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VOLODIMIR SOSEURA'S HUMOROUS CATHEDICAL CREATIVITY

Summary. The article is devoted to the analysis of the humorous and satirical work of the famous Ukrainian poet Vladimir Soseura. The first publications of satirical works by Volodimir Soseura were published on the pages of the academic magazine "Word and Time". However, there is currently no special comprehensive research on the satirical work of prominent Ukrainian poetry in the literature on literature.

Having spent almost half a century in the literature and having created about sixty the V. Soseura's collections are still attracts the reader with a high temperature of heart feelings, the sharpness and expressiveness of the world view, the sincerity of artistic confessions. When he confessed in sympathy to the commune and the red flag, he really felt them, not only expressed for the sake of career success.

They saw first of all the renewal of the world, the manifestation of human activity, the certainty of the position of life. At the same time, he often successfully worked out dangerous religious and historical themes that were at that time consecrated by the literary tradition of previous eras. However at a time when intimate motives and beauty were proclaimed bourgeois decay and even counter-revolution, Volodimir Soseura could not help attracting the attention of party-ideological supervisors. Especially since he allowed himself to devote poems to Makhno, Mazepa he did not hide with disappointment in the Soviet reality caused by nepotism.

His poem "Mazepa" is considered through the prism of the satirical reception of the image of Peter the First and Soviet historiography about the figure of the Ukrainian Hetman Ivan Mazepa. Under the subtext of the poem V. Soseura identified the unacceptable Ukrainian political position provided by Peter the Great and J. Stalin. The poem "Shot Immortality", "Osel and Nightingale" fables, epigrams and other satirical works of the poet are analyzed also. The analysis makes it possible to argue that the traditional notion of Volodimir Soseura as an exclusively lyrical poet, "gentle and disturbing", should be expanded further due to his comic and satirical work. Among the best achievements of the artist were also disjointed verse humorous and satirical works of different genres: poems, tales, epigrams, poetry with satirical impregnation, etc.

Volodimir Soseura in his satirical images not only managed to identify the fundamental features of the national idea but also became a personification. Because of this it was considered dangerous for a totalitarian regime. For those who were in power, the poet's artistic creativity, but also his life position, was a blasting, peculiar kind of delayed act, because she personified the national idea of the people of Ukraine.

Key words: poetic humor and satire, lyric poetry, genre, poem, fable, epigram, subtext, sarcasm.

Statement of the problem. Ukrainian poet Volodimir Soseura (1898–1965) is widely known as a public reader primarily by lyricist, vulnerable and gentle, direct and "contrary to the Soviet era a brave man-in-one in creative self-expressions" (by V. Pogrebennik). Under totalitarianism, he had the courage to remain himself, to

defend the Ukrainians, and not only the Soviet patriotism. For this it endured a lot, but did not break [1, 343].

Volodimir Soseura had wrote a prose. Let us recall in this regard at least his autobiographical novel Fourth Root. However, still in literature there was no work devoted to the study of a humorous satirical jet in the work of "the first poet in Ukraine", as M. Rilsky correctly said. Meanwhile the domestic lyricist endowed with an excellent talent of improvisation, not only was inclined to a satirical vision and a perception of the surrounding reality which was eventually an organic component of almost every representative of the Ukrainian ethnos, but also worked in satirical genres.

Analysis of recent researches and publications which contain solutions of the designated problem. The first publications of satirical works by Volodimir Soseura were published on the pages of the academic magazine "Word and Time" [2; 3]. However, there is currently no special comprehensive research on the satirical work of prominent Ukrainian poetry in the literature on literature.

Consequently the relevance of the article is due to the objective need for a thorough understanding of the satirical work of Volodimir Soseura as well as the lack of publications devoted to the analysis of this topic.

The aim of study of the article is to reveal the specifics of Volodimir Soseura's humorous satirical poetry and its genre typology.

The main material of the research. Having spent almost half a century in the literature and having created about sixty the V. Soseura's collections are still attracts the reader with a high temperature of heart feelings, the sharpness and expressiveness of the world view, the sincerity of artistic confessions. When he confessed in sympathy to the commune and the red flag, he really felt them, not only expressed for the sake of career success.

They saw first of all the renewal of the world, the manifestation of human activity, the certainty of the position of life. At the same time, he often successfully worked out dangerous religious and historical themes that were at that time consecrated by the literary tradition of previous eras. Having given the Bolshevik "Caesar-Caesar's" in the 1930's and the following decades (that is, paying the artistic tribute to the communist ideology by passing or custom-written works), he still subscribed to the history of his native literature with the lines of unbridled sincerity. First of all, in the poem "Love Ukraine", poems about Mazepa and figures of "Shot Revival", landscape masterpieces and intimate lyrics.

One after another came his collections known as "Autumn Dawns", "City", "Railway" (all – 1924), "Snow", "Today" (1925), "Golden whips" and "Yun" (1927), "When blossom acacia" (1928) and others. However at a time when intimate motives and beauty were proclaimed bourgeois decay and even counter-revolution, Volodimir Soseura could not help attracting the attention of party-ideological supervisors. Especially since he allowed himself

to devote poems to Makhno, Mazepa he did not hide with disappointment in the Soviet reality caused by nepotism.

He was excluded from the party, the sighting of the critical fire, became a terrible warning to him during the onset of the regime on the spiritual freedom of the artists. The Stalinist state “re-educated” the lyric, put it in the factory, negatively affected the books of the poet of the 1930s, “Red Roses”, “Selected Poetry”, “New Poetry”. So the natural great talent of Soseura went into a dramatic collision with the deadly circumstances of cultural life in a totalitarian state.

After the hard hearted horrors of the artificial famine and the threat of Stalin’s repression, the poet even visited a psychiatric hospital. He was expelled from the Union of Writers of the USSR, but subsequently renewed: the authorities decided that it would be more profitable to use the artist himself in the service.

The poet had to take into account the “internal censor”, to control the senses expressed by the mind, so that they did not sound “seditious thoughts”. In the 20 years of the twentieth century, limited, but some freedom of creativity has yet to take place, for example, critique of the non-Pivot reality.

So the lyrical character of one of the poems of V. Soseura was stranding for that times. It is not covered with a sincere desire to shoot in every “fat eyes” and every fur mantle. Significantly worse was the situation for every honest artist from the late 20’s and especially in the 30’s of the twentieth century.

Historically the conceptual poem Mazepa is rich in polemical moments. Firstly, it completely rehabilitated the Hetman from the reproaches of the tsarist or Soviet times.

Pushkin’s poem “Poltava”, written from the great Russian positions were opposed the Ukrainian view written by Volodimir Soseura. According to him, the criminal was not Mazepa, but the bloody body by Peter the First (he broke into a large-scale symbol of autocratic “pint” gobbled over Ukrainian life). If for Russia he made a window to Europe, instead of that window the door open to the west, had been open to the west, have long been hammered, from which once the light of science and faith came to Moscow. The main subtext of V. Soseura’s works identified the unacceptable Ukrainian politics by Peter the Great and J. Stalin, although in the very text of the “thunder wave” confessed to loyalty to socialism and the party.

The poet took close to the heart of the drama of the Poltava battle, paying tribute to the courage of both of the kings, both are armies. V. Soseura portrayed the same events as fratricidal for Ukrainians, who clearly summed up his people with the North American Indians who fought against each other in the French and English camps.

In The Soviet Union times, academician O. Beletsky in remarks to the poem about the human eye did not perceive this comparison as supposedly groundless. There was an obvious fact same internecine split between the enemies. Similarly the legitimate poet’s comparison of Scottish fellow countrymen, who also lost their sovereignty for the glory of England (the same ruler of the seas at least from the poem “Robert Bruce, the Scottish King” by Lesja Ukrainka was in Ukrainian poetry the equivalent of Russia).

Volodimir Soseura stressed the growth of the Hetman. According to the direct author’s characteristic he said “He was a talent, and perhaps a genius”, a highly educated and gifted personality, capable of attracting people’s hearts. The artistic talent of hetman poet and singer testified in the poem, in particular, such artistic details such as people loved as his own song about Ukraine “Oh, the mountain is the seagull”. However the native

people, faithful to the faith of their parents, in vain, according to the author of the work, did not accept the hetman’s military alliance with Protestant Sweden. V. Soseura even accused Ukraine of “dumb and stupefied” that she betrayed Mazepa and “rotted in her own house” as a slave kings. The positive idea of the poem follows in need to support the leader in the struggle for freedom on those involved, raised to their ideal and united popular forces.

The humorous and satirical V. Soseura’s works contains the “Osel and Nightingale fable”, first published after the death of the poet, researcher V. Sviatovets with a thorough preface in the magazine “Word and Time” (Slovo s tchas) [2].

In this fairy tale tells about “the nightingale” was planted in the “camera of the house of the crazy”, although he was not sick. “*And to treat Nightingale / Oslo was instructed. // For what is different from Nightingale // to patients of the usual*”. The subtext of the work was quite transparent. There was in the conditions of the Stalinist dictatorship of those Ukrainian artists who did not obey the regime and did not sing the panegyric as “the leader of all time and people”, physically destroyed, or “treated” to death in psychiatric hospitals. Didactic part of the work is concentrated in the final aphorism:

*Trouble when Oslo Nightingale
will fall into the patients [2, 72].*

And there was signature and the date “Volodimir Soseura the 24-th of December, 1948” under the fable: Below is stated: “The first department of psychiatric clinic by m.d. Pavlov” where the poet really was from the 23-th of November, 1948 to the 22nd of January, 1949

It is clear from the text that V. Soseura’s fable was written in the context of the genre of false canons. After the narrative of the wanderings of the character “in the house of the crazy chambers” (in the case of Nightingale), the mandatory so-called force (according to G. Skovoroda) or the morality in which the author carries people with scientists in titles that do not serve selflessly science, discriminate against it.

Despite the fact that the title of the work “Osel and Nightingale” had been identifying the fables of the wing Glebov direction, the contents of the published Soseura’s fable “is quite original with a large” dose “of autobiographic, highlights the tragic page of the history of the totalitarian Soviet state, which for free-thinking completely healthy people was invading to psychiatric hospitals, special assemblies, and physically destroyed them. The psychic ones in it also served as a forced refuge for dissenting political prisoners.

The Soviet government was not original, being a brilliant plagiarist of the ideas of the Russian tsarist secret police, although there it was done, maybe on a smaller scale” [2, 71]. “Satirical pathos, epigrammatic style” (by V. Pogrebennik) were useful to Volodimir Soseura sharp the denunciation of the criminal “leaders” of the country and culture, the writers of conjuncture in the poem “Death of Immortality” (1960).

This work is a peculiar account of the poet with the totalitarian system of the USSR, which was repressed by two-thirds of Ukrainian writers. This is a kind of pantheon repressed in the 30’s of the twentieth century, a poem monologue about those artists whose names have just been returned to Ukrainian literature. A poem with a powerful personal beginning compositionally includes fragments memories. As in the kaleidoscope of history, the tragic events of the past and their heroes, friends and associates

of the author, who became victims of the Bolshevik regime. Among them were M. Khvilovy, V. Podmogilny, Ostap Vishnya, E. Pluzhnik, M. Yogansen, G. Kosinka and many others.

It is worth noting that the text of the works first published in the magazine "Fatherland" in 1988. But it was incomplete. Since there were written by the author in his time on memory such as his first version which was lost. According to V. Soseura, "in the sad archives of the DPU". "Hero" became a poem and P.G. Vorobiev, the former head of the organization know as Ukrainian King, whose "merit" was reduced to the circulation of Ukrainian language publications and received a proper assessment of the poet. It will take a while and another "victim" of those time appear. Among them will be V. Soseura for the poem "Love Ukraine" (Lubit Ukrainu). It was a beginning of catastrophe.

In the beginning of the summer in 1951 a decade of Ukrainian art and literature was completed in Moscow. On this occasion, in the 28th of June, "Literary Gazette" came out with the latest "Thank you my native Moscow". This was an open letter, which on behalf of the participants of the decade, was signed by a group of the most famous writers. Among them were P. Tichina, M. Rilsky, Y. Yanovsky, Ostap Vyshna and Soseura's name. The essence of the collective epistolary work can be eloquently described by the lines of P. Tichina isigned by all the writers signed there ("Our thoughts and feelings were expressed by Pavlo Tichina...").

"Let the channels flow into the rivers, / Stalin praise forever! // Stalin forever!"

According to classification by V. Smetanin without such phrases were no mass actions were at hand. Let's go at least to the collective poem letter "The word to the great Stalin from the Ukrainian people" under the text of which it was stated *"This letter was discussed at the meeting of citizens of the cities and villages of Soviet Ukraine, and signed by 9,316,973 men"* [4, 275] or *A collective poem-letter "The word to great Stalin on the liberation of Ukraine"*.

And in the next issue written by the 5-th of July 1951 "Literary Gazette" reprinted the editorial paper "Pravda newspaper" on the 2-th of July *"Against ideological distortions in literature"*. The reason for the next "pogrom" was the publication of the poem by V. Soseura "Love Ukraine" in the magazine "Banner. (Znamya)" (1951) in the Russian translation of O. Prokofiev. The work is called "Ideologically vicious", such that *"causes a sense of frustration and protest", because the author sings "eternal Ukraine", Ukraine "in general", "out of time, out of the epoch"*.

The poet was forced in a "penitential" letter "To the editor of the newspaper "Pravda" (from the 10-th of July, 1951) to thank dear comrades "for" a bitter but deserved lesson". Now he "realized" that in the poem had to compare the black past of Ukraine "with a clear bright modern, to tell that Ukraine became such thanks to the friendship of the peoples whose creator is Stalin".

Similar epistolary formulas (oaths of allegiance to the homeland, soundness in honor of J. Stalin and the Communist Party, etc.), which the then linguist named I. Belloidid called "key words of the era", and L. Novichenko said "authoritarian ideological codes" will be an obligatory component of the private Correspondence is not only V. Soseura but every domestic artist in the underground Soviet Ukraine until the mid-50's of the twentieth century.

Volodimir Soseura's also wrote epigrams. In the early 90's of the twentieth century. The magazine "Word and Time" unveiled epigrams of the 50s and 60s from the writer's folklore, from a peculiar collection of poet and critic, an employee of Literary

Ukraine, Mikola Miroshnichenko (iWord and Time, 1994. № 1). Among the published things we encounter and on the epigram V. Soseura's

V. Soseura to M. Bazhana

There was speech and conversation -

Now a fierce winter:

In the Union the language of Bazhanov

And Ukrainian is not.

(Early 60's)

V. Soseura to Academician I. Bilodid

I do not like people bilingual,

To the back of their slippery ones - I'm not used to.

For a man, for a single language,

In person for one tongue.

(End of 1964) [3, 55]

In the epigrams outlined above, the author resorts to sarcasm in order to ridicule the poet M. Bazhana of Moscow (and, unacceptable Ukrainian political position) the literary critic O. Biletsky and their similar Ukrainian werewolves for whom the mother tongue replaced the "common language".

Conclusions. The analysis makes it possible to argue that the traditional notion of Volodimir Soseura as an exclusively lyrical poet, "gentle and disturbing", should be expanded further due to his comic and satirical work. Among the best achievements of the artist were also disjointed verse humorous and satirical works of different genres: poems, tales, epigrams, poetry with satirical impregnation, etc.

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Гарачковська О. Гумористично-сатирична творчість Володимира Сосюри

Анотація. Стаття присвячена аналізу гумористично-сатиричного доробку відомого українського лірика Володимира Сосюри. Перші публікації сатиричних творів В. Сосюри побачили світ на сторінках академічного журналу «Слово і час». Проте й нині в науці про літературу немає спеціального комплексного дослідження про сатиричну творчість видатного українського лірика.

На основі аналізу гумористично-сатиричного доробку В. Сосюри підкреслено, що, проживши в літературі мало не піввіку й створивши близько шістьдесяти збірок, український лірик ще й нині приваблює читача високою температурою сердечних почуттів, гостротою й експресивніс-

тю світовідчуження, щирістю художніх зізнань. Коли він зізнавався в симпатіях до комуні і червоного прапора, то дійсно відчував їх, а не лише висловлював задля кар'єрного успіху. Адже бачив у них, насамперед, оновлення світу, вияви людської активності, визначеності життєвої позиції. Водночас він нерідко сам успішно опрацьовував небезпечні в ті часи релігійні й історичні теми, освячені літературною традицією попередніх епох. Наголошено на тому, що Володимир Сосюра не міг не повернутися до себе недобру увагу партійно-ідеологічних наглядців. Тим більше, що він дозволяв собі присвятити поеми Махнові, Мазепі, Христу, не крився з розчаруванням у радянській дійсності, викликаним НЕПом.

Розглядається його поема «Мазепа» крізь призму сатиричної рецепції образу Петра Першого та радянської історіографії щодо постаті українського гетьмана Івана Мазепи. Підтекстом поеми В. Сосюра ототожнив антиукраїнську політику Петра Першого та Й. Сталіна. Аналізу-

ються також поема «Розстріляне безсмертя», байка «Осел і Соловей», епіграми та інші сатиричні твори поета.

Проведений аналіз дає змогу стверджувати, що традиційне уявлення про В. Сосюру як про винятково ліричного поета, «ніжного і тривожного», варто розширити ще й завдяки його гумористично-сатиричному доробку. Серед кращих надбань митця були також непересічні віршовані гумористично-сатиричні твори різних жанрів: поеми, байки, епіграми, поезії із сатиричними вкрапленнями тощо.

В. Сосюра у своїх сатиричних образах не лише зумів ідентифікувати фундаментальні ознаки національної ідеї, але й став її уособленням. Через це й вважався небезпечним для тоталітарного режиму. Для можновладців була вибуховою, своєрідною міною уповільненої дії не лише художня творчість поета, але також і його життєва позиція, бо вона персоніфікувала національну ідею народу України.

Ключові слова: віршований гумор і сатира, лірик, жанр, поема, байка, епіграма, підтекст, сарказм.