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MULTIFACETED POWER OF DMITRY PAVLYCHKO'S POETIC WORLD

On January 29, 2023, Dmytro Pavlychko passed away. The great Poet was born on September 28, 1929. A native of the small village of Stopchativ in Prykarpattia, he became significant not only for a particular era. The unique world of Hutsulshchyna is a multifaceted concept in the work of the author of 'Two Colors'. His prophetic Word sounds particularly powerful now, in an era of unprecedented trials for the Ukrainian people caused by Russia since 2014. Indeed, Ukraine needs His artistic patrons – the fiery poetry of Dmytro Pavlychko. The prophetic word belongs to the giant of the Ukrainian national revival of the 20th century.

Dmytro Pavlychko always skillfully demonstrated through his work an experience projected onto universal values. His finest poetic creations speak of him as a bearer of national and social aspirations, and consequently, as a thoughtful individual whose earthly existence is linked to the spiritual, transcendent being. Of course, the essence of a true poet lies in the combination of diverse, often contradictory philosophical principles and ideas that are not limited by the prism of national or social conflicts. His first book, «Love and Hate», was published in 1953. From 1963, the writer lived in Kyiv. His collection «Truth Calls» (1958) was banned, and its entire print run was destroyed. Pavlychko's poetic talent received wide recognition from the broadest readership, thanks to his song «Two Colors», for which the prominent composer Oleksandr Bilash (1931–2003) provided the music.

Among the most important books by Dmytro Pavlychko are: «Truth Calls» (1958), «Granary of Words» («Hranoslov», 1968), «Sonnets» (1978), «The Secret of Your Face» (1978), «Penitential Psalms» (1994), «Nostalgia» (1998), «The Golden Apple» (1998), «Thimble» (2000), «I Attest to Life» (2000), «Kyiv in May» (2001), «Juniper» (2004), «Memory» (2004), «Sonnets» (2004), «Three Stanzas» (2007), «Autodafe» (2008). Dmytro Pavlychko's contributions as a translator are particularly significant. He translated numerous literary works into Ukrainian from various languages. Some of the notable publications include: «Bloody Sonnets» by Slovak poet Pavol Országh Hviezdoslav (1986), «World Sonnet» (Anthology, 1983), «Sonnets» by William Shakespeare (1998), «Anthology of 20th Century Slovak Poetry» (1997), «50 Polish Poets» (2001), «Ode to Freedom. A Small Anthology of Russian Poetry» (2004), «Anthology of Bulgarian Poetry» (2006), «Idea of the World. A Small Anthology of Croatian Poetry» (2008), «Princess of Europe» (2010), and others.

Dmytro Pavlychko's artistic images impress with their dynamism, new associations, and masterfully combined colors. They astonish with their concentration at the level of sensibilities, both of individuals and the community. Rich in content, his poetry becomes a vivid reflection of the spiritual aspirations of the Ukrainian people, connecting the 20th century with the modern era. It creates a unique composition in which the intertwining of

human destinies is revealed. In contemporary circumstances, this architecture becomes even more significant, as we are talking about an era of challenges and unprecedented trials – the present state of independent Ukraine as a sovereign entity.

In Dmytro Pavlychko's poems, there are not isolated artistic confrontations, as they are imbued with a powerful intellectual mass, full of energy and diversity. However, the journalistic-expressive pathos of his poetic art is visibly subordinated to conscious moderation. In the words of Ivan Franko, «law prevails over temperament» and «aesthetics over personal gain». Evidence of this can be found in the works included in the collection «Fürstin Europas» (Dresden, 2010, 282 pages). The German translations are the work of Jona Gruber, Iryna Katschaniuk-Spiech, Ivan Zymomrya, as well as Mykola Zymomrya, who organized the book and wrote the afterword. Up until now, there were only sporadic attempts, especially in the 60s and 70s, to bring Pavlychko's work closer to the consciousness of the German reader, including translations by Andreas Reimann. During this period, translations of his poems by Jona Gruber (1908–1980) also appeared, which were first published in the book «Fürstin Europas».

Regarding the German-language reception of Pavlychko's work, the notable contribution of Iryna Katschaniuk-Spiech, a distinguished master of artistic translation, is particularly significant. Together with her son Osyp, she published the book «Drei Strophen» (Munich, 2018, 288 pages) with a thorough preface by Leonid Rudnytsky. The value of this edition is hard to overestimate. Without a doubt, Iryna Katschaniuk-Spiech is an unparalleled interpreter of Ukrainian text into German, especially in terms of accurately conveying encoded meanings and their metaphors. By the way, Mykola Zymomrya received two notable dedicatory inscriptions in the mentioned publication: «*To the esteemed Professor Mykola Zymomrya, with the best wishes for successful work in affirming Ukrainian literature among the nations of the world. The translators Iryna Katschaniuk-Spiech, Osyp Spiech present to dear Odarka and Mykola. Munich, September 6, 2018*». In turn, the autograph in the book «Dmytro Pavlychko. Memoirs. Volume 4» (Kyiv: Yaroslaviv Val, 2018, 560 pages) contains a task-wish: «*To the dear Mykola Zymomrya – hold on, write about 'Drei Strophen' – Yours, Dm. Pavlychko. February 7, 2019, Kyiv*». Understandably, these wishes are presented here only in terms of understanding the values of interliterary interaction, both from the perspective of the original creator and his recipients.

The analysis of the bilingual collections «Fürstin Europas / Princess of Europe» and «Drei Strophen / Three Stanzas» leads to an unequivocal conclusion: Iryna Katschaniuk-Spiech's translations could be considered the most significant catalyst for the reception of Pavlychko's creative banquet in recent decades. Some of them reached the German reader in the late 90s, and some became known through songs, such as the repeatedly mentioned «Dva Kolyory / Two Colors». The appearance of the poetic collection «Kyiv in May» (2001) in the arrangement of Mykola Zymomrya in three languages – Ukrainian, Polish, and German – was highly praised by critics both in Ukraine and beyond its borders. Constantly in search of new poetic forms and genre innovations, Dmytro Pavlychko drew from the sources of his own creative experience and the treasury of traditions of Ukrainian classical literature; at the same time, the benevolent influence of Taras Shevchenko, Ivan Franko, and Lesya Ukrainka cannot be ignored. However, it should be noted: Dmytro Pavlychko's voice always had its own sound, and it is genuinely distinctive,

direct, and natural. Free verse, mastered to perfection by the poet, is equivalent to the virtuoso polished classical stanza. Thus, without a doubt, Pavlychko's poetry is «anthropocentric», as rightly noted by the Polish critic Janusz Drzewucki. When reading his poems, «on one hand, the depth of thought and its richly aphoristic character is evident; on the other hand, it is a simple and crystal clear language of communication». The most important thing to emphasize is the depth of ideas and their problematic nature. They serve as a source for delineating the phenomenon of his creative banquet and his dedicated activity, which falls on the second half of the 20th century, a time of highs and upheavals in the history of Ukraine. Everywhere and always, the pure pain of the poet pours into the paradigm of his inner world; it is the existence of a person literally tied to a specific time and who, through his actions, creates moral and enduring societal values.

The poet urges in his finest stanzas to consider human life from the perspective of history. Understanding the truth, according to him, means being a free individual with an awareness of their calling. Therefore, for example, Pavlychko's German-language collection «Fürstin Europas» evokes, in the context of the war initiated by Russia against sovereign Ukraine, a sense of awakening in the German reader, dictating a feeling of fruitful solidarity with the Ukrainian people. Hence, the pattern of Ukrainian flags that now flutter in the windows of many citizens of Germany...

The work of Dmytro Pavlychko is an undisputed milestone in the chronicle of Ukrainian literature. This is evidenced by his interview from May 15, 2000, to February 17, 2001. It was published in the pages of the «Kurier Kryvbasu» magazine (2001, No. 138, pp. 3–9). At that time, Dmytro Pavlychko was the Extraordinary and Plenipotentiary Ambassador of Ukraine to the Republic of Poland. Of course, there was a desire to temper the immediate sense of the specific questions that were raised at the time. Because, first and foremost, what mattered was the structure of Dmytro Pavlychko's thoughts as an outstanding poet and statesman.

Many of his works in various genres highlight, one might say, his counterpoint in relation to motifs, ideas, artistic-temporal contrasts, implicitly undisguised juxtapositions, direct appeals to contemporary images in the sense of the so-called «Law of Eternity» and its derivative «Law of Threads»... The poet's thoughts are prophetic because they are the result of his logic «text within the text». This is especially noticeable in Pavlychko's spontaneous gift inscriptions addressed to various individuals. It would not be an exaggeration to say that Dmytro Pavlychko is a unique master of autographs as an intricately crafted genre. He awakens the recipient with artistic words and, given the concentration of time, builds a desire – prompting expression. Here is an example of «text on the level of subtext», projected by the poet onto the «I-person». Indeed, this seems to be the quintessence of Dmytro Pavlychko's confession: *«It's hard for me to talk about myself... I can only note that my book 'The Truth Calls' (1958) was probably the first swallow of the sixties' poetry. I remember my first meetings with I. Drach and M. Vingranovsky, like meetings with the extraordinary joy of my life, their creativity differed from mine with greater metaphoricalness, youthful energy, a challenge to the worn-out and primitive poetry of Soviet happiness chanters. Code? National pain – from Shevchenko, universal thinking – from Franko, refined language, emotion – from Tychna and Rylsky. ...But in that genetic code, it was all there, and besides, there was also Europeanism, detachment*

from daily declarativeness, a tendency towards questions: what is the world and why does a person live».

Dmytro Pavlychko, through his actions and creativity, proved: he lived with Ukraine and always believed in its brighter future. And in his artistically perfected words, the voice of the much-suffered Ukrainian Fate is faithfully reflected. It is sung by the poet, especially in the heartfelt songs about Freedom, for which, notably, since February 24, 2022, daughters and sons of Shevchenko's Homeland have been giving their lives on the battlefield.

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САМОТНІСТЬ ЯК ЕКЗИСТЕНЦІЙНИЙ МОДУС В УКРАЇНСЬКІЙ НОВЕЛІСТИЦІ КІНЦЯ ХХ – ПОЧАТКУ ХХІ СТОЛІТЬ

Екзистенційна криза людини кінця ХХ – початку ХХІ століть, зумовлена соціокультурними, політичними, економічними трансформаціями, що відбувалися в Україні, часто призводить до стану ізоляції, ментальної і просторової. Ці чинники спонукають по-новому осмислити феномен самотності. Філософи ХХ століття (С. К'єркегор, А. Камю, Ж.-П. Сартр, Е. Фромм, М. Гайдеггер, К. Ясперс та ін.) надають самотності онтологічного статусу, розглядають її як суть ества людини та буття у світі. Представники екзистенціалізму вважають, що самотність належить до «граничних ситуацій», які є митями глибоких потрясінь (страх, страждання, смерть), саме тоді людина пізнає сенс свого буття і себе саму.

Духовний світ людини, її внутрішні емоції, несвідомі стани чи не найкраще серед прозових форм передає жанр новели. Тому українські новелісти у кінці ХХ – на початку ХХІ століть студіюють ключові екзистенційні модуси (страждання, страх, любов, самотність), намагаються переосмислити сенс буття людини у контексті сучасного суспільного і національного життя. Художнє відображення українськими авторами феномену самотності в новелі кінця ХХ – початку ХХІ століть ще не було окремим предметом уваги науковців, тому є актуальним і становить мету пропонованого дослідження.

Самотність стає ключовим модусом світовідчування людини кінця ХХ століття, в новелах цей модус часто співвідноситься як із зовнішніми, так і внутрішніми онтологічними чинниками. Так, В. Габор у своїх творах відображає самотню людину через ізоляцію в певному просторі («Полювання у втраченому просторі», «Самотні жінки», «Сходи вгору і вниз»), або ж навпаки: персонаж відчуває внутрішню самотність, попри те, що знаходиться серед людей, як це спостерігаємо в новелі «Вакуум». У цьому творі письменник розгортає цілу концепцію людської самотності крізь призму сприйняття одного з персонажів – Рудого Лева. Зауважмо, що в цьому персонажеві, з його дивацтвом, відчитується натяк на образ юродивого, отже, його судження претендують на істинність. Рудому Леву відкрилася одна із таїн людського буття – «філософія вакууму», тобто, філософія самотності людини, що артикулюється у нескінченних тирадах персонажа, мовлення котрого автор моделює відповідно до постмодерністського світовідчування, у якому сплітаються абсурдність людського