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Kyrylenko N.I.,

Ph.D. (Candidate of Philology), Associate Professor, Sumy State pedagogical University named after A.S. Makarenko,  
nadiakrylenko@gmail.com

Vladymyrova V.M.,

Ph.D. (Candidate of Philology), Associate Professor, Sumy State pedagogical University named after A.S. Makarenko,  
Ukraine, Sumy

## ARCHETYPICAL FLORISTIC IMAGES IN ARTISTIC INTERPRETATION OF MYKOLA ZEROV AND MYHAJLO DRAJ-HMARA

*The article deals with the characteristic features of the individual author's embodiment of the archetypal floristic images in the texts of Ukrainian neoclassicists Mykola Zerov and Myhajlo Draj-Hmara. Poets-neoclassicists M. Zerov and M. Draj-Hmara considered the sense of harmony, the beauty of life and nature at all levels of literary text: from the desire to synthesize the achievements of predecessors, what enabled them to achieve balance and to express themselves in their own poetic form. Creating their own poetic style, the poets turned to mythology and folklore, whose component is the names of plant realities. Theoretical and methodological basis of the article is the works of M. Eliade, J. Meletynsky, N. Frei, I. Hillman, D. Chase, K. Jung.*

*The article proves that through the reinterpretation of the traditional images of floristic archetype, the neoclassicists have their own unique style, in which there is always a complex entwinement of emotions and feelings that forms individual picture of the world of each of the representatives.*

**Key words:** concept, floristic, symbol, archetype, neoclassicists.

**Introduction.** The notion of an archetype is a powerful code system that defines the level of social intellectualism, thus it is interpreted in interrelation with the evolution of the development of human consciousness. The origin of this term stems from the pre-philosophical period, however it acquired its complete form in Western philosophy. It is known that the idea of prototypes-archetypes was suggested by Plato, and later it was continued by C.G. Jung. According to Jung, archetype is a phenomenon of the collective unconscious, independent of human will, which builds the psychic elements in certain archetypal structures in the form of mythological symbols, images, motifs, plots [11, c.21].

Archetypes, modified in the course of historical development, preserve those genetic codes (primary images) that correspond to certain ethnoculture as a part of the world culture, presented in national images. Therefore, it is clear that national culture is a reflection of historical experience, as noted by S. Kryms'kyj, «in its individually unique, ethnically peculiar reflection» [5, c.15].

Archetype does not come into consciousness directly, but in the form of «collective» images and symbols. A symbolic artistic work always has its origins not in the author's personal unconscious, but in «the sphere of unconscious mythology, whose elemental images are the property of mankind» [7, c.63].

**Analysis of recent researches and publications.** The theory of archetypes was in the focus of M. Eliade, E. Meletyn's'kyj, N. Fry, J. Hillman, R. Chase, C. Jung. The issue of the functioning of archetypes in Ukrainian culture and literature was raised by V. Danylenko, O. Donchenko, N. Zborovs'ka, S. Kryms'kyj, A. Njamcu, O. Potebnja, L. Tarnashyns'ka, A. Shestak etc.

**The main material of study.** The structure of the mythological system was first determined by the image of the World Tree, through which a person perceived the world as an integral, structured and ordered whole, and identified himself as an established part of it. Tracing the analogy of

life and the plant, we conclude that this symbol not only expresses archetypal forms of collective unconscious (according to C. Jung), but also proves itself to be floristic realities in literature, which point to life-giving growth, the sacred fruitful power, and the colorfulness of things on a global scale, that is, the things whose personification was a symbol of the tree.

Poets-neoclassicists M. Zerov and M. Draj-Hmara considered the sense of harmony, the beauty of life and nature at all levels of literary text: from the desire to synthesize the achievements of predecessors, what enabled them to achieve balance and to express themselves in their own poetic form. Creating their own poetic style, the poets turned to mythology and folklore, whose component is the names of plant realities.

«Five inflorescences of the unbowed artists», – this is how M. Draj-Hmara called neoclassicists in his poem «Lebedi» («The Swans»). It is worthwhile to pay attention to the interpretation of the very concept «inflorescence» as such. The Dictionary of the Ukrainian Language gives such definition: «a cluster of fruits or flowers on one branch; a raceme» [6, c.176].

M. Zerov achieved the sonority and mastery of his poetry due to the successful combination of the rhymes, which gave special expression to the literary texts:

*It emerges, ringing and diverse / For sixty short earthly years / From marshy bottom – a water lily's gentle colour / For us to quench the thirst... [4, I, c.54].*

A lotus carries the original functional loading in this poem. The author gives a broad interpretation of this mythoeic symbol, combining the vision of the world as such and the human life in it, which made it possible to outline the archetype of the flower in all its flexibility and perfection.

Ancient symbolism and the figurative circle are widely represented in the artist's poetry. The cycle of sonnets under the common name «Motyvy «Odissei» («The Odyssey» Motifs»), based on the Homer's work is the most vivid from

the point of view of the use of mythical images. «Lotophages» and «Laestrygon» – are the names of the first two poems of the cycle. The mythological dictionary explains the Greek words in such a way: «lotophages» (gr. – lotus-eaters) – according to the Greek legend, they were mythical people who lived in Lybia. The myth is used in «Odyssey» that people who tasted the lotus, can forget the past. In modern literature, the country of lotophages (or the country of the lotus) is the place where one can forget sorrow and grief.

This is a historical explanation of the concept. M. Zerov modernized the theme:

*And there our community, driven by the grief / Was met by lotophages; from the depth / Of their Earth they brought / Us sweet and unknown before food* [4, I, c.24-25].

M. Zerov devoted this poem to the critics who could easily trace under the ancient image-concept of lotophages the analogy with the forced counter-ukrainisation, and in another poem «Laestrygon» they had the opportunity to see themselves even more explicitly. No wonder the author resorted to the allusion to antiquity, creating his version of the invariant image of self-destruction, the renunciation of the home for the sake of a foreign country, the tragedy of the repudiation of the native places and national soil for the sake of the ghostly values of «living large».

In M. Zerov's sonnet «Dante» there is an image of a water lily, accompanied by pure flowers («far from anxieties and earthly quarrelling»), which symbolize non-ideological art, and which are focused on universal values and ideals:

*The water lilies grew there in enormous quantities / ... I heard: «These magic water lilies / Far from the land, from the valley of tears / Sprouted here from the God's hand...»* [4, I, c.76].

The short-term blooming and fading of this water flower, of course, creates a slightly sad mood, but behind the flower one cannot but see the fate of a person, for whom love became both joy and anguish.

In the poetic texts, M. Zerov naturally combined his personal feelings and the transformation of his own life episodes into the experiences of the lyrical character. The flower (according to him) is a sign of an ideal that opens to a person in a barren country; it is an escape from the death. In «a gray mild underground», where even the grass does not smell, an encounter with a beautiful flower Asphodel is an unexpected joy. «Asphodelus» is an asphodel, a genus, a type of lilacs, the perennial herbs, with a thick strong root and high stems up to a meter high, crowned with wonderful white-flowered inflorescence with brown fibers on the petals» [10, c.23].

So the symbol of a ruined life appears in the image of a flower that grows without the sun in the underground kingdom. The flower that sprouted on the day when the only son of Zerov, Kostik, died, but it was never meant to give «the spring of life». The flower Asphodel in the interpretation of the poet is the antonym of «gray mild underground»:

*In the gray mild underground, under the stream of Lethe / A young Asphodel was growing in the odorless grasses / «Poor plant! Why are you the dearest for me from all the others, abandoned by the sun? What are you and how have you sprouted?» «Me? I have sprouted in a minute in your poor memory»* [4, I, c.88].

M. Dray-Khmara, in whose poetry we also come across the mentioned before lotus, adds to it the image of the swan as an allusion to the «five inflorescences of the unbowed artists»:

*For three nights you, the glorious beauty / Bloom, laying out your leaves on the water / Big and round, like the shields / And a cruciate swan is swimming among them* [1, c.27].

The poem acquires the philosophic nature: the static evening landscape with a blooming Victoria – a thesis; the desire of the lyrical character to continue its blooming – an antithesis:

*At first you are white, like mountain snow / And then in the shine of a beauty / You become pink like a flamingo / And finally, you get fiery like a glow* [1, c.56].

The aesthetics of the word develops in the use of the occasional word combination, which connects what cannot be connected.

*I don't know what it is: happiness or anguish? – this spring rosy madness* [1, c.87].

It is necessary to highlight the symbol of the guelder-rose bridge, which is found in several poems of the artist, it reveals the semiotic depths of the text and the overtext:

*In a flight it was pierced by a bullet, – / Fell on a guelder-rose bridge* [1, c.142];

*I broke into tears on a guelder-rose bridge* [1, c.147].

This symbol appears in the last poems of the artist, which date back to 1935 and 1937. This confirms the interpretation of the image of the guelder-rose bridge as an artistic analogue of the expected tragedy, the inevitable death. And though the flourishing guelder-rose symbolizes the young girl, but when it is cut or darkened, it symbolizes the death of this girl and the bridge, apart from its main meaning to connect two ends (in other case, it is young age and the time of man's approaching the end of the life), means death, because from the bridge, people dived into the water, ending their life with suicide. This is how O. Frejdenberg defines it [8, c.112].

The landscape lyric poetry prevails in the thematic spectrum of M. Dray-Khmara's poems. The poet loved nature very much, he portrayed it so skillfully that, without describing the mental state of the lyrical character, he could create a certain mood. In one of the poems, he himself notices this, sort of, visual feature of his lyrics (and the world perception):

*I perceive the world with my eyes, because I love the lines and the colours* [1, c.84].

Even in the letters from the camp, a great place is occupied by the descriptions of Kolyma's nature: tuffets and purple flowers on them. Here are the examples of similar landscape descriptions:

*I stroll along the roads and wheat fields / The cornflowers and wild papavers are around me / Along the lines where the couch grass grows / The grasshoppers jump and twitter...* [1, c.152].

Figuratively-psychological parallelism, in the course of which three stages of human's existence are maintained, is affirmed by the harmony between the nature and a man:

*My first blossom is the ringing of the lily / The second is the roses' temptation / The last is a bright ruby of passion* [1, c.92].

The poet reflects the main stages of life in natural objects: childhood is a lily and admiration, youth is a rose and a dream, maturity is a ruby and passion. It makes it possible to

find the elements of melancholy and sadness in the images of flowers, to change them with eternity and hope for revival.

The key meaning of the plants in the poems of M. Zerov and M. Dray-Hmara includes the following components: they are living, spiritualized, they have the ability to create sounds, they die (disappear), but they constantly appear again, as a memory, poetry (creativity), a man:

*Through bricks and rocks the green blood pulses / Of earthly plants* [4, 1, c.95].

The image of the flowerless spring garden in the poem «Pam'jati S. Jesenina» by M. Dray-Hmara is symbolic. Since the garden itself is a multi-valued symbol by nature: beauty, fruits, gifts. But this garden is deflorated, and here the association appears, connected with the motive of completeness, with the end of the cycle, including the life cycle. In this case it is the anticipation of death:

*That spring garden shed its blossoms / We will not hear its steps / How to take it back?* [1, c.68].

One can understand the meaning of transformations in the circuits of metamorphosis (sometimes barely noticeable) only in the context of mythopoetics based on the whole array of folk traditions. The «literary» word reproduces the external outlines of the lyrical plot, which is deliberately torn and incomprehensible, while at the level of «traditional meanings» the elements of the metaplot are being built.

**Conclusion.** So, as we see through the reinterpretation of the traditional images of floristic archetype, the neoclassicists have their own unique style, in which there is always a complex entwinement of emotions and feelings that forms individual picture of the world of each of the representatives. It should be mentioned that phytonyms of neoclassicists carry a symbolic meaning due to the ambiguity, figurativeness and implicit content. Floristic symbols are connected with the orientation to the ancient art, which are especially expressed through universal and national archetypes. This is also confirmed by the high frequency of M. Zerov and M. Dray-Hmara's appeal to folklore, culturological saturation, the polysemy of the symbolic system, and the coloring of floristic archetypes.

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Кириленко Н.І.,

к.філол.н., доцент СумДПУ імені А.С.Макаренка, nadiakurylenko@gmail.com

Владимирова В.М.,

к.філол.н., доцент СумДПУ імені А.С.Макаренка,

Україна, м. Суми

### АРХЕТИПНІ ФЛОРИСТИЧНІ ОБРАЗИ В ХУДОЖНЬОМУ ОСМИСЛЕННІ МИКОЛИ ЗЕРОВА ТА МИХАЙЛА ДРАЙ-ХМАРИ

У статті розкриваються особливості індивідуально-авторського переосмислення рослинних архетипних образів у текстах українських неокласиків Миколи Зерова та Михайла Драй-Хмари. Поети-неокласики М. Зеров та М. Драй-Хмара втілювали відчуття гармонії, краси життя й природи на всіх рівнях художнього тексту: починаючи від прагнення до синтезу досягнень попередників, а це давало змогу досягти врівноваженості й самовиразитись у власних віршованих формах. Автори при творенні власного поетичного стилю зверталися до міфології та фольклору, складником яких є назви рослинних реалій. Теоретико-методологічною основою статті є праці М. Еліаде, Є. Мелетинського, Н. Фрая, Дж. Хілмана, Р. Чейза, К. Юнга. Доведено, що через переосмислення традиційних образів рослинної архетипіки «неокласики» мають свій власний неповторний стиль, в якому завжди присутнє складне переплетіння переживань і почуттів, що в подальшому формує індивідуально-авторську картину світу кожного з представників напрямку.

**Ключові слова:** концепт, флористичний, символ, архетип, неокласики.