

STUDY OF THE MEMOIR HERITAGE OF V. PUKHALSKY IN THE CONTEXT OF MEMORIAL CULTURAL STUDIES METHODOLOGY

Purpose. Based on the example of the autobiographical memoirs "Notes on my Life" by Volodymyr Pukhalsky, a renowned pianist and teacher, one of the founders of professional musical education in Ukraine, the founder of the Kyiv Piano School and educationalist of the second half of the 19th and the first third of the 20th century, the authors sought to feature an essential characteristic of being of an artistic personality in the context of memorial cultural studies. The reminiscences of the artist serve as an important marker of cultural identification. **The methodology of this study** is based on the application of techniques of memorial cultural studies (the technique of memorial psychoanalytics and the theory of active memory culture). This methodology makes it possible to reconstruct the past, to simulate the past in the present day, and to determine the key trends in development of domestic culture. **Scientific novelty.** This study of the memoir heritage of V. Pukhalsky in the context of cultural studies is the first opportunity to address – using the set of concepts of memorial cultural studies – to the problem of culture of recollections. **Conclusions.** The works of Volodymyr Pukhalsky may be treated as a genre modification of the literary form of "notes" used to depict a reflecting mind. The narration is presented by a self-conscious narrator, who has regained his self-comprehension and strives to preserve it and to realize himself in the flow of culture.

Key words: memorial cultural studies, identification, authentication, memoirs of V. Pukhalsky, memorial text in contemporary cultural discourse.

Кривошея Тетяна Олександрівна, доктор культурології, доцент, професор кафедри теорії та історії культури Національної музичної академії України імені П. І. Чайковського; Романенко Анастасія Романівна, кандидат культурології, доцент кафедри інструментально-виконавської майстерності Інституту мистецтв Київського університету імені Бориса Грінченка

Дослідження мемуарної спадщини В. Пухальського в аспекті методології меморіальної культурології

Мета роботи – на прикладі автобіографічних мемуарів "Записки про моє життя" знаного піаніста і педагога, одного з фундаторів професійної музичної освіти в Україні, засновника Київської фортепіанної школи, культуртрегера другої половини XIX – першої третини XX століття Володимира Пухальського автори здійснюють сутнісну характеристику буття мистецької особистості в контексті меморіальної культурології. Спогади митця виступають як важливий маркер культурної ідентифікації. **Методологія** дослідження полягає у застосуванні методів меморіальної культурології (методу меморіальної психоаналітики, теорії культури активної пам'яті). Зазначена методологія дає змогу реконструювати минуле, моделювати минуле в сьогоденні, встановлює основні тенденції розвитку вітчизняної культури. **Наукова новизна.** Дослідження мемуарної спадщини В. Пухальського в культурологічному аспекті – це перший привід звернутися саме через концептуарій до проблеми культури спогадів. **Висновки.** У В. Пухальського представлена жанрова модифікація форми "записок", що використовується для зображення рефлексуючої свідомості. У центрі оповіді – самоусвідомлюючий оповідач, який віднайшов свою самосвідомість та прагне до її збереження, усвідомлення себе в потоці культури.

Ключові слова: меморіальна культурологія, ідентифікація, аутентифікація, мемуари В. Пухальського, спогадовий текст у сучасному культурознавчому дискурсі.

Кривошея Татьяна Александровна, доктор культурологии, доцент, профессор кафедры теории и истории культуры Национальной музыкальной академии Украины имени П. И. Чайковского; Романенко Анастасия Романовна, кандидат культурологии, доцент кафедры инструментально-исполнительского мастерства Института искусств Киевского университета имени Бориса Гринченко

Исследование мемуарного наследия В. Пухальского в аспекте методологии мемориальной культурологии

Цель работы – на примере автобиографических мемуаров "Записки о моей жизни" известного пианиста и педагога, стоящего у истоков профессионального музыкального образования в Украине, основателя Киевской фортепианной школы, культуртрегера второй половины XIX – первой трети XX века Владимира Пухальского авторы осуществляют сущностную характеристику бытия творческой личности в контексте мемориальной культурологии. Воспоминания музыканта выступают как важный маркер культурной идентификации. **Методология** исследования заключается в применении методов мемориальной культурологии (метода мемориальной психоаналитики, теории культуры активной памяти). Указанная методология позволяет реконструировать прошлое, моделировать прошлое в настоящем, устанавливает основные тенденции развития отечественной культуры. **Научная новизна.** Исследование мемуарного наследия В. Пухальского в культурологическом аспекте – это первый повод обратиться именно через концептуарий к проблеме культуры воспоминаний. **Выводы.** У В. Пухальского представлена жанровая модификация формы "записок", используемая для изображения рефлексивного сознания. В центре повествования – самоосознающий рассказчик, который нашел свое самосознание и стремится к его сохранению, понимаю себя в потоке культуры.

Ключевые слова: мемориальная культурология, идентификация, аутентификация, мемуары В. Пухальского, мемуарный текст в современном культуроведческом дискурсе.

In the opinion of the French historian Pierre Nora (born 1931), the late 20th century may be characterized as the "global triumph of memory". At that time, researchers started to use increasingly the methodological application of the concept of "memory" and its derivatives. Through the example of a memorial source, the book entitled "Notes on my Life" and representing reminiscences of Volodymyr Pukhalsky, this article discusses the mutual influence of commemorative (suggestive) concepts. The approach applied actualizes both the psychological component of establishment of a personality's mindset and, in general, the cultural background of maturing of that personality.

The purpose of the article is to reconstruct a portrait of the artist in the interior of reminiscences of culture.

The problem of the study is to interpret the memorial text from the perspective of mnemonic cultural studies.

Presentation of essential facts and materials. The researchers of the 20th century switched from the interpretation of memory as an individual psychologic phenomenon to its modern perception as an all-out phenomenon having socio-cultural functions.

It is known that memoirs are a peculiar source of knowledge of culture of a certain epoch and an efficient instrument of research of the phenomenon of memory, its preservation and retranslation.

In the 1980s, we faced actualization of *memory studies*, a new domain of culturological knowledge that accumulated its own research material and developed and elaborated categorial concepts related to the learning of the individual and collective experience of recollection and memorizing. "How do societies remember and recollect?" are the key questions that caused the origination and further essential and methodological development of the contemporary research strategy of the culturological processing of personal written memoirs, wherein implicitly, contextually, testifies, speaks out (by the words of the author's text) culture itself.

Memorial culture studies have also firmly established as a response to the inability of the traditional historiography to properly comprehend "biased" recollections of events by "unprofessional" witnesses, descriptions and personal comments of the participants and beholders of certain cultural and historic processes. Such classic bias diminishes the value of emotionalism of the narrator and interprets direct involvement in an event as limitation of the ability to see objectively and to reconstruct events and processes described in the reminiscences.

On the contrary, memorial culture studies mark the value of the source by the absence of subject-object distance, which is reinforced by the authenticity of the bygone with attraction of the complete palette of feelings in the focus of concentration of individual eyewitness.

Furthermore, the methodology of classic historiography does nothing to take into account or analyze the mechanisms of "forgetting", of ousting from memory of certain episodes of individual insignificant events that create an interesting perspective of research of culture of the epoch for memorial culture studies (and such perspective is no less expressive and meaningful). "How do cultures forget?" is the reverse side of the culture of reminiscences, an apophatic speech that in the methodology of memorial studies should be studied, and the results of the study presented as an important evidence of the epoch. For instance, this principle is described in the investigations of the Ukrainian scholars, who referred to the evidence of the Holodomor survivors: the deeper is involvement in the events, the higher is the number of avoidances of expressing direct judgments and evidence – this is the key regularity in the recollections of marginal traumatic experience (in respect of such events, distance allows to speak out expressively, while the direct involvement, on the contrary, is even more eloquently silent...).

Maurice Halbwachs (1877–1945), the author of "The Social Framework of Memory", was the first to distinguish the "autobiographic memory" (personal memory of the man) from the social and historic memory (collective memory). Pierre Nora, the author of "Realms of Memory", points up *specific symbolic sites*. Contemporary Ukrainian culture expert K. Kysliuk defines the above concept as follows: "The sites of memory" include anything that symbolically manifests itself in geographic locations, things, real or invented events, theoretical ideas and artistic images, rituals, names, etc. ... While personal memory allows the man to generally comprehend the present, historical memory realizes in the "sites of memory" the feeling of affiliation to certain culture, and identifies much more abstract reference points of human life" [11, page 168].

In present realias, *the problems of "work with memory"* gain further importance, amplifying the importance of research of the mechanisms of recollecting and forgetting. While memory is the guard of the senses and values of culture, recollection is the dipping into man's self, the reproduction of the memorized materials, and forgetting is a reserve, a condition of perception of the new.

In terms of the time frames of preservation of information, they discern implicit memory (the memory type that secures the use of the unperceived past experience; this is the ability to remember the succession of acts, for example, tying one's tie or driving a car) and explicit memory (the ability to remember the perceived material). The latter is made up of the episodic (autobiographic) memory of events of one's life and the semantic memory of the cultural and civilizational events (see [12]).

Literary critic and expert Jurij Lotman (1922–1993) was one of the first to define the whole culture as memory. The problems of the profound reinterpretation of the concept of memory at the intersection of culture and

history (memory studies) were theoretically substantiated by Aleida (born 1947) and Jan (born 1938) Assmanns. According to Jan Assmann, a researcher of ancient cultures, memory can be "communicative" (up-to-date) and "cultural".

Thus, the "Odyssey" of establishment of the interdisciplinary "memorial paradigm" in the contemporary social and humanitarian knowledge and gathering of the concepts as regards to the cultural studies of reminiscences starts. Apart from historians, this research field is actively cultivated by sociologists, philosophers, linguists, psychologists, etc. Mnemonic, memorial culture studies are a branch of the culturological knowledge that studies cultural memory in all diversity of its manifestations in the history of culture. The distinction of memorial culture studies is in that the researcher is more focused on *how*, *why* the process of recollection takes rather than in on *what* or *where* the research position (factual account) is oriented. Not only *how* any individual recollects, but also *how* do cultures remember things. In the limelight is the "small person", although not in the sense of reduction of affiliation to the human race, but in the sense of the immanent (natural) subjectivity, intimacy of reminiscences, which up to now has remained the "voiceless majority".

Ukrainian scholars (I. Holubovych, O. Dovhopolova, V. Zhadko, K. Kysliuk, L. Starodubtseva et al.) have also contributed to the research in the domain of memory studies (sociology of memory, mnemonic psychology, phenomenology of memory). A number of scientific centers of memory studies were founded in Ukraine, including in Kyiv (represented primarily by the editorial office of "Dukh i Litera"), Odesa, and Kharkiv.

Study of creative biographies is an important component of representation of any culture. Autobiographic memoirs entitled "Notes on My Life" (see [7 – 9]) is the last word of Volodymyr Pukhalsky, a pianist, composer, and teacher, the founder of the Kyiv Piano School, a promoter of professional musical education on the Ukrainian soil, a music critic and educationalist. The last symphony, the last poem is the climax of creative life of a composer or a poet... These are the "Notes" that end Volodymyr Pukhalsky's life journey. They are of critical importance, whereas one always needs to keep hold of the moment of revelation of a single "small person". Individual past, acquiring specific traits of a biography, becomes a source of historic cognition, realization of culture, and receives the meaning of the structural dimension of the whole social system through "appeal" to the individuum: "Microhistory of an individual personality at any historic stage is viewed as a source of construction of the macrohistory of the whole society" [3]. The memoir heritage of Pukhalsky is not a literary composition in the proper sense of the word, and, therefore, it is no interesting to the writers; it is not a methodical study of the issues of the piano playing, and, therefore, it is not in the focus of attention of the teachers of music. Whereas Pukhalsky had not become an outstanding virtuoso pianist or a composer, even the factual knowledge material is not valuable for the historians of the art of the piano playing. However, this memoir heritage is important for the cultural studies experts since it helps reconstruct the models of the past, initiates the discourse of microhistory, history of a single person, the discourse of sites of memory, events of memory.

Within the context of study of the memorial sources, created by the prominent actors of domestic and world culture, using the methodology of memory studies, apart from research of biographic materials you could join the strategy of the "new cultural history" and elaborate the established ideas as regards their lives, placing various aspects of the day-to-day culture into a meaningful sphere. Recollection of "insignificant" (from the point of view of metanarrations) events creates a model of non-hierarchical life in the context of recreation of different "histories of culture" as a dynamic and complex system of interaction of the man with the world of things. Travels, dances, food, feelings and emotions, living space and time, daily practices, history of the body, cultural automatic behaviors and stereotypes are a non-exclusive list of the new rubrics of culturological cognition embodying the integrity of the being of the man, and their interpretation creates a colored and expressive layer of new cultural contexts and narrations.

The process of culturological research of reminiscences opens new dimensions of culture, "new cultural history", that is a kind of "civilizing" of the things and feelings of the narrator that are interesting given their usualness. First of all, the key striking point of the "Notes" is not in the reconstruction of some vices or psychological problems of the author. Pukhalsky's reminiscences are the narration about childhood and juvenility, the story of his "beautiful nursery" pierced with the description of sensations of the child, who is in a bath of love of his loved ones. "To be honest, I was a spoilt child, but tricks had never corrupted my character. I may explain this by the way my parents treated me. They had never been delighted at me or showed me off against strangers, they rather took me as an adult and, given that, taught me to think early", – such was the system of education in the Pukhalsky's family [8, page 13].

An adult person's autobiography describing his or her childhood allows to trace the factors and events determinative for self-establishment of personality. Art critic S. Makovsky regarded childhood years as the initiating phase of life of any personality: "Reminiscences of Childhood are the most difficult to forget... Even though those impressions are fragmentary, cloudy, worn by time, they are deeply settled in the heart, they float over the abyss of the past again and again and are experienced more frequently than anything else, especially in the old age, as a faraway delight..." and continues: "Serene childhood is not a common heritage, and even a happy childhood may have residual infantile fears, grievances and disappointments" [6, page 10]. In his memoirs, Volodymyr Pukhalsky looks like an ordinary man, who has his own fears, sometimes failures and not just achievements, rather than an established personality and a prominent figure of Ukrainian musical art. Even in

Petersburg, the city of concentration of culture, at first he feels ill at ease. After the move of his family to the Russian Northern Capital, 15 year old V. Pukhalsky is painfully adapting to the drastic change of climate and landscape, feeling depressed with the scale of the large city and solitude, and uncertainty of his future. His depression reached the peak during a walk near Liteinyi Bridge across the Neva: "Looking at the great width of the river, I immediately experienced a nagging feeling of separation from everything earthy and a dismal solitude that could inspire melancholy in the soul of the man wandering in this coldness of the monumental buildings appearing along the endless spaces on both banks of the river... Feeling depressed, I returned home... I heard a gloomy tune of the cavalry trumpet, a tune that apparently cried for the destiny of humanity... gravely silence reigned around... I began to imagine I was locked up in a prison..." [8, page 146]. The interaction of the living environment of the metropolitan city and self-consciousness of the youth sharpens the longing for the past, the childhood, for that fragile image of the time that "had flown into the infinity".

People, occurrences – all of them remain in the narrator's soul and continuously make him recollect and experience the bygones again and again. "Man moving forward with face turned back is the key image in Mark Shagal's art", – points out art critic N. Apchynska (see [1]). And such man is the image of the genre of reminiscence: the man recollects the past to go further, into the future. Because the past is already not there. When they commence to write reminiscences, it is still not there. To an extent, they write reminiscences to give the past the opportunity to be to retell one's own story to the descendants. The contemporary research of the past is performed for the sake of the future (see [5]).

In his years of discretion, Volodymyr Pukhalsky appeals to his childhood and juvenile years rather than to the last years of his life. He turns to the beginning. The circle appears to complete itself. Everything V. Pukhalsky had learned in his childhood and juvenile years was manifested in the things he did later in his life.

Thanks to the "Notes", on the example of establishment of Volodymyr Pukhalsky as a musician, we can learn all stages of acquisition of musical education in the 19th century: home music-making, theatrical performances, evening parties and balls, private tutors, alive communication with known musicians, musical associations, and socializing with creative youth up through the moment of Pukhalsky's enrollment to the Petersburg Conservatory. The study of the seemingly ordinary daily life of the young beginner musician helps realize the profound process of establishment of the system of professional music performance in the Russian Empire in the 19th century, to view this process as a historical and psychological category (see [10]). The creative potential of the Ukrainian pianist, composer and teacher of Byelorussian and Polish origin was actually realized in Kyiv, in Ukraine. A top qualification musician and a person of broad creative range, a unique carrier of cultural traditions, he becomes one of the founders of the higher music education in Ukraine, and a key figure of the complex process of reorganization of Kyiv Music College into a tertiary educational establishment, Kyiv Conservatory.

In his memoirs, Pukhalsky finally understands the way he used to perceive his parents and how they helped him take his bearings in the outside world, taught him to live, influenced his feelings, and prepared him to the creative career. We can view the process of narration of one's personal life through the prism of destiny of such person's family.

Referring to the past reminiscences and combining them into a single story entitled "Notes on My Life", the artist builds his autobiographic "I". V. Pukhalsky creates not just reminiscences of his life, he commits the act of self-cognition and self-realization, clarifying each plot, each aspect of the process of recollecting his own life. The author's identity, to a degree higher than anything else, determines the stylistics, the choice of the plots, and the manner of presenting materials of memoirs. The reader should appreciate the fact that Volodymyr Pukhalsky was dictating the text of the "Notes" acting as personal internal censor. This internal censorship was imposed by the Soviet system, repressions, and his noble origin.

The literary genre of notes is related to the reflections on the bygones and allows to express personal attitude of the author to the events described (see [4]). As such, the text of the notes may be set forth not in strict biographical sequence, but in a more arbitrary manner. "...the immanent subjectivity [of the notes] should not be treated as a weakness preventing their use in historical research. Conversely, the subjective views of the authors of memoirs... increase the value of reminiscences as historic sources", – researcher N. Georgiyeva points out [2]. Because subjective views of the memorialists make it possible to discuss a wider range of matters than that reflected in other documentary sources. Personality, his or her ideas and way of life have already become a cultural fact, a cultural phenomenon.

Volodymyr Pukhalsky managed to write one volume of the memoirs, which he ascertains on the last 337th page of the "Notes": "End of volume one". Such deliberate incompleteness of the memoirs gives rise to the discourse about appearance of the next volume. V. Pukhalsky had no time or desire to describe his subsequent life, did not have the strength, did not consider that practicable, maybe he resolved to make a pause... The work remains open giving rise to new cultural implications going beyond the limits of the text. The artist's memoirs have never been published for almost 90 years.

The second volume of the "Dead Souls" by Mykola Gogol, the second book of "Poetics" by Aristotle that expressly stands out in "The Name of the Rose" by Umberto Eco, and the second volume of the "Notes on My

Life" by Volodymyr Pukhalsky are all metaphors of incomplete texts. Because the ocean of recollecting is an endless process.

Scientific novelty. This analysis of the autobiographic reminiscences of V. Pukhalsky (through the example of unpublished "Notes on My Life") in the context of cultural studies is the first in the domestic humanitarian studies attempt to trace memoir heritage of an artist in the context of the memorial cultural studies methodology.

Conclusions. The details from the past become more important than what is happening here and now. The memory studies methodology serves as identification (who am I?) and authentication of oneself (who am I really?). Through the study of the memoir heritage of an artist, the use of the arsenal of the culture studies practices allows to reconstruct the cultural image of the epoch.

Література

1. Апчинская Н. В. Послесловие // Марк Шагал. Моя жизнь ; пер. с французского Н. С. Мавлевич. Москва : ЭЛЛИС ЛАК, 1994. 206 с.
2. Георгиева Н. Г. Мемуары как феномен культуры и как исторический источник // Вестник Российского университета дружбы народов. Серия: История России. 2012. № 1. Электронный ресурс. Режим доступа: <https://cyberleninka.ru/article/n/memuary-kak-fenomen-kultury-i-istoricheskij-istochnik> (02 жовтня 2018).
3. Иконникова С. Н. Биография как социокультурное измерение истории // Journal of Cultural Research (Культурологический журнал). 2011. № 4(6). Электронный ресурс. Режим доступа: http://cr-journal.ru/rus/journals/100.html&j_id=8 (12 грудня 2016).
4. Литературная энциклопедия терминов и понятий / глав. ред. А. Н. Николюкин. М. : Интелвак, 2001. 1600 с.
5. Лицук А. А., Лицук Ж. В. Мемуары как феномен культуры Серебряного века : монография. Нижневартовск : Изд-во Нижневарт. гос. ун-та. 2014. 130 с.
6. Маковский С. К. Портреты современников ; сост., подгот. текста и коммент. Е. Г. Домогацкой, Ю. Н. Симоненко. Москва : Аграф, 2000. 768 с.
7. Отрывки из воспоминаний : Пухальский В. В. Записки о моей жизни. Со "Вступительной статьей" А. А. Альшванга и "От редактора" Г. М. Когана // Государственный Дом-музей П. И. Чайковского, Клин (ГДМЧ, ДМЗ, № 75/2).
8. Пухальский В. В. Записки о моей жизни. Рукопись // Государственный Дом-музей П. И. Чайковского, Клин (ГДМЧ, ДМЗ, № 40).
9. Пухальский В. В. Записки о моей жизни. Рукопись (продолжение) // Государственный Дом-музей П. И. Чайковского, Клин (ГДМЧ, ДМЗ, № 40).
10. Романенко А. Р. Культура спогадів і спогади культури : мемуарна спадщина В. Пухальського : автореф. дис. на здобуття наук. ступеня канд. культурології : спец. 26.00.01 Теорія та історія культури (культурологія). Київ : Національна музична академія України імені П. І. Чайковського, 2018. 19 с.
11. Сучасна культурологія : навч. посіб. для студ. вищ. навч. закл. / К. В. Кислюк, В. А. Суковата, З. І. Алфьорова, О. В. Титар, Г. П. Ковальова / за заг. ред. К. В. Кислюка. К. : Кондор-Видавництво, 2018. 342 с.
12. Тышко С. В., Куколь Г. В. Странствия Глинки. Комментарий к "Запискам" : в 4 ч. / С. В. Тышко, Г. В. Куколь. Ч. III : Путешествие на Пиренеи или Испанские арабески. Киев : Клякса, 2011. 544 с.

References

1. Apchinskaya N. V. Posleslovie // Mark Shagal. Moya zhizn ; per. s frantsuzskogo N. S. Mavlevich. Moskva : ELLIS LAK, 1994. [in Russian].
2. Georgieva N. G. (2018). Memuary kak fenomen kultury i kak istoricheskij istochnik // Vestnik Rossiyskogo universiteta druzhby narodov. Seriya : Istorija Rossii. 2012. № 1 [in Russian].
3. Ikonnikova S. N. (2016). Biografiya kak sotsiokulturnoe izmerenie istorii // Journal of Cultural Research (Kulturologicheskij zhurnal). 2011. № 4(6) [in Russian].
4. Literaturnaya entsiklopediya terminov i ponyatiy. M. : Intelvak, 2001.. [in Russian].
5. Litsuk A. A., Litsuk Zh. V. (2014). Memuary kak fenomen kultury Serebryanogo veka : monografiya. Nizhnevartovsk : Izd-vo Nizhnevart. gos. un-ta. [in Russian].
6. S. K. (2000). Portrety sovremennikov. Moskva : Agraf [in Russian].
7. Otryvki iz vospominaniy : Pukhalskiy V. V. Zapiski o moey zhizni. Gosudarstvennyy Dom-muzey P. I. Chaykovskogo, Klin (GDMCh, DM3, № 75/2) [in Russian].
8. Pukhalskiy V. V. Zapiski o moey zhizni. Rukopis. Gosudarstvennyy Dom-muzey P. I. Chaykovskogo, Klin (GDMCh, DM3, № 40) [in Russian].
9. Pukhalskiy, V. V. Zapiski o moey zhizni. Rukopis (prodolzhenie). Gosudarstvennyy Dom-muzey P. I. Chaykovskogo, Klin (GDMCh, DM3, № 40) [in Russian].
10. Romanenko, A. R. (2018). Kuljtura spoghadi i spoghady kuljtury : memuarna spadshhyna V. Pukhaljskogho : avtoref. dys. na zdobuttja nauk. stupenja kand. Kuljturologhiji : spec. 26.00.01 Teorija ta istorija kuljtury (kuljturologhija). Kyjiv : Nacionaljna muzychna akademija Ukrajinny imeni P. I. Chajkovskogho [in Ukrainian].
11. Suchasna kuljturologhija : navch. posib. dlja stud. vyshh. navch. zakl. / K. V. Kysljuk, V. A. Sukovata, Z. I. Alfjorova, O. V. Tytar, Gh. P. Kovaljova (2018). K. : Kondor-Vydavnyctvo [in Ukrainian].
12. Tyshko S. V., Kukol G. V. (2011). Stranstviya Glinki. Kommentariy k "Zapiskam" : Ch. III : Puteshestvie na Pirenei ili Ispanskie arabeski. Kiev : Klyaksa [in Russian].

Стаття надійшла до редакції 29.01.2019 р.