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The Chernivtsi School for the Study of Traditional Plots and Images

Abstract

The article under discussion deals with the issues of formation and development of the Chernivtsi School of studying traditional plots and images in arts (TPI). It determines the significance of TPI as a constituent of comparative literary studies, as well as outlines the basic ideas of the Chernivtsi TPI School (along with Kyiv and Ternopil centers) in terms of modern Ukrainian comparative studies. The article also reconstructs the background of the formation of the Chernivtsi TPI School since the foundation of the Department of World Literature in the University of Chernivtsi. Particular emphasis has been placed on the activities of Mykola Hulia, Roman Volkov, Oleksandr Biletskyi, Olha Hulia, on the final design of the TPI scientific school, and on the leading role of Anatoliy Volkov in its emergence and functioning (through his own works, publications in co-authorship, supervision of PhD theses). In addition, the article draws peculiar attention to scientific periodicals (“Problems of Literary Criticism” and other educational-methodological editions), summarizes the main accomplishments of the Chernivtsi TPI School (presented by the *Lexicon of General and Comparative Literary Studies*, 2001 and the collective monograph *Traditional Plots and Images*, 2004), as well as outlines the heredity of contemporary scholastic research of Chernivtsi literary critics with the Chernivtsi TPI School.

The Chernivtsi TPI School in Terms of Modern Ukrainian Comparative Studies

The theory of traditional plots and images is an essential component of literary comparative studies. What is more, as Dmytro Nalyvaiko points out, the TPI is associated with the “initial stage of scientific comparative studies”, the emergence of the “migration school”, which “deals with the study of world, universal plots, motifs, images, their movement in time and space” (Nalyvajko 2009b: 12). Anatolij Volkov used to emphasize that the migration school, unlike the mythological school,

[...] decisively and unequivocally asserted: similarities in the artistic creativity of peoples are explained not by their kinship, not by their common origin, but by the inter-ethnic cultural and historical contacts — *borrowings, migrations*. This phenomenon is referred to as *wandering plots*. (Volkov 2004d: 6)

Reflecting on the differences between national schools “at the first stage of literary comparative studies”, Nalyvaiko states that:

[...] in some schools, such as German, as well as in Russian and Ukrainian, attention was focused mainly on genetic links, on identifying their sources and studying their dissemination and transformations; the theory of migration of plots and motifs, mostly of folklore and mythological origin, has acquired great popularity. (Nalyvajko 2009a: 10)

After all, the migration school:

[...] deserves attention also because it was the starting point of Ukrainian literary comparative studies in the works of its founders Mykhailo Drahomanov and Ivan Franko; it is also widely represented in contemporary Ukrainian science, in particular by the “Chernivtsi School” (A. Volkov, A. Niamtsu, and others). (Nalyvajko 2009b: 12)

The latter statement does not only emphasize the continuity of the traditions in Ukrainian comparative studies but also highlights the role of the Chernivtsi School in its revival and current development.

Vasyl Budnyj and Mykola Ilnytskyi, the authors of the textbook *Comparative Literary Studies* (2008), in which a separate chapter is dedicated to the issue of traditional plots and images (Budnyj, Il'nyč'kyj 2008: 163–174), believe that TPI should be regarded in relation to thematology, the latter “belonging to the most popular and developed”, but at same time, “most controversial” fields of comparative literary studies (Budnyj, Il'nyč'kyj 2008: 137). In their opinion,

[...] the typological tasks of comparative thematology are closely associated with its historical and systemic aspects, which are studied by such methodologically related research areas as *Stoffgeschichte*, *icono-* (or *imago-*)*logy*, “*history of ideas*”, *archetypal criticism and mythocriticism*. (Budnyj, Il'nyč'kyj 2008: 138)

The scholars also provide a list of scientists who represent various national types of comparative studies within this trend:

Apart from German literary studies, where they rely on ancient traditions (K. Wais, E. Frenzel, H. Meyer, and others), *Stoff-* and *Motivgeschichte* are also typical for French (M. Guyard, A. Dabezies, P. Brunel), Belgian (R. Trousson), Russian (I. Nusinov, G. Yakusheva, L. Ginzburg), and Ukrainian (O. Biletskyi, A. Volkov, A. Niamtsu, V. Antofiyčuk, I. Betko) comparative studies. (Budnyj, Il'nyč'kyj 2008: 138)

Three of the five above listed Ukrainian researchers (Anatolij Volkov, Anatolij Niamtsu, and Volodymyr Antofiyčuk) belong to the Chernivtsi School of literary criticism, which is regarded today as an integral stage in the history of the development of Ukrainian comparative studies.

All in all, Ukrainian literary historiography already has significant achievements in the history of national comparative studies. The initial methodological stage of the formation of comparative literary studies in Ukraine is associated with the studies of Mykhailo Maksymovych, Mykhailo Drahomanov, Mykola Dashkevych, Ivan Franko, Ahatanhel Krymskyi, and others (Budnyj, Il'nyč'kyj 2008: 46; Hrycyk 2009: 302–362). Later, the works by Volodymyr Peretz, Mykhailo Vozniak, Vasyl Shchurat, Oleksandr Biletskyi, Leonid Biletskyi, Sviatoslav Hordynskyi, Dmytro Chyzhevskyi, and others were also added to this list (Budnyj, Il'nyč'kyj 2008: 46; Aleksandrova 2009: 368–374). In the 20s, the Taras Shevchenko Institute even had a Department of Comparative Literary Studies headed by Oleksandr Biletskyi (Aleksandrova 2009: 373). From the 30s and up to the middle of the XX century (due to well-known historical reasons), comparative studies were interrupted. Renewed interest in comparative literary studies has arisen since the mid-XX century, though with significant ideological restrictions. The works by Oleksandr Biletskyi, Hryhorii Verves, Anatolij Volkov, Yuriy Boyko, Nina Krutikova, Oleksiy Zasenka, Ida Zhuravska, Olena Shpyliova, Mark Holberg, Dmytro Nalyvaiko, and others played their specific role thereby (Budnyj, Il'nyč'kyj 2008: 48; Brajko 2009: 386–438).

Modern Ukrainian comparative studies is marked with a broad range of methodological approaches, which can hardly be arranged into a single classification at this stage. However, a certain time interval that has passed since the development of a new round of comparative studies in Ukraine at the turn of the XX–XXI centuries (caused by the

disappearance of ideological barriers and the assimilation of previously inaccessible world achievements in this field) makes it possible to claim the existence of three most prominent research centers in the national comparative literary studies of this period: Kyiv, Ternopil and Chernivtsi.

The formation of the Kyiv center of comparative literary studies is primarily associated with the activities of the Department of Comparative Studies of the Taras Shevchenko Institute of Literature of the Academy of Sciences of Ukraine and its long-time head Dmytro Nalyvaiko. In 1998, his fundamental monograph was published, *With the Eyes of the West: Reception of Ukraine in Western Europe in the XI–XVIII Centuries*. It is outlined in the abstract of the monograph that it “belongs to the field imagology, a branch of modern comparative studies that deals with the study of national images of peoples in other nations or regions” (Nalyvajko 1998). In 2004, the Department of Comparative Studies launched an annual periodical on comparative literary criticism “Literary Comparative Studies” (editor-in-chief D. Nalyvaiko). Its objectives run as follows (“Literaturna komparatyvistyka” 2005a):

1. Study of Ukrainian literature in the system of international relations and contexts;
2. Development of methodological and methodical problems of modern comparative studies;
3. Introduction of modern trends and concepts in world comparative studies;
4. Investigation of the history of Ukrainian comparative studies;
5. Issues of teaching literary comparative studies in higher and secondary schools;
6. Reviewing of Ukrainian and foreign publications on comparative studies and bibliographic information;
7. Coordination of research work in the field.

Unfortunately, such ambitious tasks were only partially implemented, resulting in the publication of four issues of the collection of scientific articles (“Literaturna komparatyvistyka” 2005a; “Literaturna komparatyvistyka” 2005b; “Literaturna komparatyvistyka” 2008; “Literaturna komparatyvistyka” 2011). In addition to his own works (Nalyvajko 2006; 2007). Nalyvaiko initiated the publication of two important collective works on comparative literary studies (*Sučasna literaturna...* 2009; *Nacional’ni varianty...* 2009). The Department of Comparative Studies continues to work in this direction today (*Metodolohii sučasnoï...* 2020).

The publication of the “first in Ukraine textbook on comparative literary studies” (*Literaturoznavča komparatyvistyka* 2002) is associated with the Ternopil center under the guidance of Roman Hromyak. Revealing the idea and purpose of the book, Hromyak noted:

The work we offered to the readers is a monograph in the sense that it is devoted to one problem. Although the book is compiled from the materials of authors working in different areas of Ukraine and is of a collective nature, it is not just a collection of articles. It is intended to be a guide for beginners who seek to acquire a system of knowledge in comparative literary studies. (*Literaturoznavča komparatyvistyka* 2002: 5)

The Ternopil branch of comparative studies is known for its ability to combine comparative studies with receptive poetics, hermeneutics, and translation studies (Papuša 2000; Lanovyk Zorjana 2006; Lanovyk Mar"jana 2006).

The Chernivtsi School for the study of traditional plots and images has become the third powerful center of comparative literary studies in Ukraine. It was founded and guided by Anatolij Volkov (1925–2021). Among significant accomplishments of the Chernivtsi TPI School is the publication of the *Lexicon of General and Comparative Literary Studies* (2001) and the collective monograph *Traditional Plots and Images* (2004).

Of course, these three centers did not exist in isolation from each other and from other Ukrainian comparatists. For example, Anatolij Volkov was a member of the editorial board of the collection “Literary Comparative Studies” of the Department of Comparative Studies, whereas the Ternopil academic textbook *Literary Comparative Studies* also contained the articles by Chernivtsi scholars (Antofijčuk 2002; Volkov 2002; Námcu 2002). Moreover, in the introductory article to the textbook Hromyak noted the following:

Putting into the hands of interested persons the book compiled in this way, the book that contains a number of gaps in presenting the system of generally accepted ideas, provisions, and methods of traditional comparative literary studies, the book that does not pretend to be a universal textbook or glossary of non-controversial comparative studies, we refer them to the *Lexicon...* by Chernivtsi philologists. (*Literaturoznavča komparatyvistyka* 2002: 5–6)

Actually, only the Chernivtsi association of comparative studies had the honor of bearing the title “School” in Ukrainian literary historiography. Most frequently, historiographers use the name “Chernivtsi School” (Nalyvajko 2009b: 12, Brajko 2009: 418; Frančuk 2013: 152), although sometimes one may come across a more extensive title — “The Chernivtsi Literary School of Professor A. Volkov” (Kozlyk 2018: 70). The latter emphasizes the crucial role of Anatolij Volkov in the formation and functioning of the school of literary studies, which occupied a specific niche in the field of comparative studies, focusing on the investigation of traditional plots and images in literature.

The activity of the scholars of the Chernivtsi TPI School is mainly related to the Department of World Literature and Theory of Literature of Chernivtsi National University. Due to different reasons, throughout the entire time of its existence, the Department has changed its official name more than once. However, at the time when the TPI School carried out research most actively, it was even informally referred to as “Volkov’s Department” (Červins’ka 2007: 199). According to Olha Chervinska, “the Department has come to the status of scientific school after the election of A. Volkov as its Chair”. Thanks to his efforts, the theory of traditional plots and images “has acquired new parameters and revealed its power”. Nevertheless, “the formation of the above scientific school at the Department of World Literature of Chernivtsi National University did not take its start with A. Volkov’s works” (Červins’ka 2007: 199). Obviously, here we have to do with a certain comparativistic tradition, closely connected with the previous history of the Department.

Background

Undoubtedly, the comparativistic scholarly tradition began with the very foundation of the Department of World Literature. Its founder and first Chair in 1945 was Professor Mykola Hulia (1896–1948), “a native of the village of Zhukyn, Nizhyn district, Chernihiv region” (Červins'ka 2007: 196), “a disciple of the classical St. Petersburg school of philology, a connoisseur of living European languages, as well as Ancient Greek, Latin, Sanskrit, Ancient Egyptian, Chinese (author of the works *Plato and Poetry*, *Poetic Technique of the Rigveda*, *Didactic Aphorisms of Ancient Egypt*, etc.); (Nikorjak, Bojčuk 2015: 6). Mykola Hulia began working on the implementation of the grandiose project “Collections of the World Literature”. He assumed that the project would consist of the following parts (Nikorjak, Bojčuk 2015: 8):

1. Pygmies' languages and folklore;
2. Languages and folklore of Austronesians, Indians and Dravidians;
3. Collections of Negro literature;
4. Collections of Mongolian, Turkic and Ural-Altai literatures;
5. Collections of Hamitic and Semitic literatures;
6. Collections of Indo-European Literatures.

Although the book by Mykola Hulia *Pygmies' Language and Folklore* was almost ready for publication, unfortunately, this project was not completed. The reasons are found in the “Report of Chernivtsi State University on Research Work of 1947”:

The Department of Western European Literature, headed by Doctor of Philology, Professor M. Hulia, conducted research on general and special issues of Western European literature. Prof. M. Hulia has also involved in his work the staff of the Department of Foreign Languages. However, because of his own methodological mistakes in terms of the formalistic school of A. Veselovskiy, and due to the illness of the Chair himself, the themes of this department were not fulfilled. (Nikorjak, Bojčuk 2015: 9)

It is very indicative that Mykola Hulia was accused of the adherence to Alexander Veselovskiy's comparativistic methodology.

Apart from working on Mykola Hulia's global project, the department staff kept carrying out research on their own topics. The latter can be regarded as related to comparative studies and the theory of traditional plots and images. For instance, after defending her PhD thesis *Ancient Motifs in the Ukrainian Literature of the XX Century*, I. Koropatva worked on her doctoral dissertation *Ancient Myths in the Dramas of Russian Symbolists* (Nikorjak, Bojčuk 2015: 7), while Vira Zagvozdina got engaged in developing the theme *A. Pushkin and Ancient Literature* (Nikorjak, Bojčuk 2015: 7).

The 1950s were crucial in laying the foundation of the Chernivtsi TPI School. During this decade, the department was headed by Roman Volkov (1885–1959), a researcher of “Ukrainian-Russian-Polish literary relations, folklore and literary ties” (Bohajčuk 2005: 57), Anatolij Volkov's father. As Chervinska points out, his works have outlined in “a functional scope the allocation of traditionality as a trend of scientific research” (Červins'ka

2007: 200). In particular, it concerns his study of the plot of folk tales (Volkov 1924), which preceded the famous works by Vladimir Propp (Kyryljuk 2008). It was under the supervision of Roman Volkov that “the Department staff worked on two leading themes: *Cultural Interrelations of World Literatures and Issues of Translation*” (Nikorjak, Bojčuk 2015: 19). We could totally share Chervinska’s point that “the modern scientific ‘face’ of the Department should be perceived as a consistent stage of research evolution, laid down by the works of this prominent scientist” (Červins’ka 2007: 200).

Another important period in the history of the development of the Chernivtsi School was the 1960s, when the Department was headed by Olha Hulia (1907–1944). On the one hand, she stuck to the methodological principles of her husband Mykola Hulia, which caused repeated denunciation of the University administration. Once, she was even suspended from teaching for a short while. Here is just one illustrative example of such criticism:

O. Hulia’s lectures on world literature are marked with objectivism, formalistic coverage of certain issues, in the interpretation of a number of fundamental problems there is a complete absence of the Marxist-Leninist approach. [...] In addition, O. Hulia provided full support to her husband, Prof. M. Hulia, who bowed to everything foreign and despised everything domestic, who proudly declared that he was a student of Veselovskyi. Until the very last moment, O. Hulia supported her husband, and in her practical work, she cannot get rid of these erroneous views, all kinds of methodological perversions. (Nikorjak 2015: 171)

On the other hand, Olha Hulia was influenced by her PhD thesis supervisor Oleksandr Biletskyi. As it has already been mentioned, in the 1920s, Biletskyi was the head of the Department of Comparative Literary Studies at the Taras Shevchenko Institute of Literature. However, it is especially worth emphasizing his role in the formation of the Ukrainian version of the theory of traditional plots and images. Above all, it is a thorough introductory article *Aeschylus’ “Prometheus” and His Descendants in the World Literature* (90 pages) to the Ukrainian translation of the tragedy of the ancient Greek classic (Bilec’kyj 1949). At the same time, due to ideological censorship, the theory of traditional (“eternal”) images is mentioned there allegedly only in a critical way (perhaps the only available way to express such ideas at that time):

Bourgeois literary criticism has created great literary works about the “descendants” of Aeschylus’ Prometheus. The image of Prometheus, along with the images of Faust, Don Juan, Cain and others, was ranked among the “eternal images”. The list of material, collected by bourgeois researchers, would take too much space. We do not intend to cite it here — not only for the lack of space, but also because from the point of view of Marxist-Leninist literary criticism, the theory of “eternal images” does not stand up to any critique. (Bilec’kyj 1949: 67)

In the same negative way, Biletskyi is forced to answer his own question:

Doesn’t this confirm the theory of A. Veselovskyi and other bourgeois comparativists that each particular new poetic epoch works on long-bequeathed images, revolving in their circle, allowing itself only new combinations of old themes and only filling them with a new understanding of life, in which its progress actually consists, as compared to the past? (Bilec’kyj 1949: 70)

Although in this specific way, Biletskyi managed to recall both the theory of “eternal images” and the theory of Veselovskyi and other “bourgeois comparativists”. By the way, in the Departmental library, there is a copy of this rare edition of Aeschylus with a very nice inscription from the author of the introductory article for Olha Hulia.

Taking into account such impulses, it seems quite natural that both Olha Hulia herself and the Department, headed by her, largely carried out scientific work, albeit in an officially undeclared, but still comparative direction. The common scientific theme of the Department in those years maintained the formulation of the times of Roman Volkov’s guidance: *Interrelations between National and Foreign Literatures* (Nikorjak, Bojčuk 2015: 20), *Interrelations between Literatures* (Nikorjak, Bojčuk 2015: 33, 35, 36). Within this theme, the following studies were carried out: *Olha Hulia Romain Rolland and Russian Culture* (Nikorjak, Bojčuk 2015: 20), *Rayisa Siperstein Heine in Ukrainian Translations* (Nikorjak, Bojčuk 2015: 20), *H. Isayeva I. Vvedenskyi — Translator of Ch. Dickens* (Nikorjak, Bojčuk 2015: 23), *Oleksandr Krytsevyyi Yuriy Fedkovych and the Literature of Foreign Countries* (Nikorjak, Bojčuk 2015: 18), *Foreign-Russian-Ukrainian Relations in the Late XIX and Early XX Centuries in Bukovyna and Galicia* (Nikorjak, Bojčuk 2015: 24), *Olena Plaushevska Ancient Plots in the Works of the XX Century Western European Writers* (Nikorjak, Bojčuk 2015: 36), *Hryhoriy Bostan Moldovan-Ukrainian Folklore Ties in Bukovyna (Ritual Poetry)* (Nikorjak, Bojčuk 2015: 37), and others.

Anatolij Volkov was the Chair of the Department from 1981 to 1998. During this period, his efforts finally formalized the previous tradition of comparative studies into a scientific school for the study of traditional plots and images.

The Chernivtsi School for the Study of Traditional Plots and Images

Anatolij Volkov’s PhD thesis was carried out in the field of comparative studies (Volkov 1953). His first publication-report *Literary Ancestors and Descendants of Chapek’s “R.U.R.”: to the History of the Literary Theme of the Creation of an Artificial Man* (Volkov 1962) contained the problems of TPI, whereas its title clearly echoed the already mentioned article of Oleksandr Biletskyi *Aeschylus’ “Prometheus” and His Descendants in the World Literature*. In 1966, in the title of the joint report with Eleonora Solovej, the word combination “traditional plots” was mentioned for the first time (Volkov, Solovej 1966), which in 1971, acquired the parameters of the “theory of traditional plots” (Volkov 1971). The format of numerous joint publications makes it possible to visually observe the process of formation of the scientific school (Volkov, Nâmcu 1977; Volkov, Gorbačevskaâ 1985, Volkov, Popov 1987; Volkov, Zvarič 1988; Volkov, Missa 1990; Volkov, Zvarič 1990; Volkov, Popov 1993; Volkov, Popov 1994; Volkov, Bohajčuk 1995; Volkov, Mel’nyk, Bojčenko 1995; Volkov, Zvaryč 1997; Volkov, Solovej 2005)¹. Most of these joint publications later resulted in PhD theses defended under the supervision of Anatolij Volkov (Nâmcu 1985, Popov 1988, Zvarič 1991, Bojčenko 1996).

Scientific periodicals play an important role in the functioning of any scientific school. They present the results of the research. For the Chernivtsi TPI School, such a platform was the periodical “Problems of Literary Criticism” (from 1966 to 1991 it was published under the title “Problems of Russian Literature”). One of the initiators of the foundation,

¹ For more works by Anatolij Volkov see: *Volkov Anatolij...* 2007.

and then the long-term editor of the journal was Anatolii Volkov. Its pages contain a lot of publications related to the theory of traditional plots and images (“Pytannja literaturoznavstva” 2016: 64–67).

Equally important is the introduction of the achievements of the scientific school into the educational process, which ultimately ensures the training of future personnel for its functioning. In this aspect, the activity of the Chernivtsi TPI School is also quite remarkable (Volkov 1981; Nâmcu 1981; Nâmcu 1982; Červinskaâ 1983; Abramovyč 1992; Antofijčuk, Nâmcu 1998; Bojčenko, Penderec'ka 1999; Antofijčuk 2003)².

In the 1990s, the Laboratory of Comparative Literary Studies actively functioned at the Department of Theory and History of World Literature under the guidance of Anatolii Volkov. As the result of its activities, there were published the *Lexicon of General and Comparative Literary Studies* (2001) and the collective monograph *Traditional Plots and Images* (2004), which can be regarded as a concentration and a kind of milestone result of the achievements of the Chernivtsi TPI School.

Apart from Chernivtsi scholars, the *Lexicon of General and Comparative Literary Studies* (which was compiled and edited by Anatolii Volkov, Oleksandr Boichenko, Ihor Zvarych, Borys Ivanyuk, and Petro Rychlo) involved the authorship of the researchers from Dnipro, Zhytomyr, Zaporizhia, Ivano-Frankivsk, Kamianets-Podilskyi, Kyiv, Lviv, Nizhyn, Odesa, and Warsaw. The title of the publication and its abstract emphasize its comparativistic orientation, stressing that the *Lexicon* is “the first attempt to create a large-scale reference edition that contains the articles of both purely terminological and universally theoretical nature, which summarize continuous historical development of comparative literary studies” (*Leksykon zahal'nobo...* 2001: 3). Of course, considerable attention of the *Lexicon* is drawn to the issue of traditional plots and images, which is separately mentioned in the preface: “The terms and concepts that directly touch upon the phenomena of contact interaction and typological coincidences in the field of fiction are presented” (*Leksykon zahal'nobo...* 2001: 5). In total, the *Lexicon* is comprised of more than 800 dictionary entries and, due to the great attention to “Ukrainian literature, its interrelations with other national world literatures, the problems of its integration into the European literary and general cultural context” (*Leksykon zahal'nobo...* 2001: 3), it really “has no analogues in national and foreign literary studies” (*Leksykon zahal'nobo...* 2001: 6).

The collective monograph *Traditional Plots and Images* sums up Anatolii Volkov's continuous research in the field of TPI. It also contains the works by his disciples. The monograph consists of three chapters. Chapter 1 (a theoretical introduction) reveals the “basic issues of comparative studies” (Volkov 2004d), considers the “forms of inter-literary connections” (Volkov 2004k) and substantiates the “theory of traditional plots and images” (Volkov 2004g). Chapter 2 indicates “historical and literary functioning of TPI”: an artificial man (Volkov 2004c), the myth of Oedipus (Kurylyk 2004), the sage Socrates (Bojčenko 2004), the love of Tristan and Isolde (Rychlo 2004), the robber Madeus (Volkov 2004f), the robinsonade (Popov 2004), hetman Mazepa (Volkov 2004b), and the brave soldier Švejik (Volkov 2004a). Chapter 3 deals with the interaction between “TPI and other

² Numerous works of this type belong to Anatolii Niamtsu (*Izbrannyye publikacii...* 2010: 387–388).

literary categories”, namely: “issue — traditional motif — technique” (Volkov 2004e), “genre certainty” (Volkov 2004h), “literary typological trends and directions” (Volkov 2004i), “writer’s creative individuality” (Volkov 2004j).

TPI and the Issues of Genrology

In conclusion, it seems expedient to at least briefly touch upon the attention of the Chernivtsi School to the literary category of genre, the latter accompanying it throughout the entire period of the School’s existence. The preface to the *Lexicon* states:

The range of genre phenomena, reflected in the dictionary, covers both Western and Eastern literature, and folklore genres are widely represented in it. Particular emphasis has been laid on the nationally peculiar genres of Ukrainian literature (*duma, dumka, koliadka, spivomovka*, etc.) and other Slavic literatures. Para-literary genres and genre phenomena are reflected. The phenomena of religious literature are taken into account. Articles of theoretical genrology are also included. (*Leksykon zahal'noho...* 2001: 5–6)

In the monograph *Traditional Plots and Images*, Anatolii Volkov considered the inter-connection between TPI and genre on the example of modern literary apocrypha (Volkov 2004h).

The Chernivtsi Scientific School Today

Today, the Chernivtsi TPI School has already taken a proper place in the history of Ukrainian comparative studies³. However, its legacy keeps determining to some extent the scientific search of Chernivtsi literary critics. This fact has been pointed out by Chervinska:

The current theoretical orientation of the Department towards the issues of receptive poetics and literary hermeneutics directly follows from its previous scientific experience, since the study of variations of traditional images leads to the realization of the phenomenon of multiplicity of traditional paradigms in the cultural movement of mankind as a form, associated with the immanent diversity of forms of receptive reproduction of a literary text. (Červinska 2007: 200)

In this respect, the most vivid examples are the works by Anatolii Volkov’s student and disciple Chervinska, who used to investigate the functioning of the image of Joan of Arc in world literature in terms of TPI (Červinskaâ 1983). These works deal with the issues of literary trend and tradition (Červinskaâ 1997), genre metamorphism (Červinskaâ 1999), receptive poetics (Červinska 2001), and others⁴. The works related to the theory of intertextuality (Rychlo 2021; Dzyk 2012) and intermediality (Sažyna 2007, Nikorjak 2011) also have a distinct hereditary connection with TPI. On the whole, it comes to the formation of a new scientific school (*Receptyvna poetyka...* 2017), which picks up and, to some extent, develops the traditions established by the TPI School.

³ Here, it is worth mentioning a peculiar branch of Anatolii Volkov’s TPI represented by Anatolii Niamtsu (*Izbrannyye publikacii...* 2010) and his disciples. The history of this branch deserves a separate study.

⁴ For mor works by Olha Chervinska see: *Ol'ha Červins'ka...* 2022.

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