared that made his artistic world related to Western European writers in the light of new public moods, introducing a special shade of drama into his works.

An indelible trace of I. Franko presented in the process of social development - in that process that was revealed by nobody else than Turgenev. «The great cultural and historical significance of Turgenev, in our opinion, lies precisely in the fact that he, in a number of artistic essays, gave us the story of a turning point in the life of the Russian intelligentsia: from extreme isolation from the people to the service of the same people, and to work on their elevation» (Frizman, 2017, p. 316).

I. Franko admitted that he was always close to the life of his peasant brothers and siblings, that he was also a «peasant son», and therefore claimed that «*real literature should be a mirror* (highlighted Prykhodko), in which a true life would be reflected. Each literature should be national in its content (recall the decree of 1876 on the prohibition of the Ukrainian language), reflecting the national spirit and character. Each literary language should be developed on the basis of a folk

language» (Frizman, 2017, p. 79). I. Franko created literature - a mirror, as well as the work of Leo Tolstoy - according to the definition of a famous classic, it is a mirror of creativity and revolution.

The development of Ukrainian literature, like any other, was an expression and consequence of Ukrainian life, folk art and folk traditions. Franko's «Peasant Son» could not ignore the fact that in the novel «Rudin» a famous notion «rudinism means an entire transitional shift in the public life of Russia, and Turgenev is the most reliable historian of this era ... rudinism grew out of serfdom. ... The real serf is T. Shevchenko» (Frizman, 2017, p. 322).

I. Franko in «Dedication» (1914) on the centenary of T.G. Shevchenko, written in the German language in Lvov, then repeatedly reprinted in different languages, in which most of his paragraphs contain anaphora: «he was the son of a man ... was a serf ... was self-taught ... fate pursued him in life ... fate did not regret suffering for him». In every sentence there is an antithesis: «he became a ruler in the realm of the spirit ... he became a giant in the realm of culture ... he indicated new ways for professors and book scholars». Peasant sons from the national depth, Shevchenko and Franko, reached the heights through «rocky» ways, accessible only to a few brilliant personalities.

For the contemporaries, Turgenev, Tolstoy, Shevchenko, Franko and others were more than artists - they were seekers of the truth of life, teachers, prophets. M.E. Saltykov-Shchedrin, referring to contemporaries, wrote about the personal responsibility of everyone for the moral condition of society, about the right to «fight and die» (Etova, 2006, p. 44). A wise and harsh satirist was able to discern the terrible possibilities of insane and unchecked power.

I. Franko highly appreciated the book «The History of One City» by M.E. Saltykov-Shchedrin, which satire has a universal character. Franko titled his note on it «What Root Do the Durenkys have» («The root origin of the Foolovites»). The «tragic truth of Russian life» lies in the fact that two «unreasonable forces of history» operate simultaneously in it: the despotic power and the dark people patiently enduring their fate (Etova, 2006, p. 42).

Unfortunately, the power of a satirical generalization of any despotic power, regardless of time it existed — in the 19th century or during the Stalinist terror in the USSR, or those who were submissive to the system of life, or the existence of «Durenkys» - amazes us with a tragic warning from forgetting the lessons of the past.

The literary-critical heritage and journalistic activity of the abovementioned writers is based on a single, profound attitude: they were consistent enlighteners, exposing the essence of a social phenomenon, a satirical denunciation of any despotic power.

L. Tolstoy once said about F. Dostoevsky that he «was the whole struggle». The same words can be attributed to L. Tolstoy as well. It can be argued that I. Franko «was the whole struggle», like Tolstoy and Dostoevsky.

People with such different world views were brought together by the struggle and united in creativity, as well as in literary criticism, that was in opposition to all forms of violence.

As no one else, I. Franko understood and appreciated the power of artistic images, those heroes who walked the long, difficult way. The heroes of their works are «truth», and at the turn of the nineteenth and twentieth centuries, they remained true to this proclaimed principle: the moral responsibility of man, the need to counteract the decaying influence of the environment. The 20th century recognized the accuracy of their literary-critical predictions and artistic diagnosis.

CONCLUSION

L. Frizman's scientific multifaceted activity is characterized by sincerity and naturalness, truthfulness in expression of feelings, deep philosophical content. In his book dedicated I. Franko, L. Frizman explored Ivan Franko's literary and aesthetic positions, their genesis, evolution, and impact on the literary process of the present. A special sense of time, characteristic of the XX century - the beginning of the XXI century and the events in independent Ukraine, periods of internal crisis, distortion of universal human ideals, the multiplicity of slave psychology contemporary to these two personalities of the world, intensification in a society of mood of disappointment and pessimism, search for a «new manner» even of a new world view,- are close to the characteristic features of I. Franko's personality and to the researcher of his work L. Frizman. In fact, they were united by a turning point. The prospects for the study are to carry out a comprehensive study of the literary-critical and journalistic activities of L. Frizman, a scientist with a world name.

ACKNOWLEDGEMENTS

I would like to express my heartfelt gratitude for the English translation to PhD in Philology, Associate Professor Tetyana Vedernikova, former L. Frizman's PhD student.

Funding: This study received no specific financial support.

Competing Interests: The author declares that there are no conflicts of interests regarding the publication of this paper.

References

- Bondar, K. (2018). *Uroki Frizmana. «Istoričeskij aspekt mysli»* [The Lessons of Frizman. "The historian of social thought"]. Retrieved from <http://sites.utoronto.ca/tsq/65/BondarFrizman65.pdf>. (in Russian)
- Dudek, G. (1979). Frizman L.G. *Žizn' liričeskogo žanra. Literaturny der Völker der UdSSR*, 1, 77–78.

- Etova, O. V. (2006). *Russkaia literatura 2-oi poloviny XIX-XX vv.* [Russian Literature of the Second Half of the XIX-XX Centuries]. Moscow: SGU. (in Russian)
- Fateeva, N. A. (1998). Tipologiiia intertekstualnykh elementov i sviazei v khudozhestvennoi rechi [Typology of Intertextual Elements and Connections in Artistic Speech]. *The Bulletin of the Russian Academy of Sciences: Studies in Literature and Language*, 57 (5), 25–38. (in Russian)
- Ferenczi, C. (1992). L.G. Frisman. Dekabristy I russkaja literatura. *Jahrbücher für Geschichte Osteuropas*, 1, 125–127.
- Frankivska entsyklopediia* [Franko Encyclopedia]: in 7 volumes. (2016). (Volume 1. A – Z. Series: Ivan Franko and New Ukrainian Literature. Predecessors and Contemporaries), Lviv: Svit. (in Ukrainian)
- Frizman, L.G. (2018) «Neokonchennoe znachit nedoskazannoe». *Kniga o Naume Korzhavine* [“Unfinished means unsaid”. Book about Nahum Korzhavin]. Kiev: Izdatelskii dom Dmitriia Burago. (in Russian)
- Frizman, L. (2017). *Ivan Franko: Vzgliad na literature* [Ivan Franko: A Look at the Literature]. Kiev: Izdatelskii dom Dmitriia Burago. (in Russian)
- Frizman, L. G. (2015). *Takaia sudba. Evreiskaia tema v russkoi literature* [Such a fate. Jewish Theme in Russian Literature]. Kharkov: Folio. (in Russian)
- Goes, G. (1980). Literaturno-kritičeskie raboty dekabristov. *Literaturen der Völker der UdSSR*, 3, 443–444.
- Kjetsaa, G. (1974). Frizman L.G. Žizn´ liričeskogo žanra. *Kritikon litterarum*, 3, 168–170.
- Kozhevnikova, V. M. (Ed.). (1987). *Literaturnyi entciklopedičeskii slovar* [Encyclopedic Literary Dictionary]. Retrieved from <http://niv.ru/doc/encyclopedia/literature/fc/slovar-221-2.htm#zag-7085> (in Russian)
- Losievskii, I. Ia. (2017). Ob avtore etoi knigi [About the Author of Present Book]. In Leonid Frizman (Ed.), *Ivan Franko: Vzgliad na literature* (pp. 592–604). Kiev: Izdatelskii dom Dmitriia Burago. (in Russian)
- Mináriková, M. (1982). Severnyje cvety na 1832 god. *Vydanie pripravil L.G.Frizman. Slovenska literature*, XXIX, 1, 81–83.
- Pamuk, O. (2007). *Dzhevdet-bei i synovia* [Cevdet Bey and His Sons]. Saint Petersburg: Amfora. TID Amfora. (in Russian)
- Rylsky, M. T. (1956). *Franko-poet. Slovo pro Velykoho Kameniara* [Franko-poet. A word about the Great Stonecutter] (Vol. 2.), Kyiv: Derzhlitvydav. (in Ukrainian)
- Smidt, H. (1979). Frisman L.G. Poesia dekabristov. *Literaturen der Völker der UdSSR*, 1, 73–75.
- Szymczyk, G. (1977). Žizn´ liričeskogo žanra. *Zagadnienia rodzajów literackich*, XX (1), 97–102.

Vozniak, M. (1953). *Ivan Franko – populiaryzator peredovoi rosiiskoi literatury* [Ivan Franko is a popularizer of leading Russian literature]. Kyiv: AN URSS. (in Ukrainian)

Received: 20.12.2019

Accepted: 20.01.2020

Cite this article as:

Prykhodko, V. (2020). Leonid Frizman about Ivan Franko and his Literary-Aesthetic Positions. *Astraea*, 1(1), 113–128. doi: 10.34142/astreaa.2020.1.1.07

