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IN THE LYRICS OF M. RYLSKYI IN 1920–1930 s**

У статті розглянуто особливості творення художніх означень у ліриці М. Рильського 1920–30-х років. Виокремлено та схарактеризовано різні типи епітетних словосполук, описано їх емоційно-експресивну семантику, звернуто увагу на зв'язок індивідуально-авторських новотворів із відмінними ознаками художнього мислення М. Рильського. Досліджено колористичну гаму в його поезії. Акцентовано індивідуально-авторське використання традиційних для української словесності художніх означень.

Ключові слова: поезія, поетична мова, епітет, складний епітет, семантика, мовна індивідуальність, поетичний ідіостиль.

В статье рассмотрены особенности создания художественных определений в лирике М. Рильского 1920–30-х годов. Выделены и охарактеризованы различные типы эпитетных словосочетаний, описана их эмоционально-экспрессивная семантика, обращено внимание на связь индивидуально-авторских новообразований с отличительными признаками художественного мышления М. Рильского. Исследована колористическая гамма в его поэзии. Акцентировано индивидуально-авторское использование традиционных для украинской словесности художественных определений.

Ключевые слова: поэзия, поэтический язык, эпитет, сложный эпитет, семантика, языковая индивидуальность, поэтический идиостиль.

The article deals with the peculiarities of the formation of artistic definitions in the poetry by M. Rylskiy in the 1920–1930s. Different types of epithet word combination were distinguished and characterized, its emotional and expressive semantics were described, connection between individual author's phrase and distinctive features of artistic thinking of M. Rylskiy was highlighted. The coloristic range of his poetry was analyzed. Individual author's use of traditional artistic attributes for Ukrainian philology was emphasized.

Key words: poetry, poetic language, epithet, complex epithet, semantics, language personality, poetic individual style.

Native researchers have repeatedly turned to the analysis of the works by M. Rylskiy. Keen interest of scientists to his poetry is been traced since 1920th and almost up to the present time. Features of the artistic world of the poet, poetry tools and specificity of artistic consciousness were found out in numerous works devoted to the analysis of the features of the ideological and artistic world M. Rylskiy, his artistic manner, individual style, composition of his poetic vocabulary [1; 2; 4; 5; 7; 10; 14; 16; 19].

In the history of Ukrainian literature textbook O. Doroshkevych emphasized the importance of perfect forms for revealing the lyrical emotions inherent to the works by M. Rylskiy and at the same time in line with then sociological interpretations of the literary process he expressed the critical note «regarding the cult of verbal form, which is contrary to public demands of the day, sometimes turning into a verbal versification experiments» [6, p. 301].

The contemporary and bystander of the literary process of 1920–30th V. Chaplia expresses his appreciation to the sonnet style of M. Rylskiy: «The intelligentsia searching and creating elegant forms for its «graceful» mental concepts and sensual nuances in the poetry used for it, by the way, and old and the most perfect poetic form – sonnet. Not the senior Ukrainian symbolists and modernists gave the most

perfect examples of Ukrainian sonnet, as it was in Russian poetry, but the Ukrainian poetic school, which only partly came out of the symbolism ... It is mainly M. Zerov and M. Rylskiyi» [18, p. 24].

In the monograph «The road to the Nationality. About works by Maksym Rylskiyi and Mykola Bazhan». Smulson considers steps of the ideological and artistic evolution of the poet, analyzes the persistent poetry searches of the young artist of the word, explores the painful process of his ideological and artistic development [16, p. 6–50]. In 1955, in dissertation «Lexis of the poetry by M. Rylskiyi» Davydova O. G. makes one of the first attempts, after comprehensive analysis of components of the poetic vocabulary of M. Rylskiyi, to identify the main thematic groups of poetic vocabulary, to describe its synonymous richness of [5, p. 21].

Bilodid O. in the monograph «Poetic language of M. Rylskiyi...» analyzed the main components of poetic language of M. Rylskiyi: aphoristic character of phrases, reminiscence, tools of intimization, rhythmomelodics, epithetics, etc [1, p. 258].

Important features of poetic word usage by M. Rylskiyi (literature sources of single words-images, connection with synonymy by T. G. Shevchenko were revealed in the monograph by G. Kolesnyk «Winged, wise, passionate word...» [11, p. 223].

One of the leading researchers of M. Rylskiyi's works L. Novychenko gave generalized characteristic of his poetry, who tracing the main stages of the spiritual and artistic evolution of M. Rylskiyi, thoroughly revealing the characteristic features of his poetic speech, said: «His poetry was almost always marked by precious fullness of expression of different facets and aspects of the spiritual life of the individual. He remained a lyric poet from needled with sunbeams poem in honor of the girl-Summer in the book «On the white islands» to the series «Secrets of autumn leaves» in the latest collection – «Winter notes». «Emotions» and «rational» heart fever and philosophical heaviness surprisingly harmoniously aligned with time in his works» [12, p. 6]. Observations of the researcher on stem, worldview weighty poetic images are especially noteworthy [12, p. 270].

Opinion of Ermolenko C. Y., at least theoretically, is valuable for the analysis of poetic vocabulary of M. Rylskiyi. This opinion is about the interaction of various factors in the formation of poetic images of M. Rylskiyi, whose works «is inherent in the organic unity of writing literature Ukrainian literary language of the pre-October period, with the new (poetic) word...» [7, p. 168].

L. Stavyt'ska considers certain poetic images of M. Rylskiyi, especially in the context of the problem of the aesthetics of spoken word in the Ukrainian literature in 1920–30th. The researcher rightly points to the aesthetic significance and genesis of symbolic images of M. Rylskiyi [17, p. 48].

Even this brief analysis of works dedicated to the works of M. Rylskiyi, as well as studies that, among other things, the researchers involve issues of language, literary genre forms, the specifics of the ideological and artistic world of the artist, shows the special attention of the scientists to the multi-faceted, artistic weighty poetry by M. Rylskiyi. The characteristic sign of modern Ukrainian philology is a rethinking of many well-established problems of poetic language, attention of researchers to issues previously banned or suppressed. It is not surprising that modern Ukrainian researchers, developing new topical issues of linguistics and literature, repeatedly refer to the creative heritage of M. Rylskiyi, his poetic language, philosophy and etc.

In spite of the considerable attention of linguists and literary to the poetic heritage of M. Rylskiyi many aspects remain unexplored, especially those that relate to the poetic word formation and use of the symbolic images for the national culture.

In the context of modern search paradigms it seems to be important to consider the author's new formations and individually-author's use of stable images not only as indicators of M. Rylskiyi's idialect, but also in general the consciousness and artistic thinking of the master. Accent of the elusiveness, the variability of the world, the presence of different halftones and overtones that characterize its content, is a sign. Of a defining characteristic of the aesthetic image of M. Rylskiyi's reality. It concerns not only the depicted reality, but also the method of its author's reflection, modus of being of the lyrical hero. New words with component *semi-*, *half-*, which considered by researchers primarily as prefixoid, perhaps are the best poetical means for expressing artistic and aesthetic settings of the poet are.

Here are some examples of complex poetic lexemes of *semi-*, *half-*: semiconscious: «Awaking in the

soul familiar lies, and semiconscious and familiar and sweet horror» («Evening comes as blue river»); half-open: «And your lips, your lips are half-open, I met with reverence, as a holy thing» («To my Leonor»); half-forgotten: «and again – with joy and sadness – to meet all that dreamed in half-forgotten dream» («How It is sweet in the midnight silence»); semi-poisoned: «Those, who has semi-poisoned hearts/ dreamed in the slumber, in the dream» («Apple ripens and falls»); semi-asleep: «Here is piano with a warm soul/ Stands and waits for the touch of white hands, which awakes his semi-asleep sound» («It is raining outside, the cold wind blows»); half-enamoured: «and cute and crafty voice / of half-enamoured children («It blows and smells of voice»); semi-sleepy: «Pike rushes somewhere, and spike sedge can not calm down» («I dreamed»); semi-womanlike: «Above greeting of my semi-womanlike sensitive desires and soul mate» («I don't want to show, I want to hide»).

Word formation elements *semi-*, *half-* engaging in not quite usual word building relationships, creating new, original, semantically and emotionally expressive word combinations: *semi-hope*, *semi-moorage*, *semi-heart*, *semi-ballad*, *semi-opportunity*[4, p. 106]. The poet has started the tendency of poetic word usage, which later becomes the leading in Ukrainian poetry, and more specifically in some idiostyles. Poetic works by M. Rylskyi contain elements of artistic and imaginative reflection of individual experiences a young poet, which, in addition to plastic-defined artistic pictures contain moving «undetermined» images fixing imperceptible shades of feeling, his transient state.

Poetry nominations of «colours» components belong to the second type of individual author's word formations, used in the early poetry M. Rylskyi. In our opinion, there are two groups among the epithets, which included the names denoting «colour». The first group consists of the original poetry with semantics of color: clear blue: «I will fly with nymphs on their clear blue wings» («When the pink evening flies up on the earth»); pink and white: «All the snow seems to be pink, – that is how your pink and white hands look like» («Fragment»); rosy gentle: «Everything will be covered with clear shining – that is how your rosy gentle eyes looks like» («Fragment»); pink and blue: «Rays melt into pink and blue mist, and shadow»; snow-white: «Her hair, those snow-white hands» («I would sing ...»); silver-blue: «pink, gold, red, colors, silver-blue air...» («Autumn-painter with dark palette»); blue-green, pale gold: «I envy you, frosty peace of mind! A pale golden moon shines in the blue-green the sky» («I envy your...»); violet: «We were walking through the violet fog in a strange city» («Black roses»); clear gold: «Quiet carriages in clear gold decoration sailed» («Black roses»); milky blue: «I give myself to a free variable, I loved – milky blue fields» («Milky blue sketches of the fields»); clear yellow: «Clear yellow graves stand» («Red wine»); blue-white: «Sweet world! Blue-white scope» («Sweet World»).

Range of colors, which M. Rylskyi uses creating complex epithets indicates that the basis of the colour nominations is made of poetic images, rooted in literature of Western Europe, especially in the dictionary of Western European romantics. For example, special functional-semantic meaning of the lexem *pink* is observed exactly in poetry vocabulary of the romantics. «Western European romanticism, – V. Zhyrmunskyi says Western European Romanticism for the first time essentially justifies the individual point of view and individual use of the word: the poet saw pink sea instead of traditional blue sea», field (we continue) – milky blue, the poet saw pink and blue mist, hands – pink and white. Such use of word can be explained not only by the features of the individual style of the author, but also (perhaps mostly) by the change, the development of principles of the versification, specifics of the interaction of the individual and the collective, non-traditional and traditional. It is an individual principle that «justifies» a fundamental change of the point of view on the traditional image. In this regard, L. Savchenko and M. Filon note: At the end an uncharacteristic for traditional poetry, special interaction between the external observation and internal sense, stands after such point of view, it is laid as a basis for the forming shapes of the new lyrics. For this lyrics, the external appearance was not the subject of the image, but the way of expression: in the logic of the poetic reality image is transformed into a symbol, a hint is transformed into the inner» [14, p. 245–246].

The second group of complex epithets with the semantics of colour consists of the words, formed by the combination of adjective and noun stems: light-winged: «As black waves make a noise and roar and angrily throw the little boat ...Light-winged gulls are silent» («My boat»); softly ringing: Silver-blue air. Gentle autumn softly ringing songs! («Autumn-painter»); clear starry «Ballads have ripened and dreams

have frozen as clear starry glass of autumn waters glass» («The autumn garden»); white foam «He is going out to his autumn garden where white foam asters is flourishing» («At the edge of the forest»); clear-eyed «Clear-eyed space is turning blue over him and virgin crystal of the silence» («At the edge of the forest»); gold-maned «Gold-maned horses are rushing to the distant beauty» («White snow, red wine»); light-winged: You were loved before: not for the golden hair and not for the light-winged hands («M. N.») white-winged «Goodbye, white-winged love and night sadness, and shine of the days!» («Finale»); white-handed «No, you are not in the world, white-handed» («To my Leonora»); green-winged: «And there is a green-winged dream again in the heart of the dream – about the day of love, holiday of the purity» («I read old letters in the silence»); snow-eyed: «how many roses I would sing, how many snow-white asters, fiery chrysanthemums I would bring to you!» («Early snow has melt»); round-eyed: «Oh, what an indescribable poem in this beast round-eyed snout!» («At zoological garden»); wide-winged: «Spirit blesses wide-winged Sweet world» («Sweet world»); gold-plaited: «And heart will be tamed, as sheep and the herder, and it will flash and thunder with gold-plaited anger» («In the sacred grove»).

The vast majority of complex epithets with coloristic meaning contains definitions relating to constant epithets of Ukrainian folk poetry. Academician V. Kalashnyk writes: «Word combinations with constant epithets (folk or book origin) and traditional for Ukrainian poetry, including the post-October period, became poetically indivisible due to the wide use and partial reconsideration: wide world, wild wind, etc. Semantic transparency of such epithet structures, in particular with folk-poetry origin, mainly causes their use with folk motives [8; p. 46].

Describing the features of poetic images of words of the considered group, the opinion of the researchers should be obviously added to the armoury, according to which generally for XXth century polar effects are indicative: active development of the structural principles of poetic language – and narrowing of their scope; traditional poetic formulas thinking – and sharp repulsion of traditions; mastering elements and structural patterns of conversation speech – and repulsion of the conversational speech; intensive modeling of various characteristics of inner speech – and absence of the aim at the inner speech [13; p. 11]. Indeed, different tendencies of usage of complex epithets intertwines closely in the poetry by M. Rylskiy: epithet light-winged combined with the word gull(boat) and in its artistic and aesthetic quality is focused primarily on the direct meaning of the word, complicating with the semantic nuances due to the poetic context. Epithets clear starry (glass), clear-eyed (space), which arise as a result of metonymization of poetic images, are illustrative regarding dynamics of the usage. Epithets white foam (asters), white-winged (love), green-winged (dream), snow-eyed (chrysanthemum), wide-winged (spirit) are the elements of the epithets vocabulary of M. Rylskiy, in which the realization of the ideological, thematic and artistic-figurative concept of the poet based in particular on a metaphorical rethinking of two word-forming components of a compound word. It is important to note the following fact: if in the poetry of the second half of XXth century neolexems, arising on the basis of attributive word-combinations, are dominant and used for the characteristics of the portrait, then neolexems are often used to describe natural phenomena, abstract concepts in the poetry by M. Rylskiy in 1920–1930th.

The third type of epithet word combinations are poetic images, which emphasize, polysemously characterize the designated reality and indicate the degree of manifestation of characteristic: soft quiet: «White, lights clouds are floating gently; pours soft-quiet and harmonious charms everywhere» («On the white islands»); tender-strong: «Shining tender-strong sun weaves golden clear basting here» («Goodbuy, sufferings»). The mentioned complex epithets can be interpreted based on the distinguishing features of the types of the artistic consciousness, presented in the Ukrainian poetry of XX century. Individual author epithets, «if it is considered in the categories of the ontology of poetic consciousness, are focused not on the detached, although passed through the individual, consciousness, the ontology of reality and the reality of static truth, but on the existence of a creative personality, and as such they originally fix extensive and intensive experience of the world» [9; p. 238].

In the analyzed lyrics by M. Rylskiy epithet becomes one of the most important means of not only the characteristics of the micro-image but syntagmatic deployment of the whole context. In this regard, we call attention to these two examples: «And noise of the human, and wise books, and restlesssweet singing

of the drunk strings, and the glory, and chains – I forgot everything» («And noise of the human»); «Green shadow flashed through the soul – fresh-pure tone of the soft moss, deep backwater of the carefree, past repulsed in the future» («Green shadows»).

Thus, we can state that the poetic culture of Maksym Rylskyi, which synthesizes the national-cultural, supranational images, is particularly evident in the level of folk epithet usage, general linguistics, artistic and literary definitions, in particular the creation of the original complex poetic definitions.

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