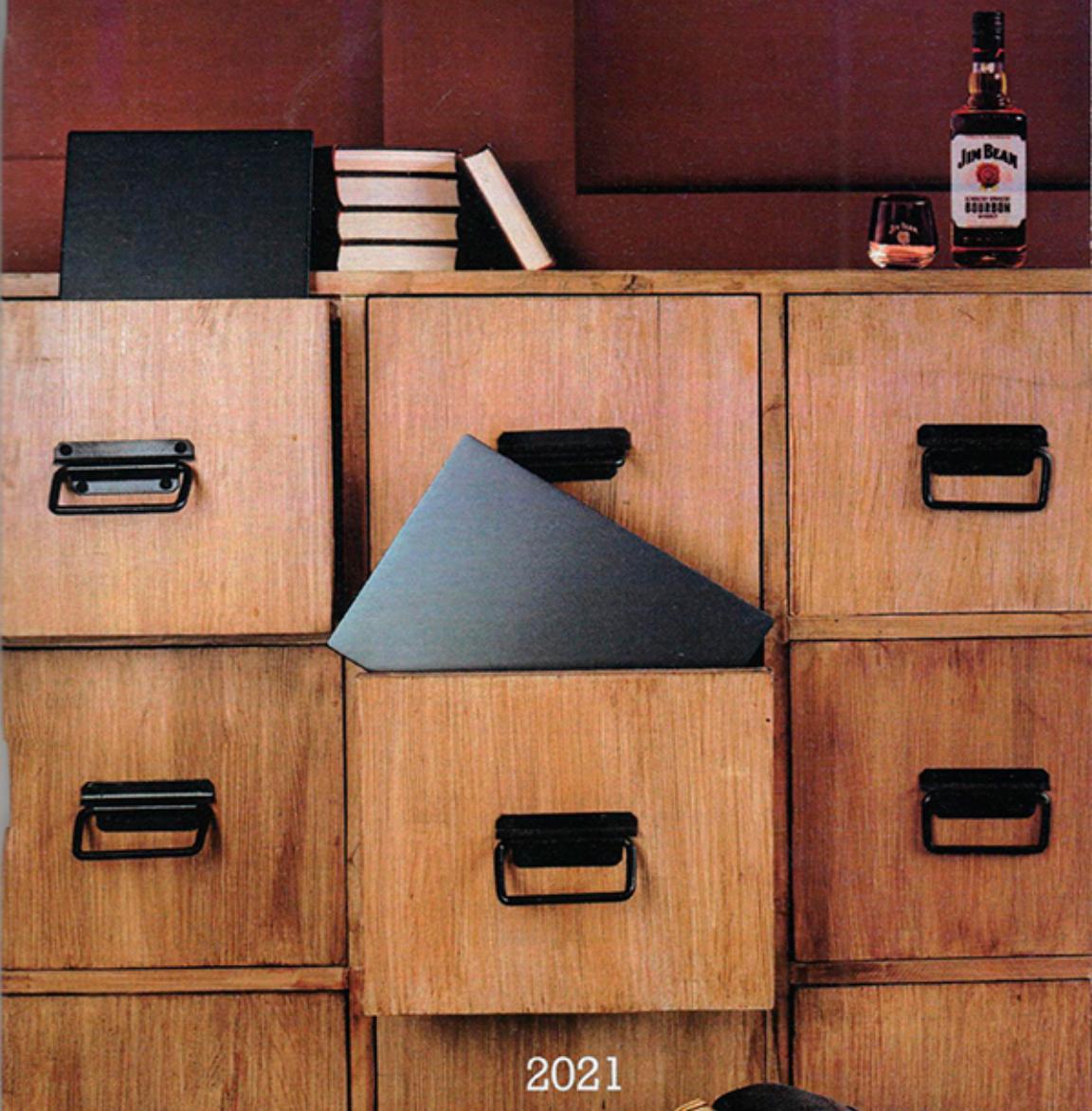


Ihor Kozlyk

# GREETINGS TO MYSELF:

## bibliographical index of own works



2021

**Literary studies is like sex,  
everyone feels it their own  
way. (c) Kozlyk I.V. #PNU**



risovach.ru

(Comic quote.URL: <http://risovach.ru/kartinka/8526507>)



J. H. R.

**Ihor Kozlyk**

**GREETINGS TO MYSELF:**

*BIBLIOGRAPHICAL INDEX OF OWN WORKS*

Ivano-Frankivsk  
2021

**UDC 016**

**K 59**

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The bibliographical index contains scientific and other works by Ihor Kozlyk (born 4 December 1961), Doctor of Philology, Professor, Head of the Department of World Literature and Comparative Literary Criticism at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine), published between 1982 and 2021.

For a narrow circle of friends and colleagues in the literary department and everyone interested in the science of literature.

**UDC 016**

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## WHY IS IT ACTUALLY LIKE THAT, OR WHY DO I GREET MYSELF AND WHAT DO I CELEBRATE?<sup>1</sup>

On 1 January 2011, i.e. 11 months before my birthday, I received an e-mail from my senior colleague from Kharkiv, the first opponent of my PhD thesis, Doctor of Philology and Professor Leonid Frizman (1935-2018) of the following content:

*“Dear Ihor! I don’t know when your birthday is, but I know that this year will be special, and I want to tell you that the best of all anniversaries is the 50th anniversary. Much has already been passed and much has already been done, but at the same time – even more is expected. There are reasons not only to be proud of the past, but also to anticipate the future. I would be happy to think that when this day comes, you will celebrate it with these feelings. So, for all that, thanks to why we are, no matter what!<sup>2</sup> I warmly hug you”.*

And after 11 months, i.e. on 3 December 2011, I again received a letter from the same addressee, with the same cross-cutting opinion, although somewhat modified and developed:

*“Dear Ihor! I warmly greet and friendly hug you on the occasion of your milestone anniversary. Long ago have I come to a conclusion that of all the anniversaries that fall on a person, this is the best long ago. On the one hand, there is something to look back on, and on the other hand, a lot and, perhaps, the main thing is ahead.*

*Although we rarely see each other and communicate, I remember you as a close person and true friend and also cherish of your presence in my life.<...>”*

---

<sup>1</sup> The preface was translated into English by Ivan Pasternak.

<sup>2</sup> So, for all that, thanks to why we are, no matter what! (Russian: Да здравствует всё то, благодаря чему мы, несмотря ни на что!) – Thing of satirical writer Zinovii Paperny (1919-1996), with which he ended his anniversary evening at the Central House of Writers (Moscow, USSR, 1969). (See.: Serov, V. (Comp.). Ehntsiklopedicheskii slovar' krylatykh slov i vyrazhenii, 2<sup>nd</sup> izd., Lokid-Press, Moscow, p. 198. (1<sup>st</sup> izd., 2003, Moscow, available at: <http://rus-yaz.niv.ru/doc/wing-words/fc/slovar-196-1.htm#zag-767>). (in Russian).

Apparently, Leonid Henrichovich was right. And he was right, that it is necessary to work even harder and more productively in the years after the half-century anniversary, because this is the only excuse of this life existence for a person, considering himself a member of knowledge, science, creativity, and perhaps just a person who respects life.

And, from the other point of view – “Weak man!”. With these words (in the Russian-language original “Слаб человек!”<sup>3</sup>) a well-known Russian literary critic and a close to me person, Natalia Mostovskaya (1929-2006) responded to my letter to her, deliberately signed: “To the Doctor of Philological Sciences Natalia Nikolaevna Mostovskaya”. (This was the first letter since she was awarded this high degree in 1999).

And indeed, “weak man”, because after another 10 years after half a century, I could not get rid of trying to see how I spent this time and what changed in life around me.

As for the assessment of the surrounding life, it is difficult to be original here, what Mikhail Zhvanetsky (1934-2020) wrote about in his famous satirical miniature (monologue) “Let’s greet ourselves” is still topical. And the fact, that “a fragile violinist on a bus turns around and duffs up a sailor plumber between the muzzle and the eye so that he quickly writhes, withers, blows horrible blue smoke, and falls into a snowdrift”; and that “two delicate schoolgirls of the most subtle age and appearance stroke such a swearing in response to a short word from a dreaming alcoholic, accompanying a request to give him way that without hearing the girls’ answer, and being hit on his head with a bag with skates, the men went out through the closed door”; and that “the fact that if a boor sees a person with a bassoon or a book by Romain Rolland in hands does not mean he can hope that this person

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<sup>3</sup> This is how Ivan Tkhorzhevsky's (1878-1951; available at: [http://hayam.spinners.ru/rubai\\_love/886](http://hayam.spinners.ru/rubai_love/886)) Russian translation of Omar Khayyam's rubai (c. 1048 - c. 11213/1131) begins, which in the literal translation into English looks like this:

Weak man, a faithless slave of fate,  
The exposed and shameless slave!  
Especially in love. I myself, I am the first  
Always unfaithful and weak to many.

is an intellectual"; and that "before the disappearance of the boor as an individual, he is successfully replaced by a whole team"<sup>4</sup>. (The list can be extended).

We can take note, that the unfolding of tendencies, like the saturation of individual and mass idiocy, as well as the domination of increasingly aggressive human grayness, is steadily growing, and accordingly, there is a growing need to save the younger generation from intellectual degradation, preserving for them the cultural axiological experience that today's masters of life are completely unnecessary and even hostile, because it prevents comfortable and care-free generation of their own's kind.

There are, however, intelligent and decent people in the environment, and their number is steadily declining (and not only because of COVID-19), so soon there may be a situation when you can not find them during the day with the fire. (Who needs such people now? Are they economically and politically unprofitable?!...)

The only thing that is really fundamental is that, despite all the efforts of the external occupiers of the Muscovite Empire and their explicit and implicit servants within the Ukrainian government and society, Ukraine continues to live as an independent European-oriented state. However, Ukraine is not an external factor for Ukrainians and citizens, but a deeply internal component, inseparable from its existence and ontological existence.

As for my own last decade, it is much easier for me to evaluate it. I moved in vectors, which were prepared by all the previous evolution of my creative (scientific, popular science, educational and artistic) activities. At the same time, I managed to capture and objectify (in variant forms) the life and professional experience that was fully known only to me. And what could be more important than a specific experience! True, this required going beyond the usual philological production of philologists and entering the realm of documentary cinema, but it no longer matters, because such a solution was successful

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<sup>4</sup> Zhvanetsky, M.M. *Pozdravim sebya*, available at: [http://www.jvanetsky.ru/data/text/t8/pozdravim\\_sebea/](http://www.jvanetsky.ru/data/text/t8/pozdravim_sebea/). See extended version under another name: Zhvanetsky, M.M. (2006), "Zhlobstvo – eto ne khamstvo", *Sobr. proizvedenii v 5 t.* T. 3, Vremya, Moscow, pp. 11-12. (in Russian; translated into English by Ivan Pasternak).

and fully justified. As for the traditional for philologist-literary critic forms and types of work (books, articles, translations of foreign scientific literature and poetry), I hope to cheer myself that readers who due to various circumstances were forced to get acquainted with them, did not waste their lives in vain and still gained something useful for themselves. One way or another, I would not like my writings to make the human world even worse than it really is. Conversely, I would very much like them to contribute to the realization that any science, especially the humanities, has a human face, connected with the destinies of its creators, including all their complex life vicissitudes. Behind every idea or theory is a specific person for whom scientific creativity was not something external to her own life and such, without which it was completely unessential<sup>5</sup>.

The publication that the readers are holding in their hands is not an official publication of any institution. It is my own, conceived and implemented by myself. And it was not accidental. The right to talk to the Other is given by freedom, which is difficult to achieve when there are some official restrictions, that is, when you do not completely belong to yourself. And the freedom lets you avoid the humourless self-irony and cheerful lightness<sup>6</sup> (not to be confused with frivolity!), pseu-

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<sup>5</sup> Here it is pertinent to recall the true statement of Academician Dmitry Likhachev (1906-1999): "The work of a scientist, the results of his work, his approaches to research are closely related to the nature of his personality, with him as a person, with the biographical circumstances of his career, and learning: in the family, at school, in university and in his first employment. <...> The views of the scientist, his concepts and scientific approaches are not discredited by the fact that they have their reasons in the life of a scientist" (Likhachev, D. (1985), *Proshloe – budushchemu. Stat'i i ocherki*, Nauka, Leningrad, p. 574. (in Russian; translated into English by Ivan Pasternak).

<sup>6</sup> In general, the topic of "Jokes, humour and scientific research" requires special attention, since it is important in understanding the nature of scientific discoveries. Once it was emphasized by Academician Dmitry Likhachev, who noted that the humour (Russian: дураковаляние) in relation to life was inherent in the intelligentsia of the 19th - early 20th centuries and that it was a real cultural life itself, while laughter and fun are the creative initiative: it is no coincidence that Nikolai Lobachevsky's (1792-1856) system came out of a joke, and Volodymyr Vernadsky's (1863-1945) system came out from humorous reports in the Moscow sanatorium of the Academy of Sciences "Uzkoe" (Ref. minutes 23-25 of TV-show "Meeting with Academician Dmitry Likhachev" of 10 May 1990 from the series of Estonian TV journalist Urmas Ott (1955-2008) "Television Acquaintance", available at: <https://www.youtube.com/watch?v=A31Gtr5Mbnw> (in 10

do-seriousness, which is misleading, creating an infinitely far from real life picture.

At the same time, the offered publication is not typically autobiographical, though it remains basically autobiographical. The lack of biographical data, even in the form of autobiographical notes, is due to my own perception (individual myth) of the professional path of the humanities. In my deep conviction, the maturity of the scholar (including a philologist – literary critic) begins after sixty years, because the person must have great cultural contexts, and not only informational ones, must be able to freely navigate them and be able to supplement and apply them correctly. And this comes only with time, with considerable experience in conducting their own professional activities and continuing self-education<sup>7</sup>. I took the liberty to organize my complete bibliography at the end of December 2021 in order to see clearly the starting opportunities with which I came to professional maturity<sup>8</sup>. Whether I will succeed, and to what extent I will succeed, in building my already mature professional path, depends not only on me. But I have to do everything I can.

As we know, the past prepares the present, and the present prepares the future. Therefore, it seems proper to conclude this author's preface by formulating a system of methodological prescriptions that will allow me to further build my professional life in the parameters of inner freedom and independence of thought – the only values that

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Russian)). For the most curious, I would also like to remind the publication related to the topic of laughter as a cultural phenomenon: Likhachev, D.S., Panchenko, A.M. and Ponyrko, N.V. (1984), Smekh v literature Drevnei Rusi, Nauka, Leningrad, 296 p. (in Russian).

<sup>7</sup> Therefore, I am in a completely different situation than that of Albert Einstein (1879-1955), who wrote the Autobiographical Notes in 1949 to "show his fellow citizens in search what their aspirations and searches are in historical perspectives". (Einstein, A. (1967), *Sobr. proizvedenii v 5 t.*, in Tamm, I.Ye, Smorodinsky, Ya.A. and Kuznetsov, B.G. (Eds.). T. IV: Stat'i. Retsenzi. Pisma. Ehvolyutsiya fiziki, Nauka, Moscow, p. 259. (in Russian)).

<sup>8</sup> And by the way, this makes sense in view of the idea (I do not remember where exactly I found it) that science needs to consciously and consistently build its creative path. Hence, as Academician Dmitry Likhachev wrote, one who devotes himself to science must "make sure that life is purposeful, not wasted on nonsense" (Likhachev, D. (1985), *Proshloe – budushchemu. Stat'i i ocherki*, p. 575. (in Russian)).

should be considered in a limited life in this world, so that it doesn't cross the boundaries of the semantic legitimacy.

Here are these relevant and promising, in my opinion, methodological requirements:

1. *You need to dedicate yourself to knowledge and creativity in order not to be like the characters in the story by Yevgeny Zamyatin (1884-1937) "A Provincial Tale" (Russian: "Уездное", 1912): who told about themselves: "We're like the sunken city of Kitezh, living at the bottom of the lake. We do not hear a thing, and the water over us is muddy and sleepy", – and who "live in peace, sweating like manure in the heat"*<sup>9</sup>.

2. *Don't be so shy, you are not so prominent yet.* (One of the founders of the State of Israel Golda Meir, 1898, Kyiv, Ukraine - 1978, Jerusalem, Israel).

3. *Don't be sweet enough to be swallowed, but still don't be so bitter to be spit out.* (A Kurdish proverb edited by Professor Mark Teplinsky, 1924-2012).

4. *Everyone has the right to be stupid, but this right should not be misused.* (Professor Mark Teplinsky).

5. *Whatever happens, remember one thing: never lose a healthy sense of indifference and keep your feet warm!* (Professor Mark Teplinsky).

6. From Omar Khayyam's (11<sup>th</sup> - 12<sup>th</sup> century) rubai translated into English by Edward Whinfield (1836-1922):

*Of wisdom's dictates two are principal,  
Surpassing all your lore traditional;  
Better to fast than eat of every meat,  
Better to live alone than mate with all!<sup>10</sup>*

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<sup>9</sup> Zamyatin, Ye. (1966), *The Dragon. Fifteen Stories*, translated and edited by Ginsburg, M., The University of Chicago Press, Chicago, pp. 52, 53. (in English).

<sup>10</sup> Omar Khayyam. (1903), *The Sufistic Quatrains of Omar Khayyam*, translated by Fitzgerald, E., Whinfield, E.H., Nicolas, J.B., in Arnot, R. (Ed.), Dunne, Walter M., Publisher, New York & London, p. 256 (461.N), available at: [https://www.gutenberg.org/files/38511/38511-h/38511-h.htm#Page\\_129](https://www.gutenberg.org/files/38511/38511-h/38511-h.htm#Page_129). (in English).

7. From Alexander Pushkin's (1799-1837) poem-testament "From Pindemonti" (Russian: "Из Пиндемонти", 1836) translated into English by Vladimir Nabokov (1899-1977):

*I value little those much-vaunted rights  
that have for some the lure of dizzy heights;  
I do not fret because the gods refuse  
to let me wrangle over revenues,  
or thwart the wars of kings; and 'tis to me  
of no concern whether the press be free  
to dupe poor oafs or whether censors cramp  
the current fancies of some scribbling scamp.  
These things are words, words, words<sup>11</sup>. My spirit fights  
for deeper Liberty, for better rights.  
Whom shall we serve – the people or the State?  
The poet does not care – so let them wait.  
To give account to none, to be one's own  
vassal and liege, to please oneself alone,  
to bend neither one's neck nor inner schemes  
nor conscience for obtaining that which seems  
power but is a flunkey's coat; to stroll  
in one's own wake, admiring the divine  
beauties of Nature and to feel one's soul  
melt in the glow of man's inspired design  
– this is the blessing, these are rights!<sup>12</sup>*

8. From Taras Shevchenko's (1814-1861) poem "Funeral Feast" (Russian: "Тризна", 1843) translated into English by Peter Fedynsky (born 1951):

*To edure the trials of a grueling life  
Without small-minded blame,  
To plumb the depths of passion,*

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<sup>11</sup> This is how Hamlet answers Polonius's question in act 2, scene 2 of William Shakespeare's tragedy "Hamlet" (between 1599 and 1601): "What do you read, my lord?" (Shakespeare, W. (1992), *Hamlet, Prince of Denmark*, Edited by Barbara A. Mowat and Paul Werstine, Washington Square Press, Washington, p. 95, available at: [https://shakespeare.folger.edu/downloads/pdf/hamlet\\_PDF\\_FolgerShakespeare.pdf](https://shakespeare.folger.edu/downloads/pdf/hamlet_PDF_FolgerShakespeare.pdf)).

<sup>12</sup> Nabokov, V. (2008), *Verses and versions: three centuries of Russian poetry*, Harcourt, Orlando, p. 206, available at: <https://ireaddeadpeople.wordpress.com/2014/11/06/alexander-pushkin-to-stroll-in-ones-own-wake/>. (in English).

*To truly understand the lives of people,  
To read all black pages,  
To see each illicit deed...  
And to sustain an eagle's flight,  
And to keep the dove's heart pure!  
Behold the man!..<sup>13</sup>*

All other methodological prescriptions and variants of their formulation and systematization are for me only a substantive concretization of the above principles.

So – I greet myself! At least, with the fact that I am alive, both creatively and just in biological meaning; that I can move and am moving in time and cultural space, without losing my face and with a focus on the dialogical way of life. And in dialogue, as we know, there are no winners and losers, no one rules over anyone, no one agitates or rebuilds anyone. In dialogue, everyone is the winner, because everyone remains free, remains themselves, maintaining the inner state of the individual, which is the only one where can serve a good cause and through it become useful to people<sup>14</sup>.

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<sup>13</sup> Shevchenko, T. (2013), *The Complete Kobzar: the poetry of Taras Shevchenko*, transl. from the Ukrainian by Fedynsky, P., Glagoslav Publications, London, p. 113, available at: <http://irbis-nbuv.gov.ua/cgi-bin/ua/elib.exe?Z21ID=&I21DBN=UKRLIB&P21DBN=UKRLIB&S21STN=1&S21REF=10&S21FMT=online book&C21COM=S&S21CNR=20&S21P01=0&S21P02=0&S21P03=FF=&S21STR=00002582> (in English). Behold the man! – Reference to John 19:5: "Then came Jesus forth, wearing the crown of thorns robe. And Pilate saith unto them: Behold the man!"

<sup>14</sup> Thank you for your help in writing this preface: **Ivan Pasternak**, Master of English Philology (Ivano-Frankivsk), **Roman Dzyk**, Candidate of Philological Sciences, Executive Associate Professor of the Department of Foreign Literature, Theory of Literature and Slavic Philology of Yuriy Fedkovych Chernivtsi National University; **Halyna Aleksandrova**, Doctor of Philological Sciences, Senior Research Fellow, a leading research scholar of the Department of Theory and Methods of Biobibliography of Vernadsky National Library of Ukraine (Kyiv); **Andrei Dmitriev**, Doctor of Philological Sciences, Senior Research Fellow, Head of the Department of Bibliography and Source Studies, Head of the Center for the Study of Traditionalist Areas in Modern Russian Literature of the Institute of Russian Literature (Pushkin House) RAN (Saint Petersburg), RF).

**IHOR KOZLYK**

***BIBLIOGRAPHICAL INDEX***



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## WORKS PUBLISHED IN UKRAINE

### MONOGRAPHS, BOOKS, BROCHURES

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2003

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## 2016

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### 2012

**1/251.** *Marko Teplinsky – teacher, scientist, man.* Creative project by I.V. Kozlyk. Director by I.V. Kozlyk. Cinematographer by O.M. Olkhovsky. Ivano-Frankivsk, 2012. The duration of the film 1 h. 59 min. 35 sec. (2<sup>nd</sup> edition – 1 h. 11 min. 55 sec.), available at: <https://www.youtube.com/watch?v=t0Rz0uuPFHk&t=2470s> or: <https://mega.nz/#!oTgWQLCD!iA5-fITE31QzHHNXgVUHWe9M2w08zIW-4Vx9X8c3iA8> (in Ukrainian, in Russian).

The premiere was held on 11 September 2012 at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine).

Official presentations: 17 October 2012, Yuriy Fedkovych Chernivtsi National University; 14 November 2012, Ternopil Volodymyr Hnatuk National Pedagogical University; 21 November 2012, Kamianets-Podilskyi Ivan Ohienko National University; 12 March 2013, Kolomyia Educational-Scientific Institute Vasyl Stefanyk Precarpathian National University Vasyl Stefanyk Precarpathian National University; 18 October 2013, Ivan Franko National University of Lviv; 14 September 2017, Ivano-Frankivsk Regional Television "Galychyna"; 16 December 2017, TRC "Vezha" (Ivano-Frankivsk); 9 April 2019, Institute of Slavic Studies, Faculty of Philosophy, Masaryk University (Brno, Czech Republic).

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**2/252. Pamiataty – shchob zhyty: Film-etiud.** [Pamiati literaturoznavtsia Myroslavy Khorob-Medytskoi]. Creative project by I.V.Kozlyk. The duration of the film 16 min. 07 sec. (in Ukrainian).

The premiere was held on 25 October 2012 at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine).

## 2013

**3/253. Ochyma Inshoho: Marko Teplinskyi i Volodymyr Matviishyn (u dvokh chastyakh).** Creative project by IV.Kozlyk. Director by I.V.Kozlyk. Cinematographer by O.M.Olkhoversky. The duration of the film 3 h. 36 min. 29 sec. (2<sup>-nd</sup> edition – 3 h. 31 min. 51 sec.), available at: <https://www.youtube.com/watch?v=yxNCsKUF-hM> or: <https://mega.nz/#!ceJnVBiS!Vn3QxtWTEofdzXja6mfsIiGVIQEcSLtaZMu4b8CEXGs> (in Ukrainian, in Russian).

The premiere was held on 21 May 2013 at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine).

Official presentations: 24 i 25 October 2013, Vasyl Stefanyk Precarpathian National University; 31 March 2015, Poltava V.G. Korolenko National Pedagogical University; 2017, Ivano-Frankivsk Regional Television "Galychyna": 3, 4, 5 June, 22, 23 July (1<sup>st</sup> series of the I part), 11, 18 June, 29, 30 July (2<sup>nd</sup> series of the I part), 5, 6 August (3<sup>rd</sup> series of the I part), 12, 13 August (1<sup>st</sup> series of the II part), 19, 20 August (2<sup>nd</sup> series of the II part); 16, 17, 23, 24 December 2017, TRC "Vezha" (Ivano-Frankivsk).

**Reviews:** Nikitin, I. and Kukuruza, V. (2013), "Ochyma Inshoho: Marko Teplinskyi i Volodymyr Matviishyn", *Vulytsia*, OTB "Halychyna", Ivano-Frankivsk, 24, 25, 26 May 2013. (in Ukrainian); Volkov, A. (2013), "Uchitelya uchitelei", *Russkii vestnik: gazeta Russkoi obshchiny L'vovskoi oblasti*, Lviv, May, No. 5(177), p. 7 (in Russian); Botnarenko, N. (2013), "Pamiataty i liubyty' (pro premieru dokumentalnoho filmu Ihoria Kozlyka 'Ochyma Inshoho: Marko Teplinskyi i Volodymyr Matviishyn'", *Zarubizhna literatura v shkolakh Ukrayiny*, Kyiv, No. 7-8, pp. 38-39. (in Ukrainian).

## 2014

**4/254. Zalyshatysia liudynou, abo Ne daty pomerty pamiati.** Creative project by I.V.Kozlyk. Director by I.V.Kozlyk. Cinematographers by I.V.Kozlyk and O.M.Olkhoversky. The duration of the film 2 h. 51 min. 49 sec. (2<sup>nd</sup> edition – 2 h. 9 min. 50 sec., available at: <https://www.youtube.com/watch?v=oduG25bWj>

LA or: [https://mega.nz/#!4bBFzZpb!0azs2oa1ZhEODm1EfKoZVSVD5\\_am54jB5BgZ66eSYes](https://mega.nz/#!4bBFzZpb!0azs2oa1ZhEODm1EfKoZVSVD5_am54jB5BgZ66eSYes) (in Ukrainian).

The premiere was held on 17 September 2014 at Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine).

Official presentations: 25 September 2014, PC «Mineral», Kalush, Ivano-Frankivsk region; 2 October 2014, Zaporizhzhya National Technical University, Faculty of Humanities and Law (for students of specialty "Journalism"); 9 October 2014, National Technical University of Ukraine "Kyiv Polytechnic Institute", available at: <http://iffkpi.ua/index/2-facultet/588-dokumentalnyi-film-pro-vydatnogo-spivpitchynka> or: <http://yk.com/proiff> or: <https://uk-ua.facebook.com/iffkpi.ua>; 15 October 2014, Ivan Franko National University of Lviv, Faculty of Electronics; 16 November 2014, People's House of the village of Verkhnia, Kalush district, Ivano-Frankivsk region; 2017, Ivano-Frankivsk Regional Television "Galychnyna": 18, 19 March, 26, 27 April, 3 May (1<sup>st</sup> series), 25, 26 March, 26, 27 April, 3 May (2<sup>nd</sup> series), 1, 2, 28 April (3<sup>rd</sup> series); 13, 14 January 2018, TRC "Vezha" (Ivano-Frankivsk).

**Reviews:** Nikitin, I. and Kukruza, V. (2014), "Залишатися людиною, або Не дати померти пам'яті", *Vulytsia*, OTB "Halychyna", Ivano-Frankivsk, 22, 23, 24 September 2014. (in Ukrainian); (2014), *Televiziini novyny Kalusha*, Kaluske miske telebachennia, 1 October 2014, available at: <http://www.youtube.com/watch?v=whGm0UGABaQ&list=UuoosoeEn0J7fjRWy8souvuw> (in Ukrainian); Shevchuk, P. (2014), "Henii profesora Petra Melnyka", *Kaluskyi naftokhimik*, Kalush, 3 October, No. 39, p. 3. (in Ukrainian); (2014), "Premiera dokumentalnoho filmu 'Zalyshatysia liudyniou, abo Ne daty pomerty pamiatyi'", available at: <http://www.pu.if.ua/uk/novyny/1552-prem-iera-dokumentalnoho-filmu-ihoria-kozlyka-zalyshatysia-soboiu-abo-ne-daty-pomerty-pam-ati> (in Ukrainian) or: <https://www.facebook.com/Прикарпатський-Національний-Університет-ІмВСтефаника-1483258578591462/?ref=nf> (in Ukrainian); (2014), "V Prykarpatskomu universyteti vidbulasia premiera dokumentalnoho filmu 'Zalyshatysia liudyniou, abo Ne daty pomerty pamiatyi'", available at: [https://kurs.if.ua/news/v\\_prykarpatskomu\\_universyteti\\_vidbulasya\\_premiera\\_dokumentalnogo\\_filmu\\_zalyshatysya\\_soboyu\\_abo\\_ne\\_daty\\_pomerty\\_pamyati\\_6506.html/](https://kurs.if.ua/news/v_prykarpatskomu_universyteti_vidbulasya_premiera_dokumentalnogo_filmu_zalyshatysya_soboyu_abo_ne_daty_pomerty_pamyati_6506.html/) (in Ukrainian).

## 2016

**5/255. Akademik Dmytro Nalyvaiko.** Creative project by I.V. Kozlyk. Director and Cinematographer by I.V. Kozlyk. The duration of the film 2 h. 15 min., available at: <https://www.youtube.com/watch?v=Te3XxjFy2mo> or: <https://mega.nz/#!sKASDIJLX07XJFK83LzN3eWyhtZ60UDuac2sNOTi9b9WA2BKRW0> (in Ukrainian).

The premiere was held on 29 March 2016 at National University of Kyiv-Mohyla Academy.

Official presentations: 7 April 2016, Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk, Ukraine); 8 April 2016, Ivano-Frankivsk Regional Institute of Postgraduate Pedagogical Education; 14 April 2016, House of Culture Skala-Podilska, Borshchiv district, Ternopil region; 26 April 2016, Ivan Franko National University of

Lviv; 12 May 2016, Nizhyn Mykola Gogol State University; 23 May 2016, Institute of Philology and Journalism of the Lesya Ukrainka Eastern European National University (Lutsk); 2017, Ivano-Frankivsk Regional Television "Galychyna": 1, 2, 4, 18, 19 May (1<sup>st</sup> series), 2, 4, 18, 19 May (2<sup>nd</sup> series), 8 May (3<sup>rd</sup> series); 2017, in the television program of the branch of the National Television Company of Ukraine "Chernihiv Regional Directorate": 26, 27 June (1<sup>st</sup> series), 27, 28 June (2<sup>nd</sup> series), 29 June (3<sup>rd</sup> series); 20, 21 January 2018, TRC "Vezha" (Ivano-Frankivsk); 10 April 2019, Institute of Slavic Studies, Faculty of Philosophy, Masaryk University (Brno, Czech Republic).

**Reviews:** Holovchenko, N. (2016), "U Kyievi vidbulasia premiera dokumentalnoho filmu 'Akademik Dmytro NALYVAIKO'", *Zhinka-ukrainka*, 4 April, available at: <http://ukrainka.org.ua/node/6857> (in Ukrainian). (Ref. the same: (2016), *Slovo Prosvity*, Kyiv, 7-14 April, No. 14, p. 10, available at: <http://slovoprosvit.org/2016/04/07/u-kyievi-vidbulasya-premyera-dokumentalnogo-filmu-akademik-dmitro-nalivajko/> or: [http://www.vmurol.com.ua/index.php?idd=us\\_publication&group=3&us\\_publication=1551](http://www.vmurol.com.ua/index.php?idd=us_publication&group=3&us_publication=1551)); Holovchenko, N. (2016), "Chytaite Hegelia! (Dmytro Nalyvaiko)", available at: <https://www.facebook.com/media/set/?set=a.1676797739254136.1073741941.100007717776302&type=3> (in Ukrainian); Komarnitska, O. (2016), "Studentam Prykarpatskoho universytetu pokazaly film pro Dmytra Nalyvaika", *Briz. Ivano-Frankivski novyny*, 7 April, available at: <http://briz.if.ua/35594.htm> (in Ukrainian); Kovtsun, V. (2016), "V Ivano-Frankivsku prezentovaly dokumentalnyi film 'Akademik Dmytro Nalyvaiko'", *Ivano-Frankivska ODTRK "Karpaty"*, 08 April 2016 @ 15:59 u Kultura, available at: <http://odtrk.if.ua/2016/04/08/2016/04/08/в-Ivano-Frankivsky-презентували-док-2/> (in Ukrainian); (2016), "Shkola akademika Nalyvaika", available at: <http://www.ippo.if.ua/index.php/56-2010-06-30-12-43-02/1534-shkola-akademika-nalyvaika> (in Ukrainian); Pasichnyk, T. (2016), "Vidhuk na dokumentalnyi film Ihoria Kozlyka", available at: <https://www.facebook.com/messages/100001967870205> (in Ukrainian); (2016), "V Universyteti vidbulas premiera dokumentalnogo filmu 'Akademik Dmytro Nalyvaiko'" [text and photos], available at: <http://www.lnu.edu.ua/v-universyteti-vidbulas-premiera-dokumentalnogo-filmu-akademik-dmytro-nalyvaiko/> (in Ukrainian); (2016), "Premiera dokumentalnogo filmu 'Akademik Dmytro Nalyvaiko'", available at: <http://www.ndu.edu.ua/index.php/novini-universitetu/item/789-prem-iera-dokumentalnogo-filmu-akademik-dmytro-nalyvaiko> (in Ukrainian); (2016), "U Hoholevomu vuzi vidbulasia premiera dokumentalnogo filmu 'Akademik Dmytro Nalyvaiko'", available at: <http://nezhatin.com.ua/?p=33206> (in Ukrainian); Ruda, T. P. (2016), "Literaturoznavstvo i literaturoznavtsi u kinodokumentalni proektsii Ihoria Kozlyka", *Zarubizhna literatura v shkolakh Ukrayiny*, Kyiv, No. 5, p. 60-61. (in Ukrainian); Ruda, T. P. (2016), "Vydatni literaturoznavtsi u dokumentalnomu filmi", *Hlobalizatsiia / yevrointehratsiia i rozytoknatsionalnykh slovianskykh kultur: materialy Mizhnar. nauk. konf. do Dnia slovianskoi pysemnosti i kultury 24 travnia 2016 roku*, Kyiv, pp. 101-102 (in Ukrainian); Kravets', Ya. (2016), "Dmytro Nalyvaiko – lytsiar ukrainskoi komparatyvistyky", *Kameniar*, Lviv, May-June, No. 5-6, p. 10, available at: <http://kameniar.lnu.edu.ua/?p=5403#more-5403> (in Ukrainian); Стребкова I. (2016), "Spravzhnist uchenoho", *Ukrainskyi dim*, Nizhyn, No. 3(77),

pp. 5-6; Ivanyshyna, L. (2016), "Dolia akademika Dmytra Nalyvaika", *Kino-Teatr*, Kyiv, No. 4(126), p. 24, available at: [http://www.ktm.ukma.edu.ua/show\\_content.php?id=1911](http://www.ktm.ukma.edu.ua/show_content.php?id=1911) (in Ukrainian); Hnatiuk, M. (2016), "Ne zabuty podiakovaty..." [text and photos], *Slovo i Chas*, Kyiv, No. 9, pp. 125-126; Riazantseva, T. (2016), "Pro dokumentalnyi film Ihoria Kozlyka 'Akademik Dmytro Nalyvaiko'", *Slovo i Chas*, Kyiv, N 9, p. 126 (in Ukrainian); Portian, O. (2016), "Vin ne piddavtsia systemi", *Pereval*, Ivano-Frankivsk, No. 3-4, pp. 273-275 (in Ukrainian); Оляндер І. (2016), "Dokumentalnyi film Ihoria Kozlyka 'Akademik Dmytro Nalyvaiko': Tekst i kontekst", *Vsesvit*, Kyiv, No. 9-10 (1053-1054), pp. 228-235 (in Ukrainian); Mykhed, P. (2017), "Nalyvaiko z Ponornytsi", *Sivershchyna*, 6 July, available at: [https://siver.com.ua/news/nalyvajko\\_z\\_ponornici/2017-07-08-20842](https://siver.com.ua/news/nalyvajko_z_ponornici/2017-07-08-20842) (in Ukrainian); (2017), "... I znovu pro shistdesiatnytstvo: dosvid (pere)osmyslennia". (Stenohrama) 28 lystopada 2017 r.", [Speech by N.P. Onyshchenko], available at: <http://www.ilnan.gov.ua/index.php/uk/naukovo-doslidni-tsentry-pry-instytuti/tsentr-doslidzhennia-problematyky-ukrainskoho-shistdesiatnytstva/item/486-i-znovu-po-ro-shistdesiatnytstvo-dosvid-pereosmyslennia-stenohrama> (in Ukrainian).

## 2018

**6/256. Profesiia yak zhyttia.** [To the 100<sup>th</sup> anniversary since the birthday of Doctor of Medicine, Professor O.M. Avilova]. Creative project by I.V. Kozlyk. Director and cinematographer by I.V. Kozlyk. The duration of the film 30 min. 17 sec., available at: <https://www.youtube.com/watch?v=SvO2n9-vgdQ> or: [https://mega.nz/#!tXxRDCIb!2XJyyGpWgEfGLgbkSCEIztGC1uJnGHA81f3rJLN\\_dY](https://mega.nz/#!tXxRDCIb!2XJyyGpWgEfGLgbkSCEIztGC1uJnGHA81f3rJLN_dY) (in Ukrainian, in Russian).

The premiere was held on 4 October 2018 at Kyiv Hall at the Ramada Ankor Kyiv Hotel (in the program of the scientific symposium with international participation «Modern Problems of Thoracic Surgery», dedicated to the 100<sup>th</sup> anniversary of the P.L. Shupyk NMAPE and the 100<sup>th</sup> anniversary of the birth of Professor Olha Matviivna Avilova, 4-5 April 2018, available at: <https://nmapo.edu.ua/n/nov/p/3728-sympozium-suchasni-problemy-torakalnoi-khirurhii>).

**Official presentations:** 28 October 2018, Ivano-Frankivsk Regional Television "Galychyna", available at: <http://galtv.if.ua/video/aktualne-interv-yu-igor-kozlyk-profesiva-yak-zhytтя>

**Reviews:** (2018), "Kyivska premiera novoho dokumentalnogo filmu profesora Ihoria Kozlyka", available at: <https://philology.pnu.edu.ua/2018/10/08/київська-премера-нового-документалу/> (in Ukrainian).

## 2021

**7/257. Nataliia Rostyslavivna Kavetska-Mazepa.** Creative project by I.V. Kozlyk. Director by I.V. Kozlyk. The duration of the film 1 h. 44 min., available at: <https://www.youtube.com/watch?v=dA2F0jLk6C0> or: [https://mega.nz/file/oOAi3ZJD#-4cUTErf7UEMmGaHeiHGt1Hhlkf8jgKnBQDpk\\_qs](https://mega.nz/file/oOAi3ZJD#-4cUTErf7UEMmGaHeiHGt1Hhlkf8jgKnBQDpk_qs) (in Ukrainian, in Russian).

Due to the epidemiological situation, the premiere was not held. The film appeared on YouTube on 23 October 2021.

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*Бібліографічне видання*

**ІГОР ВОЛОДИМИРОВИЧ КОЗЛИК**

**ПРИВІТАЮ СЕБЕ:**

**БІБЛІОГРАФІЧНИЙ ПОКАЖЧИК ВЛАСНОГО ТВОРЧОГО ДОРОБКУ**

*(англійською мовою)*

*Друкується з власної ініціативи автора без згоди й ухвал  
будь-яких офіційних установ, професійних і творчих спілок,  
включаючи організації "вільних каменярів"*

**СПОНСОР ВИДАННЯ ЄВА ОМЕЛЬЧУК**

Комп'ютерний набір  
Оригінал-макет  
Обкладинка

I. В. Козлик  
I. В. Козлик  
I. С. Петров

В оформленні видання використано репродукції: шумерська богиня, покровителька письма і науки Нісаба, рельєф 2430 р. до н.е. з шумерського міста-держави Лагаша (Пергамський музей, Берлін, Німеччина); дев'ять муз, Афіна та Аполлон, рельєф фронтальної стінки саркофага II ст. н.е.