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LITERATURE OF THE UKRAINIAN DIASPORA IN THE MID-20TH CENTURY AS A PHENOMENON OF WORLD MODERNISM AND THE METHODOLOGY OF MYTHOLOGISM AS AN OPTIMAL TOOL FOR ITS ANALYSIS

ABSTRACT:

The aim of the research is a three-level (archetypal-initiatory, analogical, discrete) interpretation for the analysis of literary texts, mainly utilizing the methodology of mythologism, and carrying out a comprehensive understanding of high artistic works of Ukrainian diaspora literature of the 20s–50s of the 20th century based on literary poetic and prose texts of the modernist era by artists of the Ukrainian diaspora: Ivan Bahryanyi, Vasyl Barka, Yevhen Malaniuk, Oleh Olzhych, Todos Osmachka, and Ulas Samchuk.

The article reveals the essence of modernism in Ukrainian diasporic poetry and prose of the mid-20th century. It is proven that diasporic Ukrainian modernism developed in the context of the world literature of its time and raised national issues that were poignant for Ukrainians and Ukraine. Based on the literary texts of Ukrainian diaspora literature of the mid-20th century, proper conclusions and reasoned conclusions were made, and it was appropriately argued that contemporary Ukrainian mega-modernism in our national literature grew on the ground of modernism, primarily the modernism of Ukrainian diaspora literature. The most optimal methodology for analyzing Ukrainian diaspora literature of the modernist era turned out to be the methodology of mythologism, although hermeneutics and comparativistics should not be disregarded hastily.

INTRODUCTION.

The literature of the Ukrainian diaspora in the 20s–50s of the 20th century, as M. Nayenko¹ rightly emphasized, is a relative component of the overall Ukrainian literature of the period. However, when comparing and contrasting this link in the «single chain» with the link of mainland Ukrainian literature of

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¹ Naienko M. (2001). Metodolohichni vizii, dyskursy i perspektyvy na mezhi stolit [Methodological visions, discourses and perspectives at the turn of the century]. Literaturna Ukraina. 8 liutoho. P. 3. (in Ukrainian)



the same period, it is unexpectedly revealed that these are completely different literatures, as incomparable a priori as modernism and socialist realism. Ukrainian diaspora literature distinctly manifested itself as our national red literature during the period of the flowering of modernism in Europe. Its lyrics always have an intellectual dominant, synthetic genres, a high level of versification; in prose works, the authors' philosophical worldview, their mythological thinking, are inevitably reflected, as a result of which surrealistic images become rare, there are features of neoromanticism, symbolism, psychologism, impressionism, expressionism, and the dominance of the novel genre is observed. The problems of such artistic texts are marked by the setting of forbidden themes in mainland Ukraine: the causes of the fall of the UNR and the fratricidal civil war, the Holodomor of the 1930s, Stalinist repressions in Ukraine and millions of human losses in concentration camps and prisons. The existential and surrealistic formats allowed for an ambivalent consideration of the problems of man and God, conscious and subconscious, a priori predict their peculiar co-authorship with potential readers, creatively program artistic texts for their new reading in the «great» time. At the same time, Soviet Ukrainian mainland literature is largely a surrogate, as writers tried to combine the real with the artificial, create a symbiosis of propaganda literature based on classism with modern literature, therefore, deliberately artificially born.

1.METHODOLOGY OF MYTHOLOGISM APPLIED TO THE UKRAINIAN DIASPORA LITERATURE IN THE FIRST HALF OF THE 20TH CENTURY.

The analysis of Ukrainian diaspora literature using «old-fashioned» methods and techniques does not yield the desired result: the most important thing slips away from the observation horizon. The diversity of modern literary methodologies cannot be considered a reason to reject the youngest of them - the methodology of mythologism – only because existing literary research tools seem to have already covered all existing aspects of studying a literary text. A. Tkachenko expressed a very apt statement about this phenomenon: «...I want to return the conversation to the core, to the 'sanctuary of truth', from which R. Barthes is somewhat skeptical. It seems that the common shortcoming of modern approaches to the text is an attempt to abstract it from sensibility or break it down into components (psychoanalytic, socio-cultural, cognitive, physiological), while the essence of an artistic work is revealed

precisely in its integrity, core, and synthesis»². The tools of all existing branches of the methodology of mythologism, specifically the achievements of 1) the mythological school (F.-W.-J. Schelling, the Grimm brothers, Adalbert Kuhn, Max Muller, Fedir Buslayev, Oleksiy Miller, Oleksandr Potebnya, Mykola Kostomarov, Panas Myrnyi, Ivan Bilyk) in both the etymological and demonic directions; 2) the ritual current (James George Frazer, Robert Graves, Edward Taylor); 3) the archetypal (Jungian) current (Carl Gustav Jung, Northrop Frye, Mod Bodkin, Jean Lacan, Yulia Krisova), 4) the semantic-symbolic current (Mircea Eliade, Yakiv Holosovker, Claude Levi-Strauss, Roland Barthes, Michel Foucault), and the psychoanalytic current (Sigmund Freud, Erik Erikson, Joseph Campbell, Gilbert Durand, Jacques Maritain, Samuel Huntington, Petro Shuvalov) to varying degrees are suitable for our research on the consolidating myth of Ukraine in the literature of the Ukrainian diaspora of the 20s-50s of the 20th century, but they must always be used judiciously and with great caution. For example, it is not worth reducing all research to just archetypal criticism or only to a semantic-symbolic perspective. In each case, only the toolkit of mythological methodology that guarantees the greatest effect and the best result should be used.

Let's go back to the artistic-literary movement - modernism. As is well known, modernism (from the Latin word «*modernus*» – «modern», «contemporary», i.e. the latest) is the dominant literary-artistic movement in the 20th–21st centuries in literature and many other forms of art, which emerged at the end of the 19th century first in painting, architecture, and theater, literature, and later in cinema. It emerged as a creative response by the most talented national conscious artists of the late 19th century primarily to new pressing philosophical doctrines (Nietzscheanism, Freudianism), which together with progressive artistic trends and radical changes in the social order initially engulfed large-scale political and social movements (primarily such as anti-discrimination mass movements for equality regardless of skin color and social origin, feminism and emancipation), settled in the realm of still new philosophical views at that time, and concerned all cultural life in Western Europe, therefore clearly originated in literatures and arts of practically all European states at the end of the 19th – early 20th centuries.

In our national «red» literature, modernism flourished successfully in Europe

² Avtor u khudozhnomu tvori: «demiurh» chy «fantom»? (1999). [The author in a work of fiction: «demiurge» or «phantom»?]. Dyskusiiia v «Literaturnii Ukraini» za uchastiiu Adriashyka R., Kodaka M., Medvidia V., Naienka M., Tkachenka A. ta veduchoi dyskusii O. Lohvynenko. *Literaturna Ukraina*. 22 kvitnia. P. 3. (in Ukrainian)

even from the early stages of its appearance in Ukraine. It experienced two of the three main stages of development: the initial stage (decadence, the emergence of modernist collections, the publication of modernist magazines, the involvement of older generation writers in modernism and the approval of new trends by Ivan Franko, Lesya Ukrainka, Olha Kobylianska, Oleksandr Oles', Mykhailo Voronyi, Vasyl Stefanyk, as well as the then young Mykhailo Kotsiubynsky and Volodymyr Vynnychenko), the stage of final formation and flourishing (the 1920s–1930s, characterized by the modernist works of the artists of the Executed Renaissance), and the final stage of the development of Ukrainian modernism (primarily the full-fledged modernism in the literature of the Ukrainian diaspora, as well as the merging of modernism and socialist realism in mainland Ukraine from the 1930s to the 1970s). Ukrainian modernism continuously developed and lasted throughout the 20th century, and was significantly different in mainland Soviet Ukraine from the modernism in the literature of the Ukrainian diaspora. It should be noted that modernism still exists today, but in a new stage as mega-modernism, successfully overcoming the short intermediate stage of postmodernism, which was a kind of «poisonous chemical» (Oles' Honchar) for ridiculing and completely eliminating the rotten postulates of socialist realism (mandatory class approach in literature, adherence to the theory of conflict-free socialist society, thus depicting the «heavenly» life of citizens of the Soviet Union, supremacy of the ruling party, idealization of communists, government officials, and leaders, as well as pathological hatred towards «bourgeois nationalists» worldwide).

Unfortunately, even in modern Ukrainian literary studies, the role and place of modernism in our national culture as a whole, and in visual arts and red (revolutionary) literature in particular, is often portrayed without proper global context, in a narrow and limited way. Nationalism, as a relative and saving ideological principle for every nation, is still perceived as something hostile, although in fact, metaphorically speaking, it is the true father of conscious patriotism.

But for a better understanding of the literary movement we are studying, let us first return to the key moment of the final formation and proper flourishing of modernism in Ukrainian diasporic and world literatures, and also try to define its main features. What is extremely important for understanding this artistic movement is the fact that modernism categorically rejected all populist tendencies of enlightenment and superficial sympathy for the spiritually poor or low-level individuals according to their own social status, as well as the tedious typicality of characters as one of the main features of realism.



Modernism always considered the national idea as a cornerstone in the construction of the state. Artists of such an extremely powerful literary and artistic movement, unlike their realist colleagues, were not primarily concerned with the gray masses of the people, the numerous victims of ruthless social processes - suicides and «thrown overboard» of life by the uncompromising bourgeois world of the newly formed weaklings, relative capitulators, beggars, and degraded elements. On the contrary, modernists mostly spoke of bright personalities, the «salt of the earth», spiritual and moral «tops of society», unbreakable patriots and passionate people. If intentionally negative characters appeared, especially when they occupied key places in artistic texts or pictorial canvases, then they were also extraordinary personalities (for example, Vrubel's demon). In general, modernists took into account not a simplified and narrow-minded goal of literature and other forms of art as guidance, instruction, elementary enlightenment and education of the masses. Even the well-known problems of basic survival and the suffering of failures, loafers and degraded, devastated and broken nobodies, which were very characteristic of realism, were considered. However, the focus was always and without exception on a bright and strong personality who, even in the most extreme trials, does not lose their divine (or diabolical) essence, in essence, on an unbreakable and self-sufficient persona. Modernism, in fact, carried out a «Copernican revolution» (Oksana Zabuzhko): instead of the slogan «serve the people,» the slogan «serve art» finally triumphed in full force, and the term «art for art's sake» ceased to be considered false or hostile to human nature and social norms, as the products of creativity, addressed specifically to the intellectual elite (futurism, imagery, abstractionism, surrealism), did not require all artists and potential recipients to subscribe to them or even understand them.

It is natural that for this reason, since its inception in literature and art, modernism has repeatedly caused shock to traditionalist writers and artists, whose right to aesthetic views and their own creativity modernism never officially denied, but nevertheless posed enormous competition to them as it gained increasing popularity each year. The final departure from «photographing» life, if one can loosely define the essence of realism in this way, was inevitable. Moreover, modernists practiced a certain, so to speak, «deliberate distortion of reality and essence», emphasizing precisely what the average typical person could not experience or feel personally, and also undertook to «copy», as opponents of modernism called this phenomenon, in the souls of their artistic characters, exploring the deepest corners of the



human psyche. Finally, even the mass reader of low intellectual level was not always ready to «digest» modernist paintings or literary texts (an example of this phenomenon can be considered the poetic legacy of B.-I. Antonych, the novels «Ulysses» (1922) by James Joyce, or «One Hundred Years of Solitude» (1967) by Gabriel Garcia Marquez as the highest achievements of world modernist literature). It came to the point that some anti-modernist artists even contemptuously referred to this movement (modernism) as a product of the «era of fake money» (as expressed by contemporary Scottish sculptor Alexander Stoddart) and agitated for a return to traditional realistic techniques, which was actually impossible: progress could not be stopped by any prohibitions or even the most biting criticism. It should be emphasized again that modernism adhered to democratic principles, and its advocates unequivocally acknowledged the undeniable fact that different artistic and literary movements could coexist and develop successfully for decades in parallel. Moreover, even the same writer could show himself capable of being a realist in some works (I. Franko's «Zakhar Berkut», «Dobryi Zarobok», «Kameniar», «Ukradene Schastyia») and a modernist in others (I. Franko's «Ziv'yale Lystya», «Soichyne Krylo», «Legend About Eternal Life», the poem «Moses», and particularly the clearly modernist «Prologue» to this work). Another matter is that in such cases, the readership (and unfortunately, literary scholars as well!) of the experimental artist may not have understood, just as Vasyl Shchurat did not perceive as a brilliant work the dramatic poem «Ziv'yale Lystya» by his perhaps best friend, or as the younger generation of Lviv writers did not grasp that Lina Kostenko's novel «Zapysky Ukrainskoho Samashedshoho» was the most vivid literary phenomenon of postmodernism, since they were accustomed to the high, refined philosophical and intellectual creative output of this author. Therefore, eloquent facts indicate that the path of modernism in Ukraine, and in the world in general, was by no means smooth and lined with rose petals.

We emphasize once again that from the very beginning of its emergence, modernism generally proved to be an open system and even approved and used various artistic styles and traditions, inheriting the best from previously existing literary and artistic movements, transforming them in a new way. Moreover, even during the apotheosis of modernism, some writers, including Ukrainian diaspora representative in Australia Dmytro Chub (Nitchenko) with all his creative heritage, including the essay «Living Shevchenko» and the collection of stories «On the Snake Island», remained clear realists throughout their work, despite the absence of the procrustean bed of socialist realism.



More inclined towards realism than modernism, Ulas Samchuk, the author of the brilliant «Maria», which undoubtedly became a landmark work of Ukrainian modernism, creatively inherited the achievements of the past and gave rise to his own trends, including symbolism, impressionism, and expressionism.

It is important to remember that the cohort of Ukrainian diaspora writers in the first half of the 20th century were a natural and representative group of emigrants from mainland Ukraine, practically in the first generation, since all of them, without exception, were born within the territorial boundaries of their homeland, where they lived until their mature age, when they left their native land. They were shaped by their worldview, national self-identification, and had extremely talented friends and contemporaries who, for various reasons, did not choose emigration but either joined the cohort of the Executed Renaissance or remained «under the cap» of Soviet censorship in Bolshevik Ukraine for their entire creative life. Emigration gave Ukrainian writers the opportunity to write according to the dictates of their hearts and their own creative imagination, to be inspired by the best European models, which were always available to them, unlike Soviet writers who were completely cut off by the «Iron Curtain» and were unable to even superficially acquaint themselves with the best works of world modernism.

The artificial method of socialist realism introduced by Soviet censorship in literature and all other arts in sub-Soviet Ukraine, the bloodthirsty state censorship («Golovlit») as an unrelenting surveillance over creativity and control of printed publications, prevented the natural development of talents and the triumph of modernist ideas in the creative activity of writers who remained in mainland Ukraine. Moreover, Soviet artists were forced to demonstratively treat their compatriots-emigrants with contempt and open hostility, while diaspora writers had a constant opportunity to even remotely observe the creativity of the «Sixtiers» (the famous opinion of Yevhen Malaniuk about Lina Kostenko), to promote the posthumous publication of Vasyl Symonenko's works, the collection of poems «Winter Trees» by Vasyl Stus (1970), which, of course, resulted in huge troubles for this artist in the USSR.

Finally, much earlier in fact, from the first years of Soviet power, it came to the point in the USSR where the attitude of Ukrainian origin individuals towards literary achievements and even the existence of those Ukrainian authors who lived and were published abroad became a matter of life and death for those suspected of disloyalty or persecuted Soviet writers. An illustrative example is the poem «Answer» (1927) by Volodymyr Sosyura, in the introduction of which a former poet-Petliurite, now a convinced communist, promised to meet with



Ye. Malaniuk, also a former Petliurite, on the front of the new war in battle to shoot him. Both class hatred and an overt threat of physical violence, as well as a sense of ideological hostility and class hatred in the then-future author of the deeply patriotic poem «Love Ukraine», were not just announced, but almost inherent, that is, deeply sincere and suffered, because they were logical and ideologically engaged. Also, Ye. Malaniuk and V. Sosyura diametrically diverged in their views on P. Tychyna, because the diaspora writer considered this poet a victim of the Soviet system and its accomplice, while V. Sosyura felt himself on the same side of the barricades as P. Tychyna, therefore, justifying the author of «Sunny Clarinets», he also justified his own betrayal of national interests.

But for now, let's leave the «empire of evil» USSR for a while and return to Europe. Among the factors that shaped modernism in the 1930s worldwide and ensured its success in the development and establishment of national literatures and arts, it is essential to take into account, first and foremost, the striking changes in the psyche of nations, the development of modern industrial facilities, the dynamic and accelerated growth of the population in urban centers, as well as the phenomenon of the philosophical movement of existentialism as a defensive reaction of the psyche to the unbearable experiences personally endured by humans during the First and later the Second World Wars. Sadly, ideological hatred proved to be not only a norm for engaged citizens of the USSR during the Stalinist repressions. Modernism played the role of a litmus paper of the self-sufficiency of talented individuals of the 20th century worldwide. The bravest writers in the world took an active stance in defending the right of artists to their own individual vision and artistic depiction of the world. Many modernist artists had to pay a high personal price for their views and ideals after World War II, which significantly affected even literary and artistic modernism. Unexpectedly, talented authors found themselves on opposite sides of the barricades in this global struggle. It was natural that this phenomenon also had a draconian impact on their creative work and life fortunes.

For example, Norwegian writer Knut Hamsun (1859–1952), the Nobel Laureate of 1920, was accused of collaborationism and from the end of May 1945 until 1948 he was forcibly confined to a nursing home, but in reality, it was to avoid being executed – due to his own beliefs and personal support of Hitler (he even wrote a moving obituary for the Fuhrer). The world-renowned leader of the modernist poetic movement – Imagism, and in fact recognized by all leading artists of the time as the «father of modernism» in Europe, poet and

radio host Ezra Loomis Pound (1885–1972), who after moving from America to Europe founded the «Brilliant Mind» charity fund, which financially supported talented aspiring writers, significantly helped James Joyce to publish his novel «Ulysses» and assisted Thomas Stern Elliot in publishing his poem «Burnt Norton», also found himself out of favor for a long time. During World War II, he performed on Italian radio and actively supported the political leader Benito Mussolini, so after the war, he was arrested and repatriated for his beliefs, forcibly returned to America as an American citizen, where he was officially recognized as a criminal. After a trial of the brilliant poet, influential people of the time succeeded in having Ezra Loomis Pound sent to a psychiatric clinic to save his life. He returned to Italy in 1958, not mentally ill. Unfortunately, unlike foreign psychiatric hospitals, no one in Soviet psychiatric hospitals was able to return to normal life in a sane state – dissidents were intentionally and purposefully reduced to the state of vegetables, that is, they turned completely mentally and physically healthy people into idiots, and our Ukrainian diaspora poets, such as Oleh Olzhych and Yevhen Malaniuk, were constantly called «fascists» and «bourgeois nationalists» in the USSR even before the beginning of World War II.

It is worth remembering that true modernism in national Ukrainian literature during the time of repression in the territories of Greater (Eastern) Ukraine, if not completely eradicated by the Soviet authorities, was mercilessly cut down to the root by the ideological axes of the «Stalinist eagles», or catastrophically halted in its upward ascent. The socialist realism introduced in the territory of the USSR by force as a dogmatic method, essentially turned out to be a symbiosis of socialist realism and modernism due to the disobedience of Ukrainian talents (M. Stelmakh's «Generous Evening», «Geese-Swans Are Flying», «Truth and Lie»; O. Honchar's «Flag Bearers»). Only in rare cases did modernism take on its characteristic appearance in mainland Ukrainian literature (M. Stelmakh's «Thoughts About You», «Four Fords», O. Honchar's «Man and Weapon», P. Zahrebelnyi's «Thought About the Immortal», «Miracle»).

Modernism in Europe and throughout the world, especially in America, did not feel oppressed or prohibited as a literary and artistic movement. European modernist writers themselves considered themselves citizens of the world and always spoke out against any political persecution of anyone from their cohort, that is, from the environment of creative personalities, regardless of their party affiliation. Even the recognized anti-fascist E. Hemingway, receiving the Nobel Prize in 1954, publicly stated that this award should rightfully be given to Ezra Pound, and communist Pablo Picasso acknowledged Ukrainian artist Kateryna



Bilokur as much more talented than himself. For us as literary scholars, it is important that two famous aphorisms belong to the «father of modernism» Ezra Pound himself, which directly relate to modernism as a whole: this is the artistic directive «Make it new!» which the poet expressed in 1934 as the essence of the new literary and artistic direction, and the phenomenal poet's phrase in an interview with an American journalist: «A man has to be willing to die for his convictions». In fact, this winged expression, perhaps never having read it in the press at that time or having heard it from Ezra himself, was firmly professed by writers of the Ukrainian diaspora Ivan Bahrianyi, Vasyl Barka, Yevhen Malaniuk, Oleh Olzhych, Todos Osmachka, Ulas Samchuk, Olena Teliga, and the literary heroes of their works, in particular Andrii Chumak in the novel «Gethsemane Garden», Hryhorii Mnogohrishnyi in «Tiger Hunters», Olha Urban in the novel «Defeat» by Ivan Bahrianyi.

Persecution of writers and other artists in the USSR for modernist «deviations» or for fleeing with the German army from the territory of the USSR to Europe, and high-profile court proceedings against European modernist poets who were careless enough to support Hitler and Mussolini, were just one side of the coin, so to speak, as Ukrainian artists-refugees from the USSR faced much more terrible trials abroad than the harassment of famous world-renowned writers, artists, sculptors, and singers. In Neu-Ulm on the Danube, that is, in post-war Germany, writer Ivan Bahrianyi was persecuted for his «communist» literary pseudonym (to refute such an accusation, it is worth paying attention to the lines from the poem «Time» (1926) by yesterday's Petliura follower Volodymyr Sosyura, dedicated to Mykola Khvylovyi: «We are the singers of raspberries, / Although they want to make us redheads!»³ as the flags of the Zaporozhians were raspberry-colored. Finally, Yevhen Malaniuk scrupulously analyzed such lines and Sosyura's «two Volodias» and crucified this Soviet poet between his sincere patriotism and his slave service to the Communist Party: «One cannot deny Sosyura in quite expressive moments of enlightenment, consciousness..., but these moments are still very native and always... veiled»⁴). Even then, Ukrainian refugee compatriots considered Bahrianyi a communist and chanted «Communya on a branch!» under the windows of the terminally ill writer, and did not take into account that it was Ivan Bahrianyi who repeatedly appealed to political leaders of all countries of

³ Sosiura V. (2000). *Vybrani tvory v dvokh tomakh* [Selected works in two volumes]. Kyiv: Naukova dumka. P. 52. (in Ukrainian)

⁴ Malaniuk Ye. (1995). *Knyha sposterezhen* [The book of observations]. Kyiv: Atika. P. 25. (in Ukrainian)

the world at that time to have some country permanently accept peaceful Ukrainian refugees from the USSR. However, in Europe and America, after World War II, a terrible unemployment began. The surplus of labor emigrants, along with a host of problems, were not needed by any of the politicians of that time, if even the employment of their own citizens faced great difficulties. Eventually, distant Australia came forward, which needed labor for laying railroads in the desert and cutting sugar cane, and therefore agreed a priori to give Ukrainian refugees its citizenship and even sent two passenger ships to an Italian port in 1949 for Ukrainian settlers from Germany, from the so-called «DP camps» (Displaced Persons camps).

Exhausted by uncertainty, danger, and semi-starvation, people who agreed to the only real proposal of I. Bahrianyi to emigrate overseas were in a very depressed state, afraid of deception, forced return to the dungeons of the NKVD, and cunning capture by the Chekists. To understand why refugees were filled with horror, it is enough to read Alexander Dovzhenko's «Diary», where the filmmaker tells about two phrases «Goodbye, Ukraine, they are taking me to...», scratched on the wall of the station by a Ukrainian girl at the beginning of the war and after its end: «Two inscriptions on the wall at the station, written by the hand of one girl. The first one – when the fascists took her as a slave to Germany during World War II, and the second – when she was taken from fascist Germany to eternal exile in Siberia for being in German captivity»⁵. Naturally, in such inhumane conditions, Ukrainian emigrants had to be extremely careful.

In his journalistic article «Why I Don't Want to Return to the USSR», Ivan Bahrdanyi presented undeniable facts about how representatives of Stalin's regime forced Ukrainian refugees to return home, blackmailed them, kidnapped their relatives, threatened, killed them, and when they failed to achieve the desired result, they began to portray these peaceful representatives of the Ukrainian people as accomplices of fascists, murderers, arsonists, and criminals in front of the whole world. In response to such actions, the writer turned to the European public: «Let them put us on trial. Let them judge us, but in Europe, in front of the whole world... But Stalin will not go to such a trial! We are not afraid of that trial, but he is afraid of it..., he is afraid of such a trial, because it would be a trial of him and the whole Bolshevik

⁵ Dovzhenko O. (1990). *Shchodennyk [Diary]*. Dovzhenko O. *Ukraina v ohni. Shchodennyk*. Kyiv: Radianskyi pysmennyk. P. 409. (in Ukrainian)



regime...»⁶. Finally, Ivan Bahrianyi himself constantly kept a vial of potassium cyanide sewn into the collar of his shirt in case of arrest by the Chekists, and begged his wife not to take her eyes off their young son Nazar so that the child would not be kidnapped by the NKVD with the aim of luring his father into their hands. The diasporic modernist-impressionist Todos Osmachka did not feel any better than Ivan Bahrianyi. His short stay in a psychiatric clinic in Kyiv, from where the writer managed to escape during the Nazi Germany's attack on the USSR as soon as the first German bombs fell on Kyiv, left an imprint on his entire life: he was afraid of being enslaved by Stalin's henchmen even in America, he never ate anything at anyone's home, except for drinking water from the tap, carefully washing the dishes before that, as he was panicked about being poisoned by Soviet spies abroad.

In such a state of panic, Ukrainian refugees felt just as uncomfortable and anxious. So when some of the potential immigrants began boarding the Australian ship, someone, out of excessive caution and fear, read the name of the ship «Anna Stalem» as «Anna Stalin» and shouted that it was a Soviet ship that would take all its passengers straight to Siberia. Panic broke out, people began jumping off the gangway into the water and getting injured. Finally, the Australian consul arrived and explained that if the immigrants refused to travel on the already arrived ships, Australia would not send any other transport for them. What did this actually mean? It only meant that the Italian government would deport all Ukrainians from its territory within a week to nowhere else but the USSR, as no local officials had agreed to accept them for permanent residence. Fortunately, the situation was resolved, and realizing that if they refused to immigrate to Australia, they would inevitably end up in the hands of the NKVD, the immigrants agreed to take passenger seats on the ships.

What relevance do such life situations have to the literary movement of modernism among Ukrainian diaspora writers? Firstly, they illustrate the inhumane conditions under which this generation of artists had to live and create. Secondly, they once again prove where Ukrainian diaspora literature of the 20th century drew its plots, collisions, and prototypes for its literary works, remaining in a foreign language environment abroad, yet still distinctly Ukrainian in its national red literature.

But first, let's highlight the main and most important achievements of Ukrainian diaspora modernism.

⁶ Bahrianyi I. (2006). Chomu ya ne khochu vertatys do SRSR? [Why don't I want to go back to the USSR?] *Bahrianyi I. Vybrani tvory u dvokh tomakh*. T.II. Kyiv: «luNIVERS». P. 673. (in Ukrainian)

1. Themes and issues in the works that were prohibited in Ukrainian Soviet literature and art.
2. Artistic portrayal of a strong personality of a Ukrainian, an unbreakable fighter, patriot, and passionate person.
3. The problem of man and God, which is resolved as the sonship of Ukrainians to the Lord.
4. Meticulous attention to the titles of literary works («Gethsemane Garden», «The Tiger Hunters», «Fiery Circle» by Ivan Bahrianyi; «On Solid Ground» by Ulas Samchuk; «Rotunda of the Soul Killers» and «Plan for the Courtyard» by Todos Osmachka). Key role of character names.
5. Creation of a utopian consolidating myth of future Ukraine on the pages of books.
6. Inclusion of surrealism, features of existentialism to demonstrate the multifaceted world and the spectrum of human possibilities.
7. Intellectualism as the leading characteristic of diaspora writers' literature.

All taboos in literature of realism that were previously prohibited or considered anti-Soviet themes by Ukrainian modernist artists in the Ukrainian diaspora were no longer taken into account. They, like world-class artists, sought to meticulously explore the deepest and most hidden corners of the human soul, hidden in the subconscious of characters, the reasons for their crimes, failures, mistakes, and moral transgressions. However, for this reason, Western European modernists often even rejected religion as a whole, as well as belief in God, which, by the way, was not observed in the works of Ukrainian modernist writers in the diaspora or even in the Ukrainian SSR, except for a few artistic texts by V. Vynnychenko and pamphlets by Ya. Halan. The attitude towards such atheistic modernist techniques in the diaspora can be outlined by Malanyuk's conclusion about Vynnychenko's experiments with questions of morality and God's punishment in his artistic texts: «A gloomy, stubborn downward direction towards the bottom, towards gunpowder, towards the swamp. When reading Vynnychenko's «novels», the idea of height, of the sky disappears... «Morality is the pink powder on the laws of nature»... But here Nietzsche would cry out of envy... Vynnychenko is not an individual, but a type, and moreover, a type of the Russian nature in Ukraine...»⁷. Even in works with

⁷ Malaniuk Ye. (2008). *Notatnyky (1936–1968): Dokumentalno-khudozhnie vydannia [Notebooks] / Biohrafichnyi narys, vstupni statti, pidhotovka tekstiv, uporiadkuvannia ta prymytky Leonida Kutsenka*. Kyiv: Tempora. P.16. (in Ukrainian)



extremely sensitive content authored by Ukrainian modernists («I (Romanticism)» by Mykola Khvylovy or «The Princess» by Miroslav Irchan, who returned from emigration in Canada to the USSR and observed the civil war in Ukraine from the perspective of a communist-minded artist), the question of God is not ignored, as for the unnamed Chekist as a creative product of the pen of the Ukrainian writer Khvylovy, who once even wore yellow-blue and red ribbons on his chest, thus demonstratively acknowledging himself as a Ukrainian communist and not a non-national Bolshevik without roots or tribe, the image of his native mother is associated with the Virgin Mary, emphasizing the purity and self-sacrifice of the unnamed Chekist's mother, devilishly treacherous when tempted by the idea of cultivating a «strong personality» in himself, capable of thoughtlessly sacrificing any, even the highest, victim on the altar of the «mountainous commune» if the party demands it. At the same time, even an average reader cannot help but feel that the unnamed Chekist in Mykola Khvylovy's novella «I (Romanticism)» knows the Bible well and dreamily confesses the principles of H. Skovoroda's philosophical doctrine about the mountainous republic as an oasis of paradise on earth.

In the novel «The Fiery Circle» by Ukrainian diaspora writer Ivan Bahrianyi, even after the unexpected act of self-killing by Petro Stoyan, a soldier of the «SS-Galicia» division, who bravely dies, left to the mercy of the German command and mercilessly pressed by the Soviet forces advancing with several times greater strength under Brody, his fiancée Aty-Ataleia Dahno, who unexpectedly turns out to be a dead Soviet tank crew member in the tank of Stoyan blown up by a grenade launcher («Panzerfaust»), Petro does not cry out to the heavens and does not call upon God as a witness to the fact that he, the unfortunate betrothed of Ata, could not have foreseen this crime and certainly did not want it. In fact, the author's uncompromising position, typical of modernist writers who produced existential post-traumatic behavior of literary heroes, is associated with the peculiarities of the Ukrainian national faith in God.

As Yevhen Malaniuk emphasizes, in Ukrainian carols Christ walks behind the plow, Mary drives the oxen, and Joseph sows. In other words, Ukrainians at the level of their individual and collective national subconscious have always been convinced that even in the worst and most terrible case, such a familiar and close worldview God can always be simply apologized to. According to



Yevhen Malaniuk, the «lack of activating fear before God»⁸ as a punishing right hand and constant merciless supervision inevitably demagnetized the Ukrainian human species, but at the same time affirmed the divine sonship of Ukrainians, therefore blasphemy and disrespect towards the Lord were never committed by anyone, even the most free-thinking Ukrainian modernists. On the contrary, in V. Barka's novel «Heaven», one of the minor characters concludes that there is no happiness in the USSR and there never will be, because people have covered the sky with satanic red cloth (flags).

Even in the face of a real threat of death from starvation, Ukrainians do not trade their sacred and cherished beliefs. In V. Barka's novel «Yellow Prince», a dying mother, who has already lost all of her closest family, teaches Andriyko that selling his necklace with a cross to «Torgsin» (a state-run store that sold goods for hard currency) is a great sin, and it is better to die than to commit such a sin. The Katranik family, in the hungry years of 1932–1933, dies slowly and in turn, but they do not lose their faith in God and their belief that they always lived honestly and did what was right. The sunrise, which caresses with its rays the spot where the chalice for communion is buried, which the village of Klenotochi saved from confiscation, seems to Andriyko a divine guarantee and a pledge of a happy tomorrow for Ukraine without home-grown executioners and foreign communists.

The methodology of mythologism allows us to see the artistic world through the eyes of literary characters, to perceive it through their spectrum of feelings and sensations. The toolkit of modern mythologism is quite extensive and productive for analyzing primarily those artistic texts that were created by artists who were naturally endowed with mythological thinking. The clear ordering of the meanings of the terms used by the methodology of mythologism ensures the effectiveness and quality of the application of such analysis tools by literary scholars.

2. MYTHOLOGICAL THINKING OF MODERNIST WRITERS OF THE UKRAINIAN DIASPORA IN THE XXTH CENTURY.

Mythological thinking is to some extent inherent in all writers, without exception, because a literary character, even a historical one, is never a copy of a real historical figure, and a fictional historical event is like a photograph with a date and place indicated. In a literary work, artistic time flows, purely

⁸ Malaniuk Ye. (1992). *Buriane polittia* [The flight of the storm]. *Malaniuk Ye. Knyha sposterezhen.* Kyiv: Ukrainskyi pysmennyk. P. 14. (in Ukrainian)

artistic events take place, and artistic (i.e. non-existent anywhere and never existing) characters act. However, Ukrainian diaspora writers of the mid-20th century possessed such powerful mythological thinking that no one among their Ukrainian predecessors had a similar phenomenon, and in mainland Soviet Ukraine it was a priori impossible.

The prose of Ukrainian diaspora modernists proved to be promising and highly artistic from their first books. Actually, it was not just a European level, but the best European model, as evidenced by the stories «Plan to the Courtyard» and «Rotunda of Murderers» by Todos Osmachka, the novels «Maria» by Ulas Samchuk, «Gethsemane Garden», «Man Runs Over the Precipice», and «Crash» by Ivan Bahrianyi, and the novel «Paradise» («Souls of Eden») by Vasyl Barka. Moreover, most of the authors of these literary works were nominated for the Nobel Prize at their time. The only flaw of almost all these literary works was that they were published in authorial editions, without any literary editing or three publishing revisions that the publishing house always showed to the author, without the work of the manuscript editor or even several editors, which was always the norm in publishing, so the works of Ukrainian diaspora writers entered bookstores with so many different mistakes and blunders that it not only significantly complicated their reading by the recipients but often made them completely unreadable.

Modernism as a literary and artistic movement required patriotism, innovation, and creative experimentation. Innovation primarily concerned the poetics of the titles of artistic works. The development of new genres, experiments with a priori defined genre membership of literary texts, primarily as building material for works of a completely different rank, essence, and quality, also became an urgent task. If for realist writers the title of a literary work played only the role of a label, an identifier of the main theme of the work or the main perspective of solving the problem posed by the author in the work («Kaidash's Family» by I. Nechuy-Levytsky, «Poviya» by Panas Myrnyi, «Zakhar Berkut» by I. Franko, «Khazyai», «Hundred Thousand» by I. Karpenko-Karyi), then for modernists, the name of the artistic canvas always became that magical key by which the corresponding artistic work was opened, a cipher with the help of which it was possible to comprehend the profound meaningful layers of everything hidden by the author in the subtext of their work («Withered Leaves», «Soychine Krylo», «Legend of Eternal Life» by I. Franko, «Blue Rose» by Lesya Ukrainka, «Beyond the Limits of Pain» by O. Turianskyi, «I (Romanticism)», «Woodcocks», «Sentimental Story» by Mykola Khvylovy, «Four Swords» by Yu. Yanovsky, «City» by V. Pidmohylny, «Girl with a Teddy Bear» by



V. Domontovych, «Gethsemane Garden», «Tiger Hunters», «Fiery Circle», «Defeat» by Ivan Bahrianyi, «Maria», «What Fire Does Not Heal» by U. Samchuk, «Paradise» («Souls of Eden»), «Penitent and Keys to the Earth» by Vasyl Barka). That is why even foreign translators tried to present the titles of these works by Ukrainian diaspora artists not literally, but metaphorically, in accordance with the author's embedded content and meaning. For example, instead of «The Tiger Hunters» («Beast Hunters»), unexpectedly different but no less meaningful titles appeared in translations of this novel in Dutch, German, and English languages – «Hunters and the Hunted», «Law of the Taiga», «The Tiger Hunters» – which emphasized not the adventure aspect, but the socio-political perspective of events depicted in I. Bahrianyi's work.

The personal names of characters in the literary texts of modernist writers took on a specific scale of life possibilities and life realization for each individual character and ceased to be entirely random, as was typical for realistic literary works. Philosopher-theologian P. Florensky rightfully emphasized that a name is precisely the subtlest energy through which the spiritual essence of a being manifests itself. There is no name in nature that indirectly or directly does not influence its bearer⁹. In the literary texts of modernist writers, there is always an opportunity to trace the actions and thoughts of characters or characters who have specific names and act according to the range of actions of these proper names.

For example, in the novel «The Tiger Hunters», Ivan Bahrianyi gives special importance to the names and surnames of his characters, connecting them with the historical canvas of the glorious Cossack past. When the reader gets acquainted with Hryhoriy Mnogohrishny, the families of Ukrainian settlers in the Far East – Sirko's and Moroz's, the historical figures of Ivan Sirko (1605–1680), the disobedient Ukrainian commander of the Seversky regimental host (Hetman of the Left-bank Ukraine) Demyan Mnogohrishny (1621–1703), who became the first Ukrainian political prisoner and slave of such a high rank in Siberia without the right to return to his homeland, and the legendary Morozenko-Moroz (year of birth unknown – heroically died in 1649) – a Korsun colonel of registered Cossacks, a former student of the University of Padua, Stanislav Mrzovitsky, immediately appears in his imagination.

The name Hryhoriy, of Greek origin, which is given to the son of Sirko and Stalinist fugitive, former pilot Hryhoriy Mnogohrishny in «The Tiger Hunters», means «attentive», «focused», «alert». In other words, the name itself suggests

⁹ Florenskiy P. (2000). *Imena* [The names]. Moskva: AST. 441 p. (in Russian)



that its bearer is a conscious person, active in life, nationally self-identified, with a clearly defined civic position. The name Natalia, of Latin origin, etymologically means «native». Since the appearance of Ivan Kotlyarevsky's play «Natalka Poltavka», it has been one of the most common female names among Ukrainians, which, in addition to its meaning «native», also carries the notion of a cunning girl, faithful in love, brave and even desperate in defending her right to family happiness. Therefore, in «The Tiger Hunters», the author presents her as a fearless tiger huntress, who hunts alongside men, and as a personality capable of independently making extraordinary and strong-willed decisions in difficult life situations.

In the novel «Maria» by Ulas Samchuk, there is a poor but handsome and physically healthy hireling named Pereput'ka, which is why he was taken to serve in the fleet, given the name «Korniy» by the author, which in Latin means «horn», «sharp angle». In his attitude towards Maria, this quite self-confident, with a difficult disposition, rather lazy guy will turn out to be a ruthless tyrant and a family despot after returning from the army, and it will not be easy to re-educate him for the strong-willed and patient Maria. However, at the same time, Korniy's surname – Pereput'ka – clearly indicates that its bearer is constantly at the crossroads of life paths, in fact, at the intersection of good and evil, so re-educating Korniy is entirely possible. On the other hand, Maria's first husband – the soft and delicate, literate, although physically handicapped from childhood Kukharchuk – is given the name Hnat. The inner form as the hidden essence of the lexical meaning of this name is evident - in Latin it translates as «fiery», «flaming». Kukharchuk's name Hnat manifests itself in full force only at the end of the novel when he becomes a fearless preacher of the Bible and the main accuser of the satanic Soviet government in the artificial famine of 1932–1933 in Ukraine. Maria's other children also bear the heavy crosses of their own names from birth. Maxym, who has become Bolshevikized – and that's why Maxym – succumbs to excessive illusions, ideas of universal happiness, believes in his chosenness and always tries to get the most out of life, regardless of the suffering of others. The only daughter of Maria and Korniy – Nadiya – is pre-programmed as a potential victim, a boundary entity between good and evil, because in Pandora's box, when she closed it in fear, having already released all the troubles and misfortunes, there was no evil left, only hope.

The name of the main heroine of the novel – Maria – is interpreted ambiguously by researchers. In Old Hebrew, this word is translated by many lexemes: «rebellion», «resistance», «superiority», «advantage». In Egyptian



language, it is deciphered as «beloved by God», and in Greek, it is translated by the lexeme «bitter». Moreover, it is believed that when parents choose the name of a great saint or holy person for their child, they somehow agree to similar life trials for their own child as those experienced by those saints. Therefore, Samchuk's Maria, in the terrible turns of her fate, partially duplicates the earthly path of the Virgin Mary, the Mother of God, a woman-sufferer, a woman-martyr, a woman-companion of her own son (in the novel, Maria's son is named Lavrin, which is translated as «triumph», «obligatory establishment of justice», so Stalinist repressions and the execution of Maria's youngest son are a kind of sacrifice, a symbolic payment of the Ukrainian people for their liberation from Bolshevism).

Nicknames, diminutive forms of names, and party nicknames always have a negative impact on their bearers. These lexemes are even capable of fundamentally changing a person's innate abilities and character, their preferences, and ideals. In V. Barka's novel «Paradise», people give the character Makorobov the nickname «Microbe». Ultimately, it fully corresponds to the essence of the character, and at the same time is quite consonant with Makorobov's surname. Therefore, the metaphysical etymology of literary characters' names in modernist literature always contains much more valuable information than their thoughts, actions, and deeds manifested in texts. For example, in Ivan Bahrianyi's unfinished trilogy «Ataleia», which translates to «proud palm tree», from the first part of this work «Wild Wind», becoming Ato in the third part of this work «Fiery Circle», she takes on the guise of a ruthless Soviet tank driver because Ato is the ancient goddess of enmity and discord.

O. Zabuzhko emphasizes the personal energy of a name even in our time, even if it is not related to a person but only appears as a proper noun, for example, a street or a city: «Because every name is not just a label, but a substantial sign, a symbol burdened with a long train of historical and cultural content»¹⁰. The researcher interprets decommunization and the change of pro-communist names in our time as a «disenchantment» of «One's Own», a cleansing of one's own national, sacred (territories, worldview, identification) from the negative influences of «Other». Only after such a complete cleansing is it possible to restore the sacred and national and transform the territory into a state.

¹⁰ Zabuzhko O. (1999). *Filosofii i kulturna prytomnist natsii* [Philosophy and cultural sanity of the nation]. *Zabuzhko O. Khroniky vid Fortinbrasa: vybrana eseistyka 90-kh*. Kyiv: Fakt. P. 138. (in Ukrainian)

Regarding the creation of new literary genres, modernism also proved to be extremely inventive and skillful in this field. In those literary works where the narrative was told from the first person, it was now not at all about autobiographical events, that is, the supposedly autobiographical hero finally began to be perceived as a full-fledged artistic «hero in a mask», which should not be identified with the author at all. Mystification became popular in the works of modernists, the novella-poem appeared (O. Turyansky's «Beyond the Bounds of Pain»), new subgenres of the novel emerged: a novel in novellas («Horsemen» by Yu. Yanovsky), a nativity play novel («Rozgrom» by Ivan Bahrianyi), a historical novel in three different times and spaces («Wonder» by P. Zahrebelny, «Three Leaves Behind the Window» by Val. Shevchuk), and in terms of the length of the text, a mini-novel «Maria» by Ulas Samchuk with an expressive modernist technique: calculating Maria's age not by 73 years, which she was destined to live in torment and suffering, but by days: «If you don't count the last three, then Maria has met and spent twenty-six thousand two hundred fifty-eight days»¹¹. Thus, the author, only at the beginning of his work, emphasizes that his heroine did not waste a single day, lived fully and inspiringly.

Most modernist writers in the Ukrainian diaspora had a mythological way of thinking, but Todos Osmachka was particularly gifted in his specific vision and depiction of events. It is logical that what he talks about in his prose stories is far from real events, yet it helps the reader understand the horror of the arrival of Soviet power in Ukraine. Of course, he never had and could never have had a red devilish shrine at his suburban dacha in Kuntsevo, the «father of all nations and peoples», nor did he call himself Stalin «the executioner of executioners», or gather criminals and murderers from all over the USSR for a meeting. However, history testifies to the terrifying scope and number of victims of Stalin's repressions. It is clear that the state did not give an official directive to create brothels for servicing party workers, but mockery of women by representatives of the authorities in the USSR existed! Osmachka's unusual artistic truth, as surprisingly as it may seem, is much better perceived by readers than if the writer showed the real collectivization, depicted the terrible episodes of deportation to Siberia, repressions and famine, which he witnessed firsthand, as did most Ukrainian diaspora writers of those times.

The modernist poets of the Ukrainian diaspora of the first half of the 20th

¹¹ Samchuk M. (1997). Mariia [Maria]. *Samchuk U. Mariia, Barka V. Zhovtyi kniaz*. Kyiv: Ukrainskyi tsentr dukhovnoi kultury. P. 3. (in Ukrainian)



century also made themselves known very loudly. For any Western European nation, such a talented cohort of lyricists and such a high level of poetry would be considered only as an exceptional phenomenon in their national literary process. First and foremost, it is worth noting the civic (and patriotic as a variety of civic) poetry of Yevhen Malaniuk and Oleh Olzhych. Although Ivan Bahrianyi also did no less in this field with his prose. However, it was Ye. Malaniuk who constantly disturbed the consciousness of Ukrainians, chastising his contemporaries for their indifference and passivity, which their ancestors had inherited over the centuries and which they themselves had inherited during the formation and fall of the Ukrainian National Republic: *«Along the path from Varangians to Greeks / Varangians and Greeks still don't live together / And it's just a manifestation, a game – / It quivers with nucleus-less protoplasm. / And no matter how much it stretches and burns – / It's just a dull body that moans, / It only crawls back and forth / Here and there, and there and here»*¹². The reason for such a phenomenon was properly substantiated by the Ukrainian philosopher Dmytro Chyzhevsky regarding the so-called «incomplete» nation, and later the problem of the «socially unprepared Ukrainian people» was inflated by enemies and opponents of Ukrainian statehood. To some extent, the loss of statehood of the Ukrainian National Republic was also associated with the fact that inert masses did not believe their patriots and activists, expecting everything to be ready-made. The youthful sacrifice at Kruty could not match the strength of the national army, whose ideals V. Vynnychenko disregarded. According to Yevhen Malanyuk, the shortcomings of state thinking during the years of the Ukrainian National Republic (UNR) and the absence of a military doctrine that always identifies the enemy as an enemy and prepares the nation for possible aggression, precisely destroyed the young republic: *«It's a shame that grandchildren no longer had / The hatred and contempt of their grandfather / For the bast shoes – the Katsaps, – // When I hear my grandfathers' bass now. // It's a shame! Because maybe they wouldn't have experienced / Gypsy travels in foreign lands / And wouldn't have given away / The country of blood and songs to the enemy»*¹³. Comparing Cossack Ukraine with Soviet Ukraine, Yevhen Malanyuk burned with anger and called for divine punishment on the turncoats and opportunists: *«...Fire / On the souls of leader's minions, / On the turmoil of hypocrites, / On the go and sellout of helplessness, / On the poisons of ancestral treason, / On the age-old wheel of*

¹² Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 235. (in Ukrainian)

¹³ Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 127. (in Ukrainian)

hohol idiocy»¹⁴. In his lyrics, based on real events, there even appears a mirage of a state - the «eternal Dutchman», especially since some politicians began to talk about «Ukraine in exile». When Yevhen Malanyuk addressed Ukrainians with the words «*State, you were like a vengeful ghost // Or even a ghost of lifeless centuries*»¹⁵, he meant his own bitterness from the defeat of the UNR and his readiness to start everything anew. However, neither representatives of the former Ukrainian government, nor yesterday's state builders, nor former politicians were already interested in Ukraine. The best of them (Ye. Konovalts, S. Petliura, S. Bandera) died at the hands of hired killers, while others adapted to a safe life in Europe. The Ukrainian idea ceased to be relevant among the emigrant community. The poetic aphorism of Ye. Malaniuk: «When a nation has no leader, then its leaders are poets»¹⁶, reflected the real state of affairs, as only artists still remembered distant Ukraine and sincerely aspired to its independence. But did Soviet Ukraine want freedom, or did it do anything to achieve it? No, repression killed hope and age, patriots and enthusiasts were already found shot, murdered in Solovki and Siberian labor camps. «The Cossack Mother», according to Oleh Olzhych's expression, turned into a debauchee in Ye. Malaniuk's view, ready to satisfy everyone. The image of such Ukraine in this poet is so repulsive («Antimariya», «Janissarian bastard mother», «witch») that this phenomenon provoked conflicts with the poet among Ukrainian patriots in emigration. It was difficult for them to forgive the poet's lines of poetry that spoke of the territory of Ukraine as a valley of shame («*On the roadside of the road - from Europe to Asia, / With its head to the West and its loins to the East - / It spread its sweet, tanned muscles / On the threshold of shame and disgust of earthly things*»¹⁷), once a Cossack state that polluted its own gene pool with the families of conquerors («*...in the wild womb, like a stone, / The Mongol presses heavier on the whore*»¹⁸), and also infected its naturally European worldview with hostile and alien, therefore very dangerous, Asian-type worldview («*Will the blue flame of Europe be extinguished by the golden plague of Asia?*»¹⁹). At times, Ye. Malaniuk, known as the «apostle of bloody paths»²⁰ and the «iron emperor of strophes»²¹, tried to soften his own

¹⁴ Ibid, p. 179–180.

¹⁵ Ibid, p. 290.

¹⁶ Ibid, p. 24.

¹⁷ Ibid, p. 53.

¹⁸ Ibid, p. 89.

¹⁹ Ibid, p. 154.

²⁰ Ibid, p. 32

²¹ Ibid, p. 51



quite frivolous statements in his poetry by appealing to Ukraine («...When will you find the national bronze?...²²» or feeling himself as a citizen of a damaged nation («Forgive me that I'm not your son yet, / Because you are not a mother, you are a steppe slave!»²³). In such moments, the poet feverishly searched for who was to blame for the degradation of the former mighty European state of Ukraine. Literary critic T. Salyha comments: «The lyrical hero of his poem «Enlightenment», in his full-fledged justice, knows how to judge Khlestakov, that is, how to judge Russia itself. He seems to realize: **«All verdicts, it seems, have been proclaimed / With piercing and sharp verses... And Russia / Still rots like a dead brontosaurus, / And the corpse – like a mountain – stinks. / Oh, fierce beast! Your posthumous spirit / Still seeks revenge – a stinking hopeless Lazarus»**²⁴. The image of a hopelessly sick but not dying biblical Lazarus and the image of a fossil brontosaurus, which is capable of poisoning everything around it even with its decaying stench, according to Malaniuk, «spreads like a disease,» present Russia not only in the comical image of the rogue and moral bankrupt Khlestakov from Gogol's «Inspector General» but also propose to evaluate it in the ominous guise of an evil, all-powerful monster with distinct infernal features of immortality. These mental qualities instilled by Russia's Emperor Peter I, are destroying both the nation carrying them and all neighboring states that Russia seeks to usurp. In the poem «Killers» by Ye. Malaniuk, this is directly mentioned: «Your insane demiurge / Created a den of rotten utopias / From mist and blood – St. Petersburg»²⁵). The author's hatred towards Peter I as an infernal entity is not accidental. Even after his death, the monument erected by Catherine II to her predecessor symbolically threatens colonial wars to many nations, among which, primarily and most notably, is the Ukrainian people («And again, again the Copper Rider / Over the brooks from your bones, / Galloping victoriously, carrying the copper hoof – / This is he, indestructible, as always, / In the winds of history – an arrow, / Having bridled Moscow with iron, / Once again, he burns with Poltava»²⁶). The terrible defeat of Hetman I. Mazepa at Poltava has even more terrible causal-consequential collisions. After this victory of Peter I, Russia already allegedly considers Ukraine its own colony. Ye. Malaniuk's awareness of where, when,

²² Ibid, p. 60

²³ Ibid, p. 48

²⁴ Salyha T. (2002). Yevhen Malaniuk: khudozhnia identyfikatsiia Rosii [Yevhen Malaniuk: Artistic Identification of Russia]. *Literaturna Ukraina*. 22 serpnia. P. 10. (in Ukrainian)

²⁵ Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk. P. 83–84. (in Ukrainian)

²⁶ Ibid, p. 54.

and by what means the nation of Russian occupiers is destroying its fighting victory at a distance and on the territory of Ukraine, at least once in the entire history of the conquered Ukrainian people, as immune resistance to foreign invaders, is transformed into direct calls to arms: *«In vain, enemy, you stand – / Your heavy step is uncertain! / A slave's hand clenches a knife, / Earth and blood are mixed together... / In vain, you invite: «Comply!» / Perfecting shackles – / In response, there will be a cut! / In response, there will be poison!»*²⁷. Personally experienced by Ye. Malaniuk, a soldier during the years of the civil war, is transformed into poetic lines of patriotic content that urge even those men who are ready to capitulate to take up arms and defend themselves, their families, and their own state: *«You, whose nerves are a bandura, / In whose heart a slave weeps, – / Become a raven, a wolf, a gyrfalcon, / Just simply, simply – to Murmansk – / Grab the plunder – grab! / You, who have shrunk in the scrub, / Who have driven out your own name, – / All the burning venom of malice / Turn into the golden ashes of the Kremlin. / For the bullets in the walls of St. Sophia, / For the bloody clamp of Krut – / Let the wicked heart of Russia be torn apart / By the Polovtsian dogs»*²⁸. Such calls from Malaniuk resonate with the stanzas of many patriotic poems by I. Bahrianyi. In the «Chamber of the Condemned», for example, we find this author's extremely disdainful attitude toward the traditional occupiers, as lower than the entire ethnicity: *«We will still punish the boors / With the sword of the Republic / In the frontal place, there / Near Sophia!»*²⁹ In the poem «Anton Bida – Hero of Labor», I. Bahrianyi's national shrine – St. Sophia of Kyiv – once again emerges as a mythologem of accusation and triumph of just punishment, even at the level of God's Dread Judgment: *«We will come from all the worlds / From all the crossroads of Russia – / For the comfort and happiness of mothers! / But for the enemies... / At that time / For them, God will shine above / And the sword will be by Sophia»*³⁰. Using the Muslim concept of «holy war against unbelievers» in civil-publicistic poetry with the appropriate title – «Gazavat» – Ivan Bahrianyi prophesies the inevitable collapse of the newest empire (the Soviet Union) and a terrible end to the Bolshevik regime: *«O impurity, thrown on the heads of peoples, / On the heads of the bewildered slaves, – Culture!!! / Oh, how soon will it say – enough! / And your parody of parodies will crumble / And your flag will be chopped into*

²⁷ Ibid, p. 133.

²⁸ Ibid, p. 68.

²⁹ Bahrianyi I. (1999). Zoloty bumeranh ta inshi poezii [The Golden boomerang and other poems]. Kyiv: Rada. P.68. (in Ukrainian)

³⁰ Ibid, p. 352.



*shreds?»*³¹. The mythological space of «all worlds» is interpreted by the poet as a God-given territory of other nations who sheltered Ukrainian refugees-emigrants. In Yevhen Malaniuk's works, along with vividly expressed hatred, contempt, and disdain for the spiritually and culturally backward (compared to Ukrainian) Russian people («...In vain, enemy, rejoice, / My people are neither paralyzed nor lyrical / In the hurricane of events / It will throw you away again, faithless! / Unfortunately, you will still send / Moscow's envoys to Kyiv, / And walk in our halls with clumsy bast shoes»³²), there is an undisguised pride in the history of Ukraine and its cultural achievements. Following the ideas expressed in Yevhen Malaniuk's civic lyrics, the poetry of Oleh Olzhych also constantly unfolds the need to cherish the Ukrainian idea and to instill in people's hearts a love for their national state («The state is not created in the future, / The state is built now»³³). The problem of «parents and children» was also touched upon in poetry. In the poetic society of Y. Malaniuk and I. Bahrianyi, Oleh Olzhych was the youngest, and therefore he could interpret the events of the Ukrainian People's Republic from the perspective of another generation. In his poem «To an Unknown Soldier», the poet conveys the national catastrophe of the 1920s through the eyes of his generation: «And your childish eyes we saw, / Wide and resembling a wound, / Like people who knew the struggles for liberation, / Humbly bowed to the lord. / And their ears listened when teachers / Unjust and deceitful, taught them to belittle their own land / And serve the enemy state... / And the ugly essence of slow betrayal arose / Of the idea. / It cannot, cannot, cannot be like this, / Hypocrites and Pharisees!»³⁴. The «ugly essence of slow betrayal» in O. Olzhych takes on an extremely unattractive metaphysical component also because he offers readers a biblical parable about hypocrites and Pharisees, which in the 20th century was already perceived by Ukrainians as a symbol of betrayal of universal truth for the sake of small private gain. One of O. Olzhych's lyrical heroes sums up this phenomenon in an extremely expressive way: «All ladies – wanted earthly things, / Knights – they just wanted to live»³⁵, so these women were not really ladies, and men were unable to become knights. Instead, the most tragic and unfavorable time is perceived by O. Olzhych's lyrical heroes as

³¹ Ibid, p. 34.

³² Malaniuk Ye. (1992). Poezii [Poetry]. Kyiv: Ukrainskyi pysmennyk, 1992. P. 38. (in Ukrainian)

³³ Olzhych O. (1991). Tsyta delia dukkha [Citadel of the spirit]. Bratyslava: Slovatske pedahohichne vyd-vo. P. 85. (in Ukrainian)

³⁴ Ibid, p. 79–80.

³⁵ Ibid, p. 170.

beautiful, empowering, «tight» and full of events, because it offers them feats, the highest accomplishments, and glory. To illustrate this phenomenon, the poet suggests narrative poems that thematically relate to the era of the Cossacks – «Zymovnyk» and «Nad berehamy syvoyi riky» («Above the Banks of the Grey River»). He emphasizes that armed defense of Ukraine was a common occurrence in those times. Even highly educated scholars at the Kyiv-Mohyla Academy, sons of an old wealthy man and a respected Cossack among the Zaporozhtsi, had to take up swords in a difficult moment for Ukraine: *«Oh, this Zymovnyk is not for them, no! / In the hall where shaggy carpets lay, / Three swords are waiting on the wall, / Remembering Korsun and Okhmativ»*³⁶. And in the poem «Zymovnyk», hard-working and high-moral Ukrainian mothers already know the fate of their sons: *«Slender and tanned women who raise houses/ Blue and take hemp.../ And bear boys. Boys grow up to shoot in secret, / Ride recklessly, and go singing in autumn/ On the road to the city, to the fair.../ Cossack mother! A steady heart and a single thought / Are hidden at the bottom»*³⁷. For Oleh Olzhych, distant Ukraine was not a ghost or an illusion. He was personally ready to give his own life for her. The leadership position in the Organization of Ukrainian Nationalists, the poet's raid into Ukraine during World War II, and the tragic death of O. Olzhych in a fascist concentration camp only emphasize the integrity of the bright personality and the unity of the poet's words and actions. The powerful Ukraine of the future («Iron State»³⁸), the exemplary embodiment of the revived spiritual nation («O, Nation, Strong and Eternal, like God»³⁹) in the lyrics of Oleh Olzhych, is not just a beautiful symbol, but a program code for the future. Finally, the poet was a prophet and even a priori felt that he would perish when he wrote: *«Someday our descendants will have their time – the time / Of gloomy wars, barbaric customs'... / (This time is kind, as it generously / Crowns us with eternal virtues!... / On the ashes that powder will cover, / There will be no statues of stone left: / Only a few immortal legends... And they / Will be embodied in endless works»*⁴⁰. Nationalism and conscious national self-identification are characteristic of modernism as an artistic movement. However, the most important thing in modernist prose and poetry, which we are talking about, turned out to be that Ukrainian diaspora writers of the mid-20th century

³⁶ Ibid, p. 118.

³⁷ Ibid, p. 138.

³⁸ Ibid, p. 92.

³⁹ Ibid, p. 87.

⁴⁰ Ibid, p. 60.



created, through joint creative efforts, a vitalistic consolidating myth of Ukraine of the future as a sovereign, independent Ukrainian state. This could not be done by the writers of Soviet Ukraine, but Ukraine today benefits significantly from this, and the current literary process, thanks to the creativity of Ukrainian modernists, is reaching the threshold of Megamodernism, and our national literature is developing on par with the best literature in the world.

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