

СЕКЦІЯ XI. ФІЛОЛОГІЯ ТА ЖУРНАЛІСТИКА

IVAN FRANKO'S ACTIVITY IN THE FORMATION OF THE SCIENTIFIC STYLE OF THE UKRAINIAN LITERARY LANGUAGE

Trush Olena

PhD in Philology,

associate professor in department of ukrainian language named after I. Kovalyk

Lviv National university named after Ivan Franko, Ukraine

There is a widespread opinion in linguistics that the scientific style of the Ukrainian language began to take shape only at the beginning of the 20th century. At the same time, the scientific works of P. Kulish, I. Nechuy-Levytskyi, M. Drahomanov in the Dnipro region, as well as the active activity of the Shevchenko Scientific Society in Lviv, the publications “Notes of the Shevchenko Scientific Society” and “Literary-Scientific Herald”, which played a considerable role in the development of the Ukrainian scientific language, are neglected. N. Zelinska claims that the process of academic style stabilization was not “impersonal” – vice versa, ...because of the fact that Ukrainian science of that time...was created by strong, literary gifted language personalities, – and in academic-humanitarian sphere practically all of them were writers, – Ukrainian academic style on the early stage was formed as an esthetic notion, and, contrary to unified style of later years, was clearly individualized” [6 : 127].

Prominent in the stylistic system of literary language are the scientific texts of Ivan Franko, by which the writer significantly expanded its functional boundaries in the second half of the nineteenth century and laid the foundations for developing Ukrainian scientific speech. The artist, as linguists rightly say, “quickly outgrew tight frames of local “Galician” writer and turned into all-Ukrainian writer. This is the reason why I. Franko became one of the creators of Ukrainian academic language, one of the founders of its journalistic, and partly academic – in the sphere of philology – styles” [18 : 107]. According to I. Bilodid, the writer with the help of practice, his academic and journalistic activity “validated those styles, worked on their language” [1 : 46]. Y. Regushevskyi calls I. Franko “not only the creator of science, but also the founder of academic style of modern Ukrainian literary language” [20 : 4].

I. Franko himself wrote in a letter to A. Krymskyi dated August 26, 1898: “In science and journalism, I was and probably always will be only a dilettante. I am drawn here and there, I try to learn this and that issue, and when I'm going to write about him, mainly because no one more competent is writing about him. I am more of a popularizer than an original scientist. In the end, you already evaluate this as you know, you can see better from the side. I only hear that I bring my temperament to my scientific and journalistic works and in this way arouse interest in the issues raised by me, which until now did not even suspect these issues. This is quite a lot for Galicia” [26 : 115].

In the second half of the 20th century multifaceted studies of the language and style of I. Franko's works, his views on the essence of language as a phenomenon of the human spirit, its history and ways of development were revived. In the field of vision of linguists are such problems as the role of the artist in the creation of a single literary language for the whole

of Ukraine, his participation in the language discussions of the second half of the 19th century, the interpretation of the dialect base of the literary language, the principles of Ukrainian orthography, Franko's interest in the ancient monuments of the Ukrainian language and onomastics, his translation practice, etc.

These questions were the subject of numerous investigations about I. Franko: F. Zhylko, N. Korniienko, Z. Franko, Yu. Shevelyov, V. Statteieva, O. Serbenska, H. Matsyuk, I. Kernyskyi, E. Dmytrovskyi, P. Kovaliv, I. Petlychnyi, Ya. Zakrevska, V. Greschuk, A. Moskalenko, Z. Bychko, V. Simovich, V. Lev, I. Bilodid, F. Medvedev, M. Nakonechnyi, B. Sokil, T. Panko, V. Peredrienko, D. Grynchyshyn, L. Polyuga, O. Kupchynskyi, R. Zorivchak and others. A. Buryachok provides an overview of various aspects of I. Franko's language analysis during 1891–1967. I. Kovalyk defines the range of scientific problems in general linguistics that I. Franko was interested in.

The object of scientific studies is the speech of the characters of Franko's works and communicative situations in the artistic text, the linguistic personality of Franko through the prism of the communicative paradigm, the emotional space of his artistic works, the poetics of the artistic text, the essence and linguistic mechanisms of Franko's text creation, statistical analysis of the works, etc. (I. Tsihotskyi, T. Kosmeda, L. Protsak, L. Svarychevska, O. Serbenska, N. Zelinska, S. Buk). These explorations mostly reveal the participation of I. Franko in solving actual linguistic problems and reveal the linguistic features of his artistic works, while the scientific texts of the writer have not been enough researched yet.

I. Franko's activity in the formation of the scientific style of the Ukrainian language is proved: 1) in the development of scientific terminology and 2) in the development of syntactic structure of the text, because "accuracy and uniqueness ... are ensured by the correct choice of the necessary terms, clarity and coherence – by appropriate syntactic constructions, lines of compound and complex sentences that give unlimited space for thinking and the development of thought" [3 : 29].

Terminology is a typical sign of academic style, it transfers certain system of scientific notions of this or that language and, accordingly, constitutes the base of its language style. I. Franko played crucial role in creation of terminological systems of Ukrainian language. His "merit... lies, first of all, in the usage of big amount of special lexis, terminology and nomenclature from actual Ukrainian sources and international fund, and by doing this in codification of this lexis in academic discourse" [24 : 70]. The writer in many works in this or that way touched problem of a term in the system of Ukrainian academic language, its functioning, creation and semantics. I. Franko gave a modern definition to the concept "scientific term" and encouraged formation of new linguistic terminology [21 : 776]. A question about I. Franko's role in development, standard setting and working on terminological lexis was repeatedly discussed in their works by T. Panko, M. Leonova, Y. Rehushevskyi, I. Kochan, Z. Franko, I. Tsihots'kyi, O. Serbenska and others. In particular, T. Panko analyzes thoughts of the writer concerning main traits of terms: clarity and monosemy, nationality and internationality, "correspondence of a term to sense of a concept it defines, practicability or the absence of its emotional coloring" [15 : 18], emphasizes I. Franko's contribution in development of Ukrainian economic terminology.

M. Leonova views those thematical groups of terminology lexis which I. Franko validated in Ukrainian language: social-political, philosophical, historical, literary, editorial-publishing, abstract and others; clears up an issue of usage of foreign origin terms in national lexicology, etc. [12].

S. Pinchuk and Y. Rehushevskyi analyzed literary terms in academic and journalistic works by I. Franko (the final stage was "Словник літературознавчих термінів Івана Франка" by S. Pinchuk and Y. Rehushevskyi). Apart from that, Y. Rehushevskyi compiled

“Словник мовознавчих термінів Івана Франка”, and for 150th anniversary from the birth of the Kameniar published a monography “Нариси про мову наукових праць І. Я. Франка”, in which he succinctly characterizes the period of development of Ukrainian literary language at the end of the 19th – beginning of the 20th century, defines ways of academic style creation (in particular, professional terminology), groups linguistic terms, found in scientific and journalistic works of I. Franko, according to thematical principle (13 groups altogether), finds origin and usage of these or those terms in Ukrainian grammars and linguistic works from various times [20].

I. Kochan outlines such aspects of activity of Franko-terminologist as his thoughts about a term and terminology, about translation of terms from different scientific spheres and creation of his own, national terms; about functioning of terminological lexis in artistic works, etc. [11 : 701].

At the same time Franko enriched poetical text with scientific lexis, giving to it, in this way, other sounding. “Merit of Franko, as a master of word, is ...introduction of this lexis in a system of tropes and figures. And here the writer was a pioneer...” [25 : 509]. Such notion is typical for the second part of the 20th century in general and creativity of the Sixtiers in particular. Intellectualization of the language in artistic discourse, to be precise in the aspect of language characteristic of characters-intellectuals in the prose of Kameniar is researched by I. Tsikhots'kyi [22; 28].

Thus, lexis of Ukrainian language in general and scientific terminology in particular, contribution of I. Franko in its creation and validation, was and still is the subject for multiple linguistic research and basis for terminology dictionaries. But we cannot say the same about research of syntax of Franko's academic discourse, because syntax peculiarities of academic style shown first of all in complex sentences with their clarity of construction and logical sequence, semantic relations among predicative parts.

Syntax of the writer – is a fragment of syntactic structure of academic discourse of the second part of the 20th century. F. Zhylko points out: “The language of writings of Galician publicists and scholars with its syntactic structures, as a rule, was far from vernacular, from the syntax of general nationwide Ukrainian literary language, that was formed on the basis of dialects from central Ukraine. They have many Latin and Polish syntactic structures in their language” [4 : 23-24]. P. Pliushch claims that language of academic literature, press and journalism “...was very artificial. It was often saturated with improper terms, Polonisms (lexical and grammatical) and surprised with its difficult syntactic structure, often in a German manner” [19 : 263]. M. Zhovtobriukh voices similar opinion about presence of dialect forms, creation of syntactic structure under influence of other languages [5 : 6]. I. Nechui-Levytskyi, thoughts about synthetic-artificial character of then literary language that was developed under different influences, thought that “for literature the sample of literary language has to be the very language of a woman from a village with her syntax” [29 : 29]. Already in the grammar by I. Mohylnytskyi “for norm were considered also some dialect syntactic structures” [14 : 70].

Concerning the syntax of Franko, F. Zhylko points out: “He transfers colloquial, narrative syntactic structures to the language of his journalistic and academic works, making their construction more difficult, similar to syntactic structures of highly-developed literary languages” [4 : 24]. Z. Franko writes the following about syntax of the first tale “Перпії й Довбушуки”: “Syntax of the author's language in the tale was also in accordance with esthetic demands of tht time – phrase hypertrophy, abundance of paratactic and hypotactic constructions...The author's language in the practically whole tale has more difficult, but not perfect if to talk about harmony and clarity, syntax [25 : 479]. I. Tsikhots'kyi mentions syntactic sentence construction as a sign of literary discourse of the characters: “We often

can meet long sentences, complicated by abundance of coordinate and subordinate clauses, homogeneous parts of a sentence, clarifications... Despite the complexity of syntactic construction, such statements are perceived surprisingly easy, and make proper impression on a reader (listener) [22 : 124].

In the linguistic literature, I. Franko's doctoral dissertation and a number of articles by I. Petlychnyi [16; 17] are devoted to the issue of the syntactic organization of the literary text, in which the author provided a thorough analysis of the structural and stylistic characteristics of a simple sentence, in particular the syntax of cases, inserted and inserted constructions, of various types monosyllabic structures, as well as quantitative calculations of the use of complex, complex, and complex sentences with order and subordination. I. Cherednychenko considered the syntactic features of I. Franko's artistic prose; Lolyn stories and poetic works – O. Demyanenko; journalistic style – V. Shyprikevich.

The study of the specifics of the structure of the sentence in general and complex in particular in the scientific articles of the writer would be incomplete, insufficient without any remarks about the changes and corrections in the structure of the sentences and conjunctions made by I. Franko during the reprinting of his works. Exploring the language of Kameniar, such linguists as Z. Franko, F. Zhylko, I. Petlychnyi, V. Simovych, N. Korniienko, I. Oshchypko, M. Bilous, I. Grytsiutenko, Ye. Dmytrovskii, N. Dniprovskia, L. Tereshko, repeatedly turned their attention to author's corrections mostly in lexic, morphology, partly – in syntax. In their works researchers mostly wrote about improving the language of works of fiction, while the author's corrections to the scientific text were not the subject of separate consideration. Many of the scholarly articles reprinted during the life of I. Franko remained unchanged within the syntax structure of a sentence (“Жіноча неволя в руських піснях народних”, 1883; “Етимологія і фонетика в южноруській літературі”, 1894; “Причинки до української ономастики”, 1906; “Поезії Віктора Забіли”, 1906; “До біографії та характеристики В. Забіли”, 1906; “Що таке поступ”, 1903; “З останніх десятиліть XIX віку”, 1901, 1910). This can be explained by the fact that for the most part, except for the last one, the articles were published and reprinted in the same year.

Three scientific works of I. Franko have been modified in the following editions: “Темне царство” 1881–1882, 1914; “Іван Вишенський, його час і письменська діяльність” 1892, 1911; “Панщина та її скасування в 1848 році в Галичині” 1898, 1913.

“In the study of the development of I. Franko's language, – as N. Korniienko notes, – on the basis of a comparison of works edited by the author himself, important precepts are given by the writer's preface to certain corrected editions ...” [10 : 88].

In the preface to the second edition of the “Темне царство”, I. Franko stated: “Reprinting this study after 33 years, I made some, not very significant linguistic, stylistic, and speech corrections and added notes” [27 : 4].

These corrections are related to the transformation of the complex sentence construction: segmentation of one complex sentence into two or more; combining two or three sentences into one; transformation of a complex sentence into a simple one or a compound one; replacing the participle with an active participle by a subordinate clause. Much more often the writer makes changes to the system of connecting means between the parts, as a rule, of complex sentences, rarely – of compound ones, in which the identity of I. Franko's linguistic manner is revealed. I. Petlychnyi wrote: “I. Franko pays big attention to construction of complex sentences, focuses on a structure of each syntactic unit...with the aim of drawing nearer syntactic structures of complex sentences to constructions common for all-Ukrainian literary language” [16 : 345].

V. Simovych also stated: “Such an eternally lively and sensitive man as Franko was, never left what he wrote in the same form as it was once printed; moreover, he was very

glad to listen to the advice and suggestions of strangers and he corrected in a better and more clear way that parts that he considered to be fairly suggested" [41 : 29].

The writer "introduced changes according to his own language evolution and objective laws in the development of the Ukrainian language" [23 : 10], "with the growth of his literary technique, with the improvement of his skills" [10 : 87]. P. Kovaliv notes: "Ivan Franko gradually frees his language from the dialects inherent to him, and his language becomes pure and clear ..." [8 : 9]. In our opinion, such corrections to a syntax structure of a sentence are also associated with the editorial work of I. Franko in various periodicals.

As an editor of Literary-Scientific Herald during 1898–1906, I. Franko performed all the so-called rough work: he edited manuscripts, read those works that were corrected, cooperated with authors (because "careful attitude to the individual creative manner of each author" is important for good editing) [13 : 24] etc. In the memoirs of K. Hrynevych, she recalls: "From the touch of Franko's pen a transparent construction suddenly appears, incomparable syntax, crystal melody of the word. These were the instructions of the great artist" [2 : 151]. In study of the Lviv period in the history of the Literary-Scientific Herald, H. Korbych describes I. Franko's collaboration in this journal as follows: "The one who for 30 years has been taking active part in literature, as doctor Franko, who has been an editor of so many magazines and editions, who knows all Slavic languages except a few non-Slavic languages, and our language as he..." [9 : 57–58]. V. Simovych rightly remarked: "Open any book of the Literary-Scientific Herald from that time ... – you will feel Franko's hand everywhere, his broad knowledge is everywhere, the power of his spirit is breaking through everything" [23 : 179].

The scientific texts of I. Franko are also of interest from the point of view of their syntactic organization, because they provide an opportunity to trace the linguistic evolution of the writer in the approximation of the Western Ukrainian variant of literary language to its East-Ukrainian model, to trace the work of the writer on improving the syntactic structure of complex sentences that appear in scientific speech as an expression of various meanings relations between their predicative parts and reflect the ordered logic of the presentation of the material. Observing the syntax of the writer's scientific prose makes it possible to draw conclusions about his contribution to the formation of the scientific style of the Ukrainian literary language.

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