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## More Subjectivity, More Frankness: Portraits in Ukrainian Autobiographical Texts Stored in Archives

This article is dedicated to the study of the peculiarities of literary portraiture in the hitherto unpublished autobiographical texts of Ukrainian writers of the twentieth century, which are stored in the Department of Manuscripts and Textology of the Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine (Kyiv, Ukraine). Under study are the diaries of Varvara Cherednychenko and Mykhailo Ivchenko. These works contain numerous portrait sketches of Ukrainian and foreign writers of the time, as well as of relatives, friends, colleagues and casual acquaintances of the autobiographers. The peculiarities of literary portraiture in the diaries of Cherednychenko and Ivchenko largely depended on the chosen genre of the autobiographical work and the individual style of the autobiographer. Cherednychenko turned out to be a master of frank, detailed and literary portraits. She wrote literary portraits of almost all the people with whom she met. By contrast, Ivchenko created mostly laconic deconcentrated literary portraits of people he knew personally.

The etymology of the word ‘portrait’ dates back to ancient times. The word ‘portrait’, originally denoting a pictorial reproduction of a certain object, existed in the culture of many European nations. Scholars have long noticed that portraiture is an important artistic means of reproducing reality in fiction. It has a special role in the palette of images used by the writer. In a literary work, a portrait can never have its own smile, completely different from the hero’s fate. Unlike the Cheshire cat of the English writer L. Carroll (*Al-*

*ice in Wonderland*), which could be ‘separated’ from its own smile, every portrait detail of the hero (eye expression, hairstyle, facial expressions, gestures, gait, smile, etc.) is always intertwined with their inner world. The portrait is a source of many detailed observations directly related to the specifics of the study of the creative process.

The art of portraiture originated in ancient times in the works of sculptors: ‘Already in ancient Egypt, sculptors, without delving into the inner world of man, created a fairly accurate likeness

of his appearance. Idealized, as if involved in the beautiful world of gods and mythical heroes, the images of poets, philosophers, public figures were widespread in the plastics of Ancient Greece. Ancient Roman sculptural portraits were characterized by striking truthfulness and at the same time rigid determination of psychological characteristics' (Platonova et al. 1983: 281).

Aristotle wrote about the peculiarity of portraiture in literary works in his famous work *Poetics*: 'poets should emulate good portrait painters, who render personal appearance and produce likenesses, yet enhance people's beauty' (Aristotle 1998: 1082).

However, portraiture as a genre of art was absent in ancient times. G. Pocheptsov, referring to the Canadian scientist M. McLuhan, noted that people who get used to change language linearly, begin to decompose their own social life in the same way (Pocheptsov 2012: 10). McLuhan explains the lack of portraits in ancient times by the underdeveloped visuality of the Greeks (Pocheptsov 2012: 10–11). Although, as S. Averintsev emphasized, one of the types of ancient biography provided 'the most recent information about the origin of the hero, about his physique and health, virtues and

vices, likes and dislikes, private tastes and habits, with possible brevity about the history of life, more detailed about the kind of death' (Averintsev 2004: 334) – that is, the origin of portraiture can be traced to the Ancient Greeks. When, instead of oral civilization, a visual one came, portraiture became possible (Pocheptsov 2012: 10–11).

The famous Polish literary critic J. Faryno believed that the portrait is only a small part of a larger whole. It is 'narrowly historical', because for centuries 'European literature managed perfectly well without it although the human being as such was constantly present in it, but his appearance in the modern sense did not attract its attention, was not considered worthy of depiction, or was built on completely different principles that ignored both the private appearance of a person and the visual perception of a person' (Faryno 2004: 166).

The medieval French scientist Villard de Honnecourt, who lived in the thirteenth century, tried to introduce his own term for portraiture: counterfeit (from the Latin *contrafacere*, 'to imitate'), but in his understanding this word referred not only to the image of a person, but also to animals. In the seventeenth century, a compatriot of Villard

de Honnecourt, the artist Abraham Bosse, used the word 'portraiture' as referring to both paintings and engravings.

In the Renaissance, it was in the portrait that artists sought to reproduce the beauty and perfection of man. Later sentimentalists began to give preference in portrait characteristics to the psychological portrait hero. 'In the Romantics, the portrait is vivid, a relief, as if speaking about the contrast between the hero and his environment (for example, Esmeralda in *Notre Dame de Paris* by V. Hugo) or about the contrast between appearance and spiritual essence (in the same novel, Quasimodo's external deformity is combined with his nobility, and the beautiful Phoebus is an empty person)' (Borev 2003: 307).

Romanticism first raised the question of portraiture as an artistic technique that would combine the richness of the hero's inner world with his relationship with surrounding reality. Realism begins with attempts to create a psychological portrait. 'Realistic portrait is detailed, includes description of costume, manner of behaviour, characterizes not only the "nature" of the hero, but also his belonging to a certain social environment' (Borev 2003: 307).

The term 'portrait' for the reproduction of the human personality was first used by the French scientist of the seventeenth century André Félibien. The famous German scientist J. Winckelmann, who lived in the next century, noted that the approaches to portraiture discovered in ancient times were valid in his time, because of '...the custom of conveying the likeness of people and at the same time decorating them' (Winckelmann 1935: 95). This was valid both in ancient Greece and in later times – to imitate beauty in nature is to direct it to a particular object or a whole series of objects: 'In the first case, a similar copy, a portrait, is obtained [...]. The second way leads to generalized beauty and its ideal representation – this is the way chosen by the Greeks' (Winckelmann 1935: 98–99). The first way is suitable for documentary creativity, the second is for artistic creativity. Another German scholar, a contemporary of J. Winckelmann, G. E. Lessing focused on portrait characteristics in literary works. He agreed with Aristotle, who demanded idealization in portrait art, but he believed that idealization should nevertheless preserve the hero's external traits. Thus, in the well-known work of G. E. Lessing *Laocoön, or On the Limits of Paint-*

*ing and Poetry* there are fragments devoted to the peculiarities of portraiture in the famous Greek dilogy of Homer's *Iliad* and *Odyssey* (Lessing 1957: 289–90). For example, the German scholar notes that instead of describing the clothes of King Agamemnon, Homer describes in detail the process of his hero getting dressed; similarly, to depict the shield of Achilles, the author reproduces the process of how it was made.

Another way of portraiture, to which Homer refers, is to reproduce the influence of the hero's appearance on other characters. To give an example, in the *Iliad* there is no portrait of Helen, whose unsurpassed beauty was allegedly the cause of the Trojan War (Homer writes about her attractive face, white hands and beautiful hair in separate sections). The poet instead convincingly shows how Helen's beauty influences the Trojan elite. The Trojan leaders, contemplating her beauty, conclude that this woman is equal to the goddesses.

By the time of Romanticism, idealizing portraits became widespread in literature. They were especially often used in 'high' literary genres and marked by the presence of a significant number of epithets, metaphors, and comparisons.

Individualized and typified portraits of the hero in world literature existed also in romantic and realistic art of the late eighteenth – early nineteenth centuries. However, even before that, prominent writers produced works that featured elements of portraits. A striking example of this is the *Sonnet 130* by W. Shakespeare.

In Ukrainian literary studies, the term 'portrait' was actively used by Ivan Franko. According to the authors of the *Dictionary of Literary Terms by Ivan Franko*, in his understanding 'portrait is the appearance of a person in a literary work, in a broader sense an image' (Pinchuk et al. 1966: 192).

V. Khalizev stated: 'Over time (most clearly in the nineteenth century), portraits that revealed the complexity and multidimensionality of the characters' appearance dominated the literature. Here, the painting of appearance is often combined with the writer's penetration into the character's soul and psychological analysis' (Khalizev 2002: 219). K. Sizova, starting from the position of M. Moklytsia, draws attention to the peculiarities of portraiture in modernism. In this direction, 'the function of the portrait has changed again: the characters approach the author, they either have a general-

ized portrait or no portrait at all, and the secondary characters, not endowed with a detailed psychology, have a detailed, characteristic appearance' (Sizova 2010: 19).

Semiotics allow us to draw a clear distinction between documentary and fictional portraits. In a fictional portrait, the denotate (hero) has a name that is a product of the author's imagination, which does not correlate with any name of the real hero. This name is designed for multiplicity of reception. The meaning of the portrait, which is formed from a detailed description of the hero's appearance and the disclosure of his inner world, is also based on multiple perceptions, as it is entirely a product of the author's imagination. Every stroke of the hero's portrait is executed by the writer in accordance with their own ideas, aesthetic beliefs, level of artistic skill, mood at the time of the creative act and other factors. The same applies to the meaning of such a description. The author has the right to emphasize any component of the portrait characteristics, as long as such emphasis corresponds to their subjective vision of the personality they have modelled. The author reveals the peculiarities of the reproduction of eyes and gaze, facial features, hair

colour, hairstyle, posture, gestures, facial expressions, gait, costume, etc. in memoirs and literary biography. Writers often pay attention to these components of the portrait characteristics of real characters, because their reproduction helps to comprehend the corporeality, preferences, aspirations, and inner world of individuals. In memoirs, this is facilitated by memory, which can significantly expand the author's knowledge about a particular person.

However, the history of literary studies shows that portraits in documentary texts barely attracted any attention from researchers. In addition, there are no scholarly works that would consider the portrait in unpublished works by Ukrainian writers, which are stored in archives. The archives of Ukraine contain dozens of different genres of documentary works that have not yet become the object of attention of scholars. In particular, the Department of Manuscript Collections and Textology of the Taras Shevchenko Institute of Literature of the National Academy of Sciences of Ukraine keeps diaries of M. Ivchenko, V. Polishchuk, V. Cherednychenko; memoirs by S. Vasyľchenko; autobiographical texts by V. Polishchuk and Z. Tulub. In each of these works

an important place is taken by portrait sketches of real historical figures. The specificity of portraiture in them is often determined by the genre of the work and the creative personality of the author, as well as features of their individual style.

Let us first turn to the diaries of Varvara Cherednychenko, which are unpublished, apart from a fragment of her 1937 diary, published by O. Halych in the journal *Kyiv* (Halych 1993: 106–10). The diaries, which are general notebooks in 20 different formats, which the Ukrainian writer kept over a period of 25 years (from 1924 until her death in 1949), contain many portraits of real historical figures, among them a significant number of Ukrainian, Russian, Caucasian (the writer lived in South Ossetia for 10 years) and non-Soviet writers.

When considering the diaries of Cherednychenko, one should take into account the specifics of this genre. The author keeps regular records about the events she witnessed or participated in. While she prefers concentrated portraits of her contemporaries, she does not exclude the possibility of creating deconcentrated portraits. Here we should note another genre feature of the diaries by Cherednychenko, about which she wrote on May 9, 1941,

comparing her notes with the diary of Taras Shevchenko: ‘I remembered Shevchenko’s diary. He wrote it for his friends. This focus will keep the author away from the unnecessary trifles of everyday life. And everyone, like me, writes “for themselves”, and it still turns out to be not quite sincere...’ (Cherednychenko: F. 95, fol. 188. 38). Therefore, Cherednychenko wrote the diary for herself. This means that she did not avoid trifles or frank and subjective assessments of the people mentioned in her diaries. All this is reflected in the portrait characteristics of the individuals mentioned in her notes. Moreover, the entries often appear unedited; they contain grammar mistakes and some violations of logic, there are no punctuation marks, and some phrases are unfinished. This is also a specificity of the diary genre.

Cherednychenko’s early portrait characteristics are dominated by gender stereotypes where women are evaluated negatively at a subconscious level. Their behaviour and inner world evoke disgust, although outwardly it seems that there is nothing negative in the description of their appearance. An example of such portrait characteristics is the reproduction of the appearance of

the famous Ukrainian writer N. Zabila:

26/29 – XI [1924].

Poor Natalia Zabila. Beautiful. 22 years old. Had more than 20 husbands. She joined the Komsomol after poisoning herself at the age of 17. She was expelled from the party for 'disorderly conduct'. Wife of postgraduate historian S. Bozhko. Has a 1-year-old son. Now she is pregnant by O. Kopylenko. His wife is pregnant as well (Cherednychenko: F. 95, fol. 177. 7).

There are almost no physical features in this description, except that her name and surname are given, as well as her age (22 years); also, the author calls her 'beautiful'. Everything else complements the portrait of Zabila in terms of morality, frivolity and promiscuity.

The portrait characteristics of Ukrainian women writers with whom Cherednychenko maintained friendly relations are no better. The record of December 25, 1925 testifies to friendly relations with V. Polishchuk's family:

Valerian Polishchuk came with his wife and little

Mark... They all climbed on the couch. Valerian is cheerful, vigorous, brought me his book... He says: 'Now that I have killed Tychyna and smashed the editorial board of the *Red Way*, I am the one who has nothing to print in my greedy journal except for the unfortunate *Evpatoriia...*' (Cherednychenko: F. 95, fol. 178. 38–39).

In this entry, it is important to mention the wife of the writer, who himself appears extremely ambitious and boastful. In the next entry, made on March 28, 1926, V. Cherednychenko reveals a portrait of Polishchuk's wife from a gender perspective:

Iola Polishchuk with Mark. Valerian, not seeing me in the theatre, sent them to rest himself. What a female parasite. She does not even know the content of the *Red Stream* and is so primitive in her aspirations and desires and grossly untidy... Well, there is nothing to talk about with her. She goes to concerts, but does not know anything about what she has heard (Chered-

nychenko: F. 95. fol. 178. 71).

Consciously or subconsciously, the portrait of Iola Polishchuk is entirely negative. Cherednychenko avoids depicting her appearance, but from the brief description we can see the inner world of Polishchuk's wife as an untidy, stupid bourgeois, whose spirituality is primitive and poor.

In the record of December 4, 1927, reflecting the events of a meeting between French writer H. Barbusse and leading Ukrainian writers at Kharkiv airport, Cherednychenko creates a concise portrait of the Ukrainian writer Kh. Alchevska, the main detail of which is the flushed but beautiful face of the latter. Her assessments of Barbusse testified to a certain infantilism in Alchevska:

Next to me Kh. Alchevska was all excited. She blushed, her face became unbearably [illegible] beautiful and behave like a sixteen-year-old girl, she repeated everything to disgust: 'What an idealist Barbusse is! What an enthusiast he is!' (Cherednychenko: F. 95. fol. 184. 6).

A confirmation of Alchevska's admiration for Barbusse is in a quote from her memoirs: 'In the autumn of 1927, one fact greatly influenced the direction of my thoughts and my writings. [...] It was a French speech, *On the aims and directions of literature* delivered in the house of Blakytynyi. Henri Barbusse pronounced it' (Alchevska 2015: 42). The portrait of Alchevska continues with an entry in Cherednychenko's diary dated December 20, 1927, which testifies to her doubts about Alchevska's intellectual development: 'Khrystia Alchevska was there. I can't make out whether she was naturally stupid or just stupid to the end... She shouts such things in the corridor and on the stairs, it is embarrassing' (Cherednychenko: F. 95, fol. 184. 43). The portrait of Barbusse during the meeting at Kharkiv airport differs significantly from Cherednychenko's impression about the next day's meeting at a concert in his honour. At first, Barbusse seemed to her quite young:

A round-red young face. With a suitcase in his hands... A young red-cheeked lady and him... A tall figure... The lines of his skeleton are guessed under the coat, and he has

a tired face with reddened eyes, which was familiar from photographs... (Cherednychenko: F. 95, fol. 184. 6).

And then, in the entry of December 5, 1927, she describes Barbusse, using several expressive details of his face and neck, described as old and exhausted, not at all similar to the impression he made on her the day before at the airport: 'An exhausted face... The neck is covered in senile wrinkles and veins...' (Cherednychenko: F. 95, fol. 184. 6).

Concentrated portraits in Cherednychenko's diaries are often laconic. The author sometimes indicates only one feature of somebody's appearance. Thus, the portrait of the academician Bahalii, except for the surname, has only one feature – he is losing weight: '23. V. [1926]. I saw the academician Bahalii in the Narzan gallery... He moved here from Essentuki. He is losing weight' (Cherednychenko: F. 95, fol. 179. p. not specified). Her portrait of M. Halych also contains only one feature, in addition to the surname – a feature not of appearance, but of character, namely hospitality: '23/III [1940]. I spent the night at Halych. To me, she is truly hos-

pitabile...' (Cherednychenko: F. 95, fol. 188. p. not specified).

The laconic portraits of I. Kulyk and Fel'dman, which Cherednychenko saw when she met them at the airport with H. Barbusse, have only three absolutely identical details related to their appearance. This creates a specific paired portrait with a touch of irony: 'Iv[an] Kulyk and Fel'dman are both in grey suits, the same height, with blond beards, walking back and forth... Natalia Zabala is flirting with O. Mykytenko...' (Cherednychenko: F. 95, fol. 184. 5). In passing, another feature is added to the portrait of Zabala. In the entry of August 13, 1937, Cherednychenko creates a laconic portrait of A. Holovko: 'I saw Andrii Holovko at the meeting. He lost weight, grew bald, and I did not recognize him' (Cherednychenko: F. 95, fol. 184. p. not specified). Here, in addition to the name and surname of the Ukrainian writer, two features of his appearance are mentioned (weight loss, baldness), as a result of which Cherednychenko did not recognize him. The record of June 23, 1939 reproduces a laconic portrait of V. Sosiura: 'Sosiura wanders, thoughtful with sparkling eyes... He escaped from the hated sanatorium. It seems that no one cares about him. The atmosphere here is in-

describably heavy. Sosiura suffocated in it, as the least protected in his personal life. What can I do for him' (Cherednychenko: F. 95, fol. 187. 6). Here Cherednychenko pays attention to only two features of appearance (thoughtful, with sparkling eyes). The verbs 'wandering' and 'escaped' outline the uncertainty of the poet's situation, who escaped from a sanatorium for the mentally ill, staying in which may have saved his life during the repressions. The writer cannot help him, because she is in a similar situation. Her husband, the Ossetian writer Ch. Begizov was shot as an 'enemy of the people', and she herself, having returned to Ukraine, could not find shelter.

Portrait sketches of casual acquaintances are very explicit. To give an example, here are the sketches of the patients of the sanatorium Khliborob, where the writer was treated in September 1929. From among 235–240 patients, the author of the diary chooses several characteristic types, as evidenced by the entry of September 20, 1929:

Zaliznohirsk. I have been living in the sanatorium Khliborob for three weeks. 235–240 patients. Characteristic figures: Sofia Hryhorivna Veprintseva from

Moscow, a woman who is 34 years old as written in the sanatorium book, but who knows how old she really is. The features of her body and face indicate a climacteric period in the life of a woman... She is being injected... (Cherednychenko: F. 95, fol. 181. 38).

Hanna Ivanivna Hladkovska. 42 years old with an amazing dry little figure. A lecturer at the Institute of Public Education in Luhansk. I recognize her by her graceful and young dressed legs, which are disharmonized by a white blouse and black tie (Cherednychenko: F. 95, fol. 184. 39).

Cherednychenko evaluates the age of the sanatorium's patients, drawing attention, in the first example, to the discrepancy between her appearance and the patient's real age, and in the second example to the outfit, which is clearly designed for younger women. Naming the profession of the woman and describing her costume, the writer focuses on the woman's inability to choose her wardrobe. In both examples, Cherednychenko dispassionately draws

portraits of women with surname, name and patronymic as a key. This is done professionally: the writer wants to capture the figures of the patients of the sanatorium through her attention to portrait details in order to possibly use them in her own creative activity. In this way they turn into social types for future tales or novels.

Cherednychenko's diaries are filled with entries containing ideas for her works of art and descriptions of her writing process. It is clear that they contain many portrait characteristics of future heroes. For example, shortly before the war, the writer was working on the tale *The Story of the Himalayan Cedar*. The diary contains detailed short portraits of the main characters of the work:

Today I have to write Chapter I. The title remains the same: *The Story of the Himalayan Cedar*. The characters also remain the same:

1. Kharytyna Serhiivna Kolodii. A medium height, slim, well-built 35-year-old woman with grey-green eyes, black eyebrows and eyelashes, sharp and fine-toothed, with an upper lip... Her upper face is respectful as if sad, and the

lower part is somehow boyishly desperate, cheerful... She dresses simply to the minimum: she has three outfits. 1) Black with pink sundress with a blouse. 2) A grey woollen skirt with two blouses and 3) A silk blue dress... A woollen grey knitted scarf and an old leather coat. Sandals, thick boots and expensive suede beige shoes to match the dress and the same bag. She brought with her poems of Ukrainian Soviet poets. She teaches physiology (Cherednychenko: F. 95, fol. 188. 4-5).

2. Orest Pavlovich Vecher. Tall, bony with long arms and legs and a big head like a bulge. He has brown eyes with an armour shine, big witch's eyes. Black weak thinning hair, grey at the temples. Horn-rimmed glasses, a gold watch, these Soviet binoculars, a Leica camera, some kind of artistic cane with a handle and a large umbrella made of sailcloth for the beach. He has an outfit for every weather and changes it four times a day. Everything is elegant. 45 years old. Professor-

surgeon (Cherednychenko: F. 95, fol. 188. 5).

3. Inna Vasylivna Dobriachko. 50 years old according to her passport, but looks the same age as Kolodii. Her face is not beautiful, it is as if made of liquid dough. Small, somehow oily dark eyes. Sparse eyebrows. A lot of gold and steel teeth in the mouth. But the body is beautiful, attractive, slender with graceful lines. She dresses simply, preciously and with great taste. The timbre of her voice is rich in various modulations and gives the words some deep sincerity. She is soft-spoken. She sings beautifully. An ethnographer-enthusiast by vocation, and by profession an accountant from Konotop industrial cooperation, she once said that she studied at the Smol'nyi Institute (Cherednychenko: F. 95, fol. 188. 5).

Working on the story, Cherednychenko pays attention primarily to such components of her characters' portraits as age, profession, surname, name and patronymic. However, she puts special emphasis on elements of

appearance such as eyes, eyebrows, eyelids, lips, costume, and shoes. In particular, Kolodii has a handbag, Professor Vecher is distinguished by black thinning hair that is grey at the temples. In addition, he has horn-rimmed glasses, a gold watch, binoculars, a Leica camera, a cane and a large umbrella. Dobriachko has gold and steel teeth in her mouth, as well as a rich timbre of voice; she sings.

Deconcentrated portraits, i.e. scattered fragments throughout the text, are much less common in Cherednychenko's diaries. However, such a portrait makes it possible to trace the evolution of the appearance and inner world of the person who is the object of portraiture. A striking example of such a portrait is the description of the appearance and an attempt to reveal the inner world of the outstanding Ukrainian poet P. Tychyna. The entries in Cherednychenko's diary show that she was in love with Tychyna in the 1920s and had an intimate relationship with him, but for unknown reasons, their relationship broke down at the end of the 1920s and the writer left Ukraine and stayed away for decades, moving to South Ossetia and marrying the writer Ch. Begizov.

The portrait of Tychyna's appearance in the diary can be

clearly traced back to 1927, when his relationship with Cherednychenko began to deteriorate (although in the subtext, the entries contain evidence not only of the present, but also of the past, predicting the future). In particular, on January 15, 1927, the writer notes: 'P. Tychyna. He did not take off his coat and a cap under his armpit and sat for about 2 hours' (Cherednychenko: F. 95, fol. 180. p. not specified). There are several attributes of a laconic portrait: the initial and surname of the character, the poet's clothes, the duration of the stay. The absence of punctuation marks in the sentence, which makes it somewhat illogical, is a trait of the diary genre, when a text that is not intended for publication in advance appears unedited by the author. In the entry of March 6 of the same year, Cherednychenko visits the poet at his home. She records a new laconic portrait of him, which partially complements the previous one: '[Tychyna] is wearing an overcoat. The bed is somehow covered. There are clothes on the chair. [...] He looks somewhere to the side and is silent...' (Cherednychenko: F. 95, fol. 180. 38). A look to the side, silence: these are already signs of Tychyna's break with Cherednychenko. Further, their meet-

ings take place mainly in an official setting or by chance. Cherednychenko's eyes catch only some details of the poet's appearance. Thus, when meeting Barbusse at the airport in Kharkiv on October 4, 1927, Cherednychenko notes that 'Tychyna is wearing new black boots and a dirty linen blouse...' (Cherednychenko: F. 95, fol. 184. 5). On the one hand, the poet has new shoes, and on the other there is a dirty blouse.

On January 12, 1928, she accidentally met Tychyna in the dining room. Cherednychenko tried not to meet the poet's eyes, but secretly watched him, noting his attractive face, which testified to the feeling of love that still smouldered in the writer's soul: 'Tychyna was having lunch in the corner. Our eyes did not meet. He had a slightly pink colour from lunch or excitement, and his whole face was so pure and young...' (Cherednychenko: F. 95, fol. 184. 51). Their next chance meeting again took place in the dining room on March 3, 1928. The poet was wearing again a coat and a cap, and Cherednychenko once again notes the attractiveness of Tychyna's face:

In the dining room [of Blakytnyi's house], when I was drinking tea after

lunch, P. Tychyna came. He sat down at the next table and put his coat and hat on the chair next to it. This chair blocked my way... [...] His face was fresh, calm and beautiful... Very handsome! (Cherednychenko: F. 95, fol. 184. 68–69).

Then came a long break in meetings with P. Tychyna, as the writer was living in South Ossetia and visiting Ukraine only occasionally. In November 1934, she saw the poet at the theatre. Instead of a face Cherednychenko seemed to see a small insect, noting that she wanted to hear his voice:

26/XI [1934]. Tychyna was in the lodge... He has some kind of mascara on his face, is it his old manner of controlling his features or is it because he has become fat? I am afraid to talk to him, after listening to his works in his own reading, and I do not want to do it as a favour... (Cherednychenko: F. 95, fol. 184. 161).

When Cherednychenko saw the poet again a few years later, it would seem to her that it was a

completely different Tychyna, not the one she was in love with:

17/VII [1937]. [...] A heavy, raw, Tychyna with swollen eyes impressed me even more with his appearance. [...] I hurried to say goodbye to Tychyna. He stood up and solemnly shook my hand again, squeezed it and shook it again (Cherednychenko: F. 95, fol. 186. p. not specified).

This laconic portrait significantly complements the previous ones. There is no longer any admiration for the poet's beauty, although somewhere in the subtext there are traces of her former admiration for him. This can be seen at least from the way Cherednychenko describes the moment when Tychyna solemnly shook her hand. After almost a ten-year break in their relationship, Tychyna tried to avoid meetings with Cherednychenko. The following entry complements the portrait description of the poet with a description of his shoulders and back: '29/ IX [1937]. Tychyna hid ... I saw his shoulders, then his back. He is not sick. Apparently he is working' (Cherednychenko: F. 95, fol. 186. p. not specified). This is further and significantly complemented by a laconic por-

trait of Tychyna in the entry dated October 5, 1937, where the author of the diary focuses on the poet's eyes, highlighting their grey-blue colour, their fun, boyish joy: 'I have never seen such eyes in Tychyna. Gray-blue and as if overflowing with merriment, something good, some boyish joy' (Cherednychenko: F. 95, fol. 186. 6. p. not specified). Cherednychenko saw again Tychyna at the celebrations on the occasion of his 50th birthday. The poet was touched by the greeting and shook hands with the writer. In the record of January 28, 1941 Cherednychenko provides a portrait of Tychyna's wife, who obviously knew about their past relationship, so she looked fiercely at the writer. Cherednychenko reproduces her portrait in negative connotations: important details include not only her look, but also the old-fashioned details of her outfit and her large, strong teeth:

So when P. Tychyna and his wife were leaving the hall, and my place was near the wall at the end, I greeted him and congratulated him. He was touched and squeezed my hand tightly, and his wife looked at me fiercely, turned her head away and hurried to hide behind the

door. Tychyna's wife was wearing an old-fashioned black dress with her lips heavily painted (they were up to her ears) and all the time showed her big strong teeth, and when the presidium and the audience applauded the poet, his wife also applauded (Cherednychenko: F. 95, fol. 189. 9).

The portrait of Tychyna is replenished with new details in the record of August 30, 1942, written in Saratov, to where Cherednychenko had been evacuated. Tychyna was there at the time: 'Here comes Tychyna... With his belly, well-fed chin, all festively shining. He smiles at me kindly, as if we met in Kyiv, not having seen each other for several days...' (Cherednychenko: F. 95, fol. 190. 6. p. unnumbered). It can be seen that the love of a woman exhausted by illness and hardship during the war has already faded, so the description, instead that on the poet's beauty, focuses on such details as his belly. At the same time, this meeting was not unpleasant for Tychyna, as evidenced by the poet's friendly smile noted in the diary entry. M. Ivchenko's diary of 1920 is much poorer than that of Cherednychenko when it comes

to descriptions of appearances. Family portraits prevail here. Particularly worth noting is a detailed portrait of the writer's mother-in-law, which not only contains a description of her appearance, but also reveals the poverty of her spiritual world:

My mother-in-law, obviously, like any mother-in-law, is a small person, and a very small soul, and pretends at the same time to be both Napoleon and Joan of Arc, besides, by nature, a person bravely lying, boastful, and of great bourgeois ego.

What experiments she performed on my soul.

I personally lived in a separate corner, had no table, no place for books and papers. She somehow pushed me away from my family and my daughter. They kept me in the 'black body', always hungry. At the same time, the favourite part of the family ate dishes that only the bourgeois could eat at the best of times. And I brought home everything I could get.

This person could not sit quietly on the chair out of envy and some brave lust. The effect on the psyche

was incredibly disgusting. I once observed such an order only in one family of elders.

She did some strange eccentric things with my daughter. My wife somehow left me. Everyone used to speak loudly, to interfere, everyone expressed their idea as something completely brilliant. There was some chaos, disorder, meaninglessness around. In addition, this man is used to living fashionably, like in a market. In one room, we had a lot of people from the village, always crowded, noisy, just like in a tavern.

This little person, some tiny boundless soul, however, filled the whole life, polluted it. When she sat over business papers, then she looked like a vulture. When she laughed in silence, her hoarse laugh resembled that of Mephistopheles (Ivchenko: F. 109, fol. 220. 5).

The appearance of the heroine in the portrait of Ivchenko is presented in detail: small in height, thin, she has a hooked nose and laughs hoarsely. The author of the diary characterizes

the mother-in-law as a person who is extremely deceitful, boastful, endowed with a bourgeois ego, and stingy; at the same time, she likes to live amidst chaos and disorder. Since she does not arouse the author's sympathy, he portrays her as a negative character, constantly referring to vivid comparisons, either with a family, or with a bird of prey, a vulture.

The framing, which mentions the names of Joan of Arc and Napoleon, to whom the mother-in-law is compared, creates the impression that her figure is something of an oxymoron. On the one hand, there is Napoleon's megalomania, on the other there is the heroism of Joan of Arc. As a result, we have a full-blooded portrait of a real person in the subjective vision of the writer.

Thus, the features of portraiture in non-fiction are significantly determined by the genre of the work. The most objective portraits can be found in diaries. It is in them that the distance in time between the vision of the person and the fixation of their image is the shortest. The author does not need to strain their memory to recreate the appearance of a person they saw a few hours ago. Authors recreate portraits of their heroes without looking back at certain

taboos. Their characters, especially in diaries, were created on fresh impressions, and since the distance between the event and its vision was minimal, the portraits of real characters accurately convey features of appearance and reveal the portrayed person's inner world. In particular, Cherednychenko's diary is extremely rich in descriptions of the appearance of real historical figures she met on her way. The peculiarity of her individual style is the representation of concentrated portraits of her heroes through laconic descriptions of appearance, consisting of only a few details, which in the subtext partially reveal the characters. Portraits of women are shaped by negative assessment, and on a subconscious level their behaviour and inner world evoke disgust, although the portrait description contains no outwardly negative features. Deconcentrated portraits (which are much more infrequent) use individual details to create largely complete descriptions of characters' appearance and their evolution over a longer period of time. A large time distance in such portraits (for example, Tychna) makes it possible to trace how the appearance of the character changed as the author's feelings of love for him faded. The diary of Cherednychenko,

which was not intended for publication, gives the author the opportunity to express herself more frankly, more subjectively, and more accurately, and this includes the portraits she drew. In Ivchenko's diaries, descriptions of appearance are much poorer than in Cherednychenko. They are dominated by family portraits. Sometimes they are detailed and not only contain a description of a real persons' appearance, but also delve into their spiritual features, showing the poverty of their inner world. The study of the specifics of portraiture in documentary discourse opens up prospects for studies, the main focus of which would be to clarify the peculiarities of landscape and interior reproduction in non-fiction literature, which has not yet been the subject of research in Ukrainian literary studies. This is especially true for works stored in archives.

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