

THE SCOPE OF CONCEPTS IN LYRIC POETRY BY YURIY KOSACH

PRZEMYSŁAW LIS-MARKIEWICZ

University of Wrocław, Wrocław – Poland
przemyslaw@lis-markiewicz.pl; ORCID: 0000-0002-8163-2020

КОНЦЕПТОСФЕРА ЛІРИКИ ЮРІЯ КОСАЧА

ПШЕМИСЛАВ ЛІС-МАРКЄВІЧ

Вроцлавський університет, Вроцлав – Польща

АНОТАЦІЯ. Особливості життєвого шляху Ю. Косача яскраво віддзеркалені в системі образів та мотивів його поетичного доробку. Результати аналізу дали можливість встановити чотири основні типи образів у творах, вміщених у збірках *Мангаттанські ночі* та *Літо над Делавером*. Ці образи розглянуто в межах чотирьох домінантних концептів: *ЧУЖИНА*, *УКРАЇНА*, *МИСТЕЦТВО*, *СОЦІУМ*. Узагальнити ставлення Ю. Косача до чужини можна за допомогою використаного самим автором епітета – ‘зла’. На відміну від ‘злої’ чужини, Батьківщина змальована автором як місце краси й величі. Концепт *МИСТЕЦТВО* втілений Ю. Косачем в образах відомих митців, персонажів художніх творів, а також архітектурних витворів. Концепт *СОЦІУМ* втілений в образах представників різних етнічних та соціальних груп, яким автор висловлює симпатію. Чотири згадані концепти можна легко виокремити. Проте три з них (*ЧУЖИНА*, *УКРАЇНА*, *СОЦІУМ*) віддзеркалюють, як митець слова сильно страждав на еміграції. Почував себе і чужим, і самотнім. Через свій статус іммігранта вважав себе теж представником нижчих прошарків населення, яким співчував і з якими ідентифікувався.

Ключові слова: концептосфера, домінантний концепт, домінантний образ, мотив, еміграційна лірика, українська література

KONCEPTOSFERA LIRYKI JURIJA KOSACZA

PRZEMYSŁAW LIS-MARKIEWICZ

Uniwersytet Wrocławski, Wrocław – Polska

STRESZCZENIE. Złożoność i szczególność drogi życiowej Kosacza znalazły wyraźne odzwierciedlenie w systemie obrazów i motywów jego twórczości poetyckiej. Wyniki analizy umożliwiły ustalenie czterech głównych typów obrazów w pracach wchodzących w skład zbioru wierszy *Noce manhattańskie* i *Lato nad Delaware*. Obrazy te rozpatrywane są w ramach czterech dominujących pojęć: *ZAGRANICA*, *UKRAINA*, *SZTUKA*, *SPOŁECZEŃSTWO*. Stosunek Kosacza do obczyzny można uogólnić za pomocą metafory użytej przez samego autora – ‘zło’. W przeciwieństwie do ‘złej’ obczyzny, ojczyzna jest przedstawiana przez autora jako miejsce piękna i wielkości. Koncepcję *SZTUKI* Jurij Kosacz przedstawia w portretowaniu znanych artystów, postaci z dzieł sztuki, a także dzieł architektonicznych. Koncepcję *SPOŁECZEŃSTWA* wyrażają wizerunki przedstawicieli różnych grup etnicznych i społecznych, którym autor współczuje i się z nimi utożsamia. Wspomniane cztery koncepcje można łatwo rozróżnić. Jednak trzy z nich (*ZAGRANICA*, *UKRAINA*, *SPOŁECZEŃSTWO*) odzwierciedlają cierpienie artysty na wygnaniu. Czuł się tam obco i samotnie. Ze względu na status imigranta uważał się także za przedstawiciela niższych warstw społecznych, z którymi z kolei się identyfikował i którym był przychylny.

Słowa kluczowe: konceptosfera, koncepcja dominująca, obraz dominujący, motyw, liryka emigracyjna, język ukraiński

The purpose of this research is to determine the main motifs and imagery system in poems from the following collections of poetry by the Ukrainian emigre poet Yuriy Kosach: *Manhattan Nights* (*Мангаттанські ночі*) and *Summer Over Delaware* (*Літо над Делавером*).

The research process involved the following methods: biographical, hermeneutic, cultural history, and intertextuality.

The results of this work helped to establish the relevance of four dominant concepts (*FOREIGN LAND*, *UKRAINE*, *ART*, and *SOCIAL ENVIRONMENT*). It is within the framework of these concepts that the imagery system of Yuriy Kosach's poetry heritage is distinguished. The *FOREIGN LAND* is embodied by imagery representing certain locations and geographical features like countries, cities, city blocks, neighbourhoods, etc. It was established that there are two types of main motifs embodying this concept: a) pessimistic ones: homesickness, human indifference, loneliness and doom, fear of death in a foreign land, the heartlessness of a large, outlandish city, etc.; b) optimistic ones: the motif of truth-seeking, the motif of struggle and challenges. Kosach's expression of the concept of *UKRAINE* is significantly different. Homeland is presented by this writer as a place of beauty and grandeur and among the main motifs are the following: pride in the native

country, and admiration for its beauty and majestic history, as well as for its resistance and revival. The concept of *ART* also occupies an important place in the poet's works. This concept is embodied mainly in the imageries of famous artists or characters of the works of fiction. The primary motifs here are the power of talent, the conception the world, and the creative inspiration. The concept of *SOCIAL ENVIRONMENT* is represented by Kosach in the imageries of different ethnic and social groups' members. Describing them, he expresses the motifs of resistance to ordeals, resentment and struggle, return to homeland etc.

The imageries and motifs defined in the works of Yuriy Kosach prove that there are idiosyncracies in his poetry and they refer to his life journey, including saying a forced farewell to his homeland and life in the foreign land, as well as his love of art and emotions of compassion and admiration for different ethnic and social groups' members.

This is the first separate study of Kosach's poetry oeuvre based on his two collections of poetry, *Manhattan Nights* (*Мангеттанські ночі*) (1966) and *Summer Over Delaware* (*Літо над Делавером*) (1980).

Yuriy Kosach belongs to the myriad of Ukrainian emigre writers. He was a member of the *Ukrainian Art Movement* (*Мистецький український рух*, МУР) organisation. He came from the famous Kosach family (he was a nephew of the poetess Lesya Ukrainka). In 1933 he was forced to leave Ukraine after being arrested several times by the Polish police for nationalist activities, such as participation in the anti-Polish resistance movement in the Volhynia region. During Soviet times, Kosach's oeuvre was presented in a distorted ideological light as propaganda shaping the image of an "internationalist writer" who "condemns a society based on exploitation and on the tyranny of the dollar" [Kosach 1980: 2]. Even until today, Kosach's works are still insufficiently known to the Ukrainian reader. Therefore, the study and reinterpretation of his literary contribution is now regaining relevance.

Currently little studied in Ukrainian literary criticism, Kosach's literature heritage will hopefully become the subject of academic interest one day. As an example, it is worth highlighting I. Skvyrska's thorough work: *The system of ideological and artistic dominants in the oeuvre of Yuriy Kosach* (*Система ідейно-художніх домінант у творчості Юрія Косача*). In her work, the author identifies the special features of the writer's artistic discourse, and, among other things, she identifies two periods of his work: "the first period (1920–1949) and the second period (1949–1990)" [Skvyrska 2011: 5]. Skvyrska attributes Kosach's poetic works from the *Manhattan Nights* (*Мангеттанські ночі*) and *Summer Over Delaware* (*Літо над Делавером*) collections to the second period, for which "it is noticeable that the author desires to embody the cultural and geopolitical ideal of the Ukrainian national space, despite the split between the metropole and the emigration" [Skvyrska 2011: 8]. According to Skvyrska, the poems in the *Manhattan Nights* collection were written under the influence of the Ukrainian Sixtiers (representatives of the

generation of the sixties), as evidenced, for instance, by the following idea embodied in the collection: “affirmation of the importance of the human personality as a representative of the nation”. In *Summer Over Delaware*, Kosach expresses “the idea of emigrants seeking happiness in foreign lands” and also depicts the image of Ukraine “through the perception of an emigrant, as well as emigrant’s moral and psychological conflicts” [Skvyrska 2011: 17]. Kosach’s oeuvre was also studied in I. Vasylyshyn’s dissertation within the framework of studying the works of Ukrainian emigrant writers of the “DP period”¹ literature [Vasylyshyn 2008]. It is also worth mentioning a number of other works covering various aspects of the author’s life and oeuvre: Yurchak 2015; Dmytruk 2009; Aheieva 2013; Semeryn & Kocherha 2017; Romanov 2012, Bohdanova 2008, Zakharchuk 2007, Marynenko 2004, Boichuk 2003, Krushelnytska 1998. However, we do not know of specific works dedicated to the analysis of Kosach’s poetic works with the purpose to identify the system of dominant imageries and main motifs. Nonetheless, it is the dominant imageries that allow scholars “to reveal both the national identity and creative individuality” of the author [Borodina & Vashkiv 2019: 19], and to shape “the uniqueness of the art world... [of the artist], his style, poetry, creative manner..., act as... philosophical reflection of writers “inner self” [Bilichak 2021: 9].

Among present-day researchers and admirers of Kosach’s oeuvre, it is also worth mentioning the Canada-based literary critic and Lublin native, Dr. Mark Robert Stech. Not only does he present his research results and his views on Kosach’s works in scientific journals, he is also the author of the afterword articles for the latest editions of Kosach’s novels [Stech 2009: 54].

The purpose of this work is to research the main motifs and imagery system in the poetic heritage of Y. Kosach in the two selected collections of *Manhattan Nights* (*Мангеттанські ночі*) and *Summer Over Delaware* (*Літо над Делавером*). Considering these purpose, it is reasonable to outline the following tasks: 1) to define dominant imagery concepts in the poems analysed; 2) to identify imageries that reflect the dominant concepts; 3) to establish the main motifs in Kosach’s lyric poetry.

The cultural history method was used to elucidate the special features of how the cultural and historic aspects are reflected in the works analysed. Biographical analysis helped to identify the specific characteristics of the poet’s works. The hermeneutic approach made it possible to reveal hidden meanings in these poetic texts. Finally, the method of intertextuality reveals the imageries and symbols inherent in the work of other writers that are used by Y. Kosach.

Four groups of dominant imageries were identified by this analysis. They are combined and categorised according to the following concepts: *UKRAINE*, *FOREIGN LAND*, *ART*, *SOCIAL ENVIRONMENT*.

¹ Abbreviations in English: Displaced Persons (DPs).

1. The concept of a *FOREIGN LAND*. The image of a foreign land is typical for the both collections. This image is embodied in the works by certain locations such as countries, cities, city blocks, neighbourhoods, etc. Foreign-language toponyms, as part of the author's emigrant life, became the components of many poems' titles. Examples: *Нью-Йоркська елегія* (*New York Elegy*), *Венесуелла* (*Venezuela*), *в кварталі Ла-Віует* (*In the la Villette Neighbourhood*), *Серпень в Алгонквіні* (*August in Algonquin*), *з пісень Гарлему* (*From the Songs of Harlem*), *Бродвей* (*Broadway*), *Літо над Делавером* (*Summer Over Delaware*), *Ніч над Делавером* (*Night Over Delaware*), *Мандруючи Делавером* (*Travelling in Delaware*), *в Пуерто-ріканському кварталі* (*In the Puerto Rican Quarter*) *На берегах Ньюфаундленду* (*On the Banks of Newfoundland*), *Запис у паризькому зошиті* (*Entry in Parisian Notebook*), and others. The essence of Kosach's concept of *FOREIGN LAND* is most vividly conveyed in the *Мандруючи Делавером* (*Travelling in Delaware*) poem [Kosach 1980: 25]. This poem begins with the following antithesis: "на Батьківщині сяє горде небо, а я караюсь на безсердій чужині" ("The sky is shining proudly over the Homeland, but I am suffering in heartless outland"). The lexical definition of the Ukrainian word "каратися" (see the definition of "каратися" in the Ukrainian Language Dictionary (СУМ), v.4: 101: зазнавати моральних страждань; мучитися – to undergo moral suffering; to suffer) helps to get an idea of the state of mind of this lyric poem's protagonist who, like the poet himself, is forced to be away from his homeland. Kosach's attempt to convey his own state of mind with the help of the verb "квилити" is also indicated (see the definition of "квилити" in the Ukrainian Language Dictionary (СУМ), v.4: 133: жалібно кричати (переважно про птахів) – to scream plaintively (especially of birds)): "Квилю, квилю, неначе білий лебідь, якому степ Вітчизни теж синів" ("I am moaning constantly like a white swan, to which the steppe of the Homeland was also bluish"). The *FOREIGN LAND* concept is also embodied by using such grim markers as 'чорна туга' ('dark longing'), 'байдужа юрба' ('indifferent crowd'), 'міста клекотіли хижо' ('cities were screaming spitefully'), and the concept of *FOREIGN LAND* ('чужина') itself is marked by the epithet 'безсерда' ('heartless'). The noun 'ізгой' ('outlier, rogue person') is used in relation to the protagonist of the lyric poem. The use of such a lexeme demonstrates that this person, like the author himself, feels like a stranger outside of his own country and faces the indifference and heartlessness of the environment. At the same time, Kosach uses the lexeme 'долав' ('was overcoming') in relation to all these negative phenomena, i.e., he had the strength to struggle and was explaining that it was the love for the homeland that acted as the source of vigour and courage for this: "Вітчизною живу і славлю непокору. Не знаю я ні розпачу, ні зрад!" ("I live my Fatherland and glorify recalcitrance. I know neither despair nor betrays!") Consequently, in this work, we can trace the motifs of loneliness, homesickness, human indifference and struggle.

Similar emotional content can be seen in the poem “Якщо я вмуру на стороні чужій” (“If I die on foreign land”) [Kosach 1980: 33]. This poem was defined by the author as a free rehash of an American Indian lament. The protagonist of this lyric poem contrasts the foreign land with their homeland. The following phrase constructions are used in relation to the native country: “край мій рідний” (“my native land”), “край чудесний мій” (“my wonderful land”), “своя земля” (“own land”), “моя земля” (“my land”). As for *FOREIGN LAND*, in addition to the construction “сторона чужа” (“foreign land”), it was characterised as “де тільки смерть і тиша” (“only death and silence are there”). The motif of the fear of dying in a foreign land is added to the poem.

One more piece expressing the condition of the poem’s protagonist who resides in a foreign land is the poem *На розпутьях велелюдних* (*At the Crowded Crossroads*) [Kosach 1980: 47]. The core imagery here is that of a poet who “по роздоріжжях блукав” (“was wandering through cross-way”) and was reaching for those who “слово правди дружньо сповістив” (“the word of truth announced amicably”). However, Kosach seems to convince this poet (although in fact he tries to convince himself) that on the cross-way, “не зустрінеш ти ні друга, ані брата” (“one will not meet neither a friend or brother”), “не знайдеш ні правди, ні людини” (“one will not find neither truth nor man”), as an alien world around presented as “кублице гадюк” (“snake nest”). In addition to the motifs already raised in the previous poems, Kosach also adds the motif of truth-seeking in this work.

This is clearly demonstrated in the poem *На чужині* (*In Foreign Land*) [Kosach 1980: 57], which features the imagery of people who are forced to stay “на велелюддях злих чужин” (“in the crowded and vicious foreign lands”). The author marks them with such comparisons as “мов спохмурнілі птиці” (“like gloomy birds”), “як і камінь” (“like a stone”), as well as with the epithet “німовні” (“dumb”). In this piece of poetry, we can see the motif of the gloominess of a foreign land, as well as of the lack of possibility to talk to one’s nearest and dearest.

The motifs of loneliness and doom in a foreign city are also presented in the poem *Запис у паризькому зошиті* (*Entry in Parisian Notebook*) [Kosach 1980: 49]. As an epigraph, the author used the following verse written by M. Tsvetaeva: *...И одиночества верховный час* (*...And the supreme hour of loneliness*), which manifests the motif of loneliness: “Нема у причинних звитяг, ні імен, / жевріє тільки самотності горе, / голову час вже покласти б на пень, / Марино, приречених зоре” (“No names and no triumphs for those insane, / just smoulder of loneliness woe, / it’s probably time for a head to be twain, / Oh, Marina, the star of doomed blow”). In this poem Paris, for which the world long held a stereotypical image of the city of love, becomes a place of loneliness with “байдужістю похмурого неба” (“the indifference of the gloomy sky”).

The poet also expresses the concept of *FOREIGN LAND* in the descriptions of unfriendly and problematic aspects of foreign cities. In particular, the gloomy

atmosphere is depicted in the poem *З пісень Гарлему* (*From the Songs of Harlem*) [Kosach 1966: 27–29]. Harlem is a district of New York traditionally inhabited by African-Americans. Kosach depicts an atmosphere of social deprivation, despair and misfortune. In the following phrases, he employs an allusion to past slavery: “вітрилами невольницьких трирем” (“by sails of slave triremes”), “рабів орда, сліпих рабів тих натовп” (“the horde of slaves, the crowd of those blind slaves”), “авеню, що сповнені рабами” (“avenues full of slaves”). However, the understanding of the word ‘slave’ in this context acquires a secondary meaning and refers here more to a person who has become hostage to circumstances of a poor and drab existence within the Harlem area. This neighbourhood is depicted as a place where “сопухів ²отруйна мла, де темінь, тлінь, де смерть” (“the brume of poisonous stench, where darkness and decay and where death around”), “у слизі, у гнилизні, у ядучій пастці жаг” (“in slime, in rottenness, in the toxic trap of lusts”). It is depicted without so much as a gleam of hope and that death becomes liberation rather than woe: “горбата плакальниця – домовину, з дощок тендітних збиту, супроводить і визволя людину з ярем” (“a humpbacked female weeper accompanies the coffin made of fragile wooden planks and liberates a person from under the yokes”). Nonetheless, in this work, as in many others, the author turns to an optimistic finale full of faith in the struggle and in resistance to sorrowful circumstances. It is obvious that such a denouement in Kosach’s works is an affirmation of his struggle with the feeling of loneliness while being abroad. Therefore, despite dark colours imbuing his poetry, we still can see the life-affirming finale, where the characters challenge the circumstances. And therefore, according to Kosach’s idea, there is someone among the inhabitants of Harlem who must grin and bear it, the savage world of rapacious capitalism: “із чаду, хмелю, злочину і злиднів / виходить він – назустріч урагану, / виходить він – невольник і титан” (“out of sooting smoke, crime, and miseries/ he appears to meet the hurricane, / he, a slave and a titan, comes out”). In addition to sorrowful motifs in the text, we also observe the motif of struggle and challenge in relation to everyday life in the wild and unfriendly environment of relentless capitalists.

Evidence of the fact that for the author foreign cities become the place of life for ‘modern slaves’ can be found in particular in the *Бродвей* (*Broadway*) poem [Kosach 1966: 30–32], where we can read the following verse: “...електронний робот, рабу живому брат, невідьнику отому, що поміж карбами нічної зміни, зсутулений, осліплений і глухий, народжений в закинутій щілині, поміж заліззям, сопухом жебрачих хиж, свій вік без імені відробить, щоб на міських дешевих цвинтарях нікчемним брухтом догоріти” (“an electronic robot is like a brother to a live slave, a blind and deaf bender, who was born in an abandoned pit surrounded by metalware and the stench of a beggar’s hut, a slave who will

² Сопух – сморід (СУМ-11, т. 9: 462)

work out his age amongst night shifts' furrows only to be burnt down as worthless scraps in city cemeteries"). The poet sees typical the inhabitants of crowded cities as people who do not even have their names, who live a worthless life, work in worthless jobs, and end their life's journey in cheap cemeteries. Thus, we can talk about the motif of the slavish existence in big cities. Broadway itself, the main New York street, is depicted using the following constructions: "пащі бірж, прибої юрби, асфальтів плити" ("jaws of Exchange buildings, surfing crowds, asphalt slabs"), "джунглі камінюччя" ("jungles made of large stones"), "безодні безликого Бродвею" ("abysses of faceless Broadway"). Such artistic means affirm the actualisation of the motif of the heartlessness of a big, foreign city. For the night descending on Broadway, the poet uses the images of a "удава" (boa), "гада слизького, отрутою налитого" ("slippery snake filled with venom"), which "черевом життя живе давив" ("was squeezing agile life by its belly"). For the character in this lyric poem, the street seems so artificial and lifeless that he asks: "Чи є ще джерело під цим асфальтом, чи є живі в пустелі без світань? Чи під громадями базальту ще мерехтить осердя сподівань?" ("Is there any spring remaining under this asphalt, are there anyone alive in the desert without dawns? Is the heart of hope still flickering beneath the basalt heaps?"). As already mentioned, Kosach's poetry is characterised by an optimistic finale with the poems full of hope for change: "А може, гейзером ще видзвенить, спурхне крицевокрила мрія [...] заб'ється серце не камінне, ще живе..." ("And maybe the dream will spring out like a geyser and fly about on robust wing [...] a heart will beat, a heart yet still alive, not stone heart ...").

It should be noted that *FOREIGN LAND* is not always portrayed by Kosach with negative associations. For instance, when describing the features of the Canadian county of Inverness and of the city of Yarmouth in the *На скелях нової Шотландії* (*On the Rocks of Nova Scotia*) poem [Kosach 1980: 37], he uses the following phrases: "добрий люд" ("good people"), "гостинне небо" ("hospitable sky") and mentioned that he "зостався б назавжди" ("would stay forever"). Nonetheless, the poem's protagonist still prefers their homeland, expressing this in the following verse: "Мене-бо кличе вітер понад степом, мій вітер – брат із круч над Бористеном" ("The wind is calling me over the steppe, my wind is a brother from the steep slopes of Borysthenes").

2. The concept of *UKRAINE* is vividly represented in the poetry of Y. Kosach. He constantly contrasts the positive image of his homeland with the negative image of foreign lands. This concept is embodied by various symbolic associations, most often in toponyms, which became part of the titles of his works, examples being *Шлях із Борисполя* (*The Way from Boryspil*), *Волин* (*Volhynia*), *Обухів*, *Миронівка*, *Канів* (*Obukhiv*, *Myronivka*, *Kaniv*), *Полтава* (*Poltava*), *Льві* (*Lviv*) and so on. In both collections, there are special cycles dedicated to the theme of Ukraine: *Під сонцем вічної онови* (*Under the Sun of Eternal Renewal*) from the

Мангаттанські ночі (*Manhattan Nights*) collection, and *Де Батьківщини обрій неозорій* (*Where the Fatherland's Horizon Is Vast*) of the *Літо над Делавером* (*Summer Over Delaware*) collection. The image of Ukraine is significantly different from the depiction of the foreign land. The homeland poems do not contain words with negative semantics nor motifs of sorrow, loneliness, and human indifference. On the contrary, they are full of such motifs as pride and admiration for the homeland and its history. For example, in the *Шлях із Борисполя* (*The Way from Borispil*) poem [Kosach 1966: 38], the author admires the resistance of his native land, and the ability to recover from difficult historical trials: “А з попелищ, з віків – незламний Київ / Росте, як слава, в чисте піднебесся” (“And from the smouldering ruins, of the ages – adamantine Kyiv / Grows like glory, up to the clear sky”). The majestic history of the capital city is also rhapsodised in the poem *Слово про Київ* (*A Word of Kyiv*) [Kosach 1980: 68], in particular, Maidan (square), which is mentioned as a place “де здібав коня винозорий Богдан” (“where sharp-eyed Bohdan harnessed his horse”). In this work, Kosach considers Kyiv as a family place: “місто мого батька / місто батька мого батька / місто моїх прашурів” (“the city of my father / the city of my father’s father / the city of my ancestors”). The author reflects on the problem of the continuity of generations and positions himself as a descendant of ancestors with a long history. Specifically, he uses the following circumlocutions (periphrases): “я ваша усміхнена тінь” (“I am your smiling shadow”), “я... співуча стріла з вашого лука” (“I am... a singing arrow from your bow”). Kosach does not only glorify the capital city in his works. The majestic history of another Ukrainian city is also mentioned in the poem *Львів* (*Lviv*) [Kosach 1966: 46]. The author notes that “дзвін сторіч такий глибокий на дзвінкий майдан ляга” (“the centuries-old tintinnabulation is so deep, it enveils the resounding square”). He admires Lviv, speaking of the City of Lions with the following words: “Ти струнчієш, гордий Львовє” (“Oh proud Lviv, you are getting harmonious”). In Kosach’s works, Lviv is also a place of beauty, where “співають у садах липневих килими розжеврених троянд” (“the carpets of blooming roses are singing in the gardens of July”).

In the poem *Волинь* (*Volhynia*) [Kosach 1966: 41–42], the poet depicts the beauty of the nature in this region using the following metaphors, personifications and comparisons: fields “забілили, мов лебеді” (“whitened like swans”), the Zhytomyr road “у люстра лугів заглядівся” (“is lost in admiration, looking into the mirror of the meadows”), morning “перестелить веселками ниву” (“will decorate a field with rainbows”), skylarks “вип’є з підхмар’я червоне вино” (“will drink red wine from the clouds”), wheat heads “видзвенів” (“rattling being ripened”), towers “сповита віками” (“swaddled by epochs”), songs “цвістиме, мов папороть” (“will be blooming like a fern”) and so on. The poem *Обухів, Миронівка, Канів* (*Obukhiv, Myronivka, Kaniv*) [Kosach 1966: 43] conveys similar impressions. Here the poet admires the nature of his native land, referring to as-

sociations related to Taras Shevchenko: *Оксана, ревучий (Дніпро), тень Тарасова* (*Oksana, Mighty Roar (of the Dnipro River), Shadow of Taras*). The beauty of his homeland is conveyed through the following metaphors: “витче вечір вихор солов’їв” (“a whirlwind of nightingales will weave the evening”), “земля моя співає” (“my land is singing”).

3. The concept of *ART*. Kosach’s poetry refers to a great number of artists, including writers, painters, and theatrical figures (Edgar Allan Poe, Walt Whitman, Nicholas Roerich, Paul Gauguin, William Shakespeare and others), as well as to well-known fictional characters such as Ulysses, Ophelia, Beatrice, and Annabel Lee. This demonstrates the author’s artistic preferences and the objects of his admiration.

In the poem *На згадку про Едгара-Алана По* (*In Memoriam of Edgar Allan Poe*) [Kosach 1966: 23], the poet uses the following metaphor: the American writer, Poe, is depicted by the image of a black raven. Kosach’s use of this literary concept was inspired by one of Poe’s most famous poems, *The Raven*. The colour palette of Kosach’s work is presented in darkish, black tones: “у чорному сюртуку” (“in a black frock coat”), “чорнокрилля” (“black wings”), “гайворон” (“rook”), “чорний вороне” (“oh, black raven”). In addition to the names of colours, other techniques are also used to depict the gloomy atmosphere: those related to nature “лютує океан” (“the ocean is raging”), “ворон кряче” (“a raven croaks”), psychological (“ми плачем” (“we cry”), “самотній” (“lonely”), as well as mystical – “вістун зла” (“a harbinger of evil”). An allusion to Poe’s last poem, *Annabel Lee*, is also used. Both Poe poems are about the death of the girl and her beloved boyfriend’s grief. Despite the sad imageries of these two poems, Kosach’s perception of the tragedy has a life-affirming meaning: “Не я, а ти, мій гайвороне, кволий. / Не кряч мені, вістуне зла, ніколи... / Таки оновленою бути цій землі, / Землі моєї Аннабелли Лі” (“Not me, but you, my feeble rook. / And never croak to me, a harbinger of evil... / After all, this land to be revived, / The land of my Annabel Lee”). In this case, we can talk about the motif of faith in the victory of life over death.

Another American writer is also depicted by Kosach, namely in the poem *Похвала Уолту Уїтменові* (*Praise to Walt Whitman*) [Kosach 1966: 33]. Whitman is depicted through such descriptions as “птахів вчив співати, співав з ним і Бруклін в вогнях, кораблі у портах та й узлісся...” (“taught birds to sing, Brooklyn with its city lights, ships in the ports, and outskirts of the forest sang with him”). Through a system of metaphors, Kosach endows him with supernatural abilities, such as the ability to “синь розхмарити” (“to clear blue sky away of clouds”), “пестити плеса озер” (“caress the surface of lakes”), “рушити космосом” (“to move through space”), “майбутнє прозорити” (“to foresee the future”). Thus, we can distinguish the motif of the power of talent in this work.

Kosach skillfully uses associations established in society to depict a famous person one way or another. For example, in the *Пам’яті Миколи Періха* (*In Mem-*

ory of Nicholas Roerich) poem [Kosach 1980: 19–20], Nicholas Roerich, a famous artist and philosopher, who was an ardent admirer of the Orient, is portrayed using traditional Oriental symbolic images. Kosach uses such toponyms as *Tibet and Nepal*, mentions such gods as *Shiva and Vishnu*, names him with such words as “срібнобородий мислителю” (“silver-bearded thinker”), “смілий учителю” (“brave master”), “друзе художнику майстре поете” (“friend, artist, master, poet”), who looks narrowly “в Азії душу” (“into the soul of Asia”), and whose wisdom is reflected “в тиші залятих джерел” (“in the silence of charmed springs”). The poem is full of neologisms coined by the author that emphasise the exotic atmosphere of Asia: “коброока, мудрозміна” (“cobra-eyed”, “serpent-wised”), “солодко-трійливі, сніголюди, газельнооки” (“sweet-poisonous, snowmen, gazelle-eyed”). The motif of the conception of the world can be distinguished as one of the principal motifs in this work. The poem *Гоген на Таїті* (*Gauguin in Tahiti*) [Kosach 1980: 61] is also full of exotic symbols. This poem depicts the atmosphere on the island of Tahiti, where the famous French artist Paul Gauguin stayed for some time and, according to the artist himself, created his best paintings. Life on this island is portrayed by Kosach as a moment of pleasure and creative inspiration: “Нехай з дерев квітучих манго – пил, / нехай хвилює перса ткань мінлива. / Палюча дич весни, / над сагами тайфун червонокрилий/ і кадмію жага / – його нещадна злива” (“Pollen of flowering mango trees, / let the iridescent textile excite breasts. / Fervid wilderness of spring, / red-winged typhoon is spreading over sagas / and cadmium thirst / – its merciless downpour”). The motifs of the beauty of the nature and of the creative inspiration are the leading ones in this poem.

Theatrical art motivated the poet to write the *Глобус, театр Шекспіра* (*Globe, Shakespeare's Theatre*) poem [Kosach 1980: 62]. The author portrays the magical atmosphere of a theatrical performance, which, on one hand, can create a fairy tale (“Виходь же, казко, з-за лаштунків ближче”) (“Come out from behind the scenes closer, oh fairy tale”), and on the other hand – “висвічувати ницість” (to highlight the baseness) and the theatre itself can become a place where “крізь хитру роль промовила облудність людських дол” (“the intricate and artful role uttered the word of human destinies”). The Shakespearean theme can also be seen in the following poems: *До Офелії* (*To Ophelia*) [Kosach 1980: 21] and *Смерть Кориолана* (*Coriolanus' Death*) [Kosach 1980: 59]. There is the motif of betrayal in both these works. In the first poem, Kosach mentions the story described in *Hamlet*, but the main focus in this poem is Ophelia, the object of Hamlet's affections. The issue of betrayal looms large from the first lines: “Понесеш приреченою зраду, мов вінок утопленої, хвиле” (“You, the doomed wave, will carry away the betrayal like a wreath of a drowned woman”). However, despite the sombre mood of the poem, its ending is optimistic (typically of Kosach's poems): the poet raises the theme of faith and love for the Fatherland: “За холодним домом – синій вирій. /

Зазимки, а провесна ж – отам, / там вона брунчіє, золота, / у Вітчизні любій: тільки вір їй!” (“Behind the cold house there is a blue Iriy. / Frosts still there, and early spring is around the corner. / over there, the golden [early spring] is starting to have buds, / In dear Fatherland: you only believe it”). The second poem tells the real story of Gnaeus (Gaius) Marcius Coriolanus, eulogised by Shakespeare in the tragedy *Coriolanus*. In his poem, Kosach uses the theme of conflict that is traditional in Christian themes, namely the conflict of the people’s betrayal of their hero. The author notes: “Немає брату брата. Братом – кат!” (“There is no brotherhood between brothers. A brother is a headsman for his brother!”) He also uses another archetypal literature image, namely that of Brutus as the symbol of betrayal: “Нехай несуть рапову смерть ці брути” (“Let those “Bruti” bring sudden death”).

The motif of the tragic human fate during the wartime can be seen in the *Франціско Гойя: “Жахіття війни”* poem (“Francisco Goya: «The Horrors of War»”) [Kosach 1980: 52]. Kosach conveys his impressions of a series of prints by the artist Goya devoted to the war in Spain. The human fate of one who became entangled in the mesh of war is portrayed tragically by Kosach: “На облавку – черевань, / внизу – мурашва юдолі, / череп об’їла черва, / ось і людини доля” (“A paunchy man is on board, / beneath is a vale of tears crowded as anthill, / the skull is nibbled by worms, / that’s a human fate”).

Architectural masterpieces are also present as images in Kosach’s poetry. In particular, in the *Химери Нотр-Даму (Chimeras of Notre-Dame)* [Kosach 1980: 60], the poet depicts Notre-Dame de Paris. He uses monumental images to convey the majestic atmosphere of the cathedral and calls it “камінна химородь³ – сестра зловісна бурі” (“stone queerness – the sister of the ominous storm”). The cathedral becomes like a watchman protecting the world from falsehood, darkness, and demons: “з височини вартує лжу і морок, / та демонів скресєє в амбразурі / мовчазний глум зловтішного дозору” (“it guards from height against the falsehood and darkness, / and destroys demons in the embrasure/ silent mockery of gloating watch”). In the finale, the poet uses his usual literary concept, i.e., he expresses the hope for the fight: “прийде бунтар, владар дерзань химерний, / і тьму сторіч осяє мисль могутня” (“a rebel will come, the ruler of unordinary daring, / and a mighty thought will illuminate the darkness of centuries”).

4. The concept of *SOCIAL ENVIRONMENT*. The imagery of different social and ethnic groups members who the author sympathises with is quite frequent in Kosach’s poetry. In *Пісня індіанця навахо про коня (The Song of Navajo Indian About His Horse)* [Kosach 1980: 14], he conveys the protagonist’s sense of admiration for his horse: “Я – багатий завдяки мойому коневі” (“I am rich because I have my horse”). It is noticeable that the author is full of affection for

³ Химородь – «дивацтво, вигадка» (СУМ-11, т. 11: 59).

the special feature of Native Americans of admiring their values. He conveys with great tenderness the Native American's fondness for his faithful friend. Thus, we can mention the motifs of faithfulness and appreciation. Metaphorical expressions and figurativeness are typical of a stereotypical perception of the way American Indians speak, therefore Kosach uses numerous comparisons and metaphors: "Грива – орлині пера"; "ноги – швидка блискавиця"; "коні, наче ласиці звинні"; "хвіст – збунтована чорна хмара"; "очі – величезні зорі"; "зуби – білесенька мушля" ("a mane is like eagle feathers"; "lightning-fast legs"; "horses like nimble weasels"; "tail as a rebellious black cloud"; "eyes as huge stars"; "teeth like a white, white shell" etc). The theme of the life of the indigenous peoples of America is also raised in the *Людина крижаного поля* (*The Man of the Ice Field*) poem [Kosach 1980: 39]. This poem is written in the form of a song of the Iñupiat people⁴. It consists of three parts. In the first part, Kosach presents the motif of returning to one's native land, which is relevant to the author himself. The protagonist of the lyric poem sings about returning to his homeland, as "кращої сторони немає ніде" ("nowhere there is a better land"). In both aspects (contents and themes) of the third part, one can distinguish the motifs of Ukrainian folklore. The exotic atmosphere of the poem is conveyed by the following means: a) foreign-language inclusions: "Кука-Ука пісня це моя / Імакайя гайая" ("The song of Kukook, my song / imakayah hayah (імакаја haijâ)"); b) traditional vocabulary ("шати із тюленя шкіри" ("sealskin clothing"), "разок намиста з білозубого моржа" ("string of necklace made of white-toothed walrus"). Kosach also shows admiration for different social groups. For example, in the *Моряцька балада* (*The Seaman's Ballad*) [Kosach 1980:15], the author romanticises the everyday life of seamen, using the following phrase constructions to denote the traditional sailors' activities: "на борту якогось брига" ("on board a brig"), "бурун скородити жемчужовий" ("to surf foamy pearl waves"), "в гомінких тавернах пригортати зальотницю-коханку" ("to embrace a random mistress in bustling taverns"), "повертати стерна" ("to turn the stern"). The author also draws parallels between sailors and poets: "Вина в чари! За прудкі корвети, пиймо за вітри попутні і солоні, за вітрила моряків-поетів" ("Pour wine into goblets! Let's drink for swift corvettes, for fair and salty winds, for sails of seamen-poets").

However, in the poem *На берегах Ньюфаундленду* (*On the Banks of Newfoundland*) [Kosach 1980: 42], the colours become somewhat darker. The night over the fisherman's wharf "мовкне, мов смерть нещадна" ("getting silent like merciless death"), the ocean waves are "пінногнівні" ("foamy-angry"), the iceberg is "невблаганний" ("inexorable"), and a naiad⁵ swims out "леденіючи" ("becoming numb with cold"). The author creates an atmosphere of coldness and darkness, and emphasises that it is inherent in fishermen "не жохатися смерті" ("not to be

⁴ The Iñupiat are one of the Eskimo peoples of the Far North.

⁵ Наяда (naiad) is a water nymph.

horrified by death”) because they are used to living and working in harsh conditions. Thus, we can talk about the motif of resistance to trials. The poem also contains the motif of coldness and the desire for warmth: “так хотіли б, щоб мерщій весняний день, долаючи поталу їх голубив” (“wanted very badly for the spring day to overcome hard times and to appear instantly to give a warm touch”).

The poem *Берег убогих* (*The Shore of the Poor*) [Kosach 1980: 17] depicts the life of the inhabitants of Brooklyn’s poor neighbourhoods. Talking about them, the author mentions “Ім багатіти тільки сонцем, вітром” (“they can be rich only with sun and wind”) and marks them with the “народ убогих” (“the people of the poor”) circumlocution. In spite of the portrayal of the difficult existence of these people, in the finale we can see the optimistic outro (traditional for Kosach). By using a metaphor, it is expressed that hopefully a moment of anger will come to motivate change: “Та, може цим довіллям віхол / знічев’я загримить відлуння, / і стане бриз дрімливий вихром, / і в скелі вдарить гнів бурунний” (“And maybe the echo will roar suddenly in response to these wilful snowstorms, / and a drowsy breeze will turn into hurricane / and storm of rage will strike the rock”). Thus, it is about the motifs of anger and struggle. The theme of the poem *Катаклізм* (*The Cataclysm*) [Kosach 1980: 31] is quite contrary to the previous one. The author warns that there will come time when “настане гніву день, Гоморри вирок!” (“the Day of Wrath will come, Gomorrah’s doom”), “жахнеться кінецьсвітньо шаліюча юрба” (“the raging crowd will be terrified by end of the world”). Two different social strata are depicted: the rich (“ділки” (“moneymakers”), “сенатори” (“senators”), “мільонери” (“millionaires”) and the poor (“чернь” (“the lower class, the mob”) at the time of the cataclysm. “Чернь” (“the lower class, the mob”) is depicted as a force that “жадатиме розплати” (“will crave retribution”), while “мільонери” (“millionaires”) are portrayed as people who “забувши всіх – жінок, коханок, тікатимуть наосліп” (“will flee blindly, forgetting everyone, including women and mistresses”). It is emblematic that such calamities, during which “буде смерть над урвищем в проваллях” (“there will be death over the precipice of the abysses”), are predicted Y. Kosach solely for America. The author does not allow such gloomy, imaginary predictions for his homeland.

The peculiarities of life’s journey of Kosach are vividly reflected in the system of imageries and motifs of his poetic heritage. The typical features of Kosach’s poetic works include an optimistic life-affirming finale.

The results of the analysis made it possible to determine four main imagery types in the works of arts from the *Manhattan Nights* (*Мангаттанські ночі*) and *Summer Over Delaware* (*Літо над Делавером*) collections. These imageries were examined within the framework of the four dominant concepts: *FOREIGN LAND*, *UKRAINE*, *ART*, *SOCIAL ENVIRONMENT*. Kosach’s attitude to a foreign land can be generalised by the epithet of ‘зла’ (‘evil’) used by the author himself. The main motifs embodying the concept of *FOREIGN LAND* are as follows: a) pessimistic

ones: homesickness, loneliness and doom, human indifference, fear of death in a foreign land, lack of possibility to talk to close ones, the heartlessness of a large, outlandish city, the motif of the slavish existence in large cities; b) optimistic ones: the motif of truth-seeking, the motif of struggle and challenges.

Unlike the ‘evil’ foreign land, the homeland is portrayed as a place of beauty and grandeur. The main motifs embodying the concept of *UKRAINE* are following: pride in the native country, admiration for its beauty and majestic history, as well as for its resistance and revival.

The concept of *ART* is embodied by Kosach in the imagery of famous artists, characters of works of fiction, as well as of architectural masterpieces. The principal motifs of this concept are as follows: the power of talent, the conception of the world, the beauty of nature, creative inspiration, grandeur, faith in the victory of life over death, betrayal, and tragic human fate during the wartime.

The concept of *SOCIAL ENVIRONMENT* is embodied in the imageries of different ethnic and social groups’ members that the author sympathises with. The following motifs of this concept are dominant: faithfulness and appreciation, coldness and the desire for warmth, anger and struggle, resistance to ordeals, return to homeland. Four of the aforementioned concepts can be easily distinguished. However, three of those (*FOREIGN LAND*, *UKRAINE* and *SOCIAL ENVIRONMENT*) reflect how badly Kosach suffered in exile. He felt both lonely and like an outsider. Due to his immigrant status, Kosach also considered himself a member of the lower social strata. He sympathised with the people of these strata and identified himself with them.

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