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THE POETIC MOTIF OF MOTION IN YURGIS BALTRUSHAITIS' ARTISTIC WORLD IN THE CONTEXT OF RUSSIAN SYMBOLIST POETRY

Summary. The article is devoted to the analysis of the poetic motif of motion in Yurgis Baltrushaitis' artistic world. Russian symbolists' philosophic and aesthetic views affected the originality of their poetry and determined the features of artistic world. The symbolist images and motifs originated from various sources. Y. Baltrushaitis' lyrics is characterized by special canonicity as the main images and poetic motifs are constantly repeated and evoke certain associations, set by the author's model of the world.

The purpose of the article is to reveal the main artistic images, representing the poetic motif of motion in Y. Baltrushaitis' artistic world, to consider its evolution in poet's lyrics, to outline the similarity and difference in its use in early poet's works and in the poems belonging to later periods of Baltrushaitis' creative activity.

Baltrushaitis' philosophic and aesthetic views determined a number of the most important themes which his lyrics was devoted to. In Baltrushaitis' artistic world the lyrical character's life consists of two main periods – *ascend* and *descend*, which reflect the stages of human spiritual evolution. The motifs of ascend and descend are combined to create the poetic motif of movement, which ensures the integrity of the whole text. The idea of constant motion is concretized in the natural philosophic plot of lyrics. The images, representing the motif of motion, are generalized and have deep philosophic sense.

It is shown that the attributes of movement are always present in the artistic world of Baltrushaitis' poetry. The movement doesn't seem to be external or impetuous, it looks more like inner and underlying.

It is indicated that the images of ship and sail, representing the motif of motion, in early Baltrushaitis' poems are associated with hope for getting harmony between man and nature. In later lyrics the image of ship expands and is used to indicate the lyrical character's spiritual richness. It can be noticed that images, representing the motif of motion, evolve in accordance with lyrical character's spiritual evolution.

It is shown that the images *man – wave*, *man – river*, representing the motif of motion, are connected with the theme of man's absolute involvement in world circulation.

It is proved that the image of tree, symbolizing growth and development, is connected with the theme of way and the idea of man's involvement in great mystery of creation. The image of cypress symbolizes death as the specific continuation of life and the only way to infinity.

Key words: artistic world, image, lyrics, poetic motif.

Formulation of the problem. The Russian symbolist movement was formed and developed both as the trend of art and philosophic world-outlook, which contributed to the world art the outstanding

examples of poetic creative activity. Each representative of the *new art* was a poet, a philosopher and a thinker. Russian Symbolists were inspired by the traditions of Western European Modernism but tried to find their own way in the art. Unlike Western European counterparts Russian symbolists didn't deny their forerunners and did their best to emphasize the strong connections with national literary traditions. In spite of the fact that Russian symbolists chose a new way in art, the influence of Pushkin, Lermontov, Fet, Tyutchev seemed to be rather strong.

Russian symbolists' philosophic and aesthetic views affected the originality of their poetry and determined the features of artistic world. The symbolist images and motifs originated from various sources. The Christian, Slavic, Scandinavian and ancient Greek mythology became the source of lyrical plots and poetic motifs. The Russian poets of the Silver Age were attracted by the images from world literature as well as its forms and genres.

The researcher N. Kozhevnikova points out: "The images from various cultures are combined in symbolist poetry. In this case the image may be supplemented by poet's individual creativity. The common idea of the verse may connect and equalize various cultures and epochs" [1, p.44]. The poets of the Silver Age tried to select in the world art images and motifs which corresponded to their philosophic views, ideas about nature, the essence of being, structure of the universe and purpose of poetic art. As a result they managed to formulate the original doctrine of art and define the symbolism permanent dominants, aimed at creating new type of artistic thinking. Symbolists worked out the specific manner of writing, which differed from the traditional one. The new manner required specific images and motifs that could help them to outline the world of dream and spiritual concentration. Y. Baltrushaitis' lyrics is characterized by special canonicity as the main images and poetic motifs are constantly repeated and evoke certain associations, set by the author's model of the world.

Literature review. The modern state of literary science indicates that heritage of some masters has still remained beyond researchers' attention. It refers to Yurgis Baltrushaitis, the Russian symbolist of Lithuanian origin, whose lyrics didn't determine the tendencies of Symbolist art, but played the important role in the development of new literary movement. Baltrushaitis' poetry has been the integral part of historical-literary context of that time. The question of correlation of his lyrics with creative activity of the other Russian symbolists hasn't been solved yet. This fact doesn't allow to specify the picture of Russian literature at the end of XIX – beginning of the XX century.

The least attention was focused on Baltrushaitis' artistic world in general and motifs and images of his lyrics in particular.

V. Bryusov, the representative of older symbolist generation, was the first to review the first Baltrushaitis' collection of poems and to analyze the features of his artistic world. V. Bryusov points out that "Baltrushaitis has chosen the creative principles and adhered to them. The number of main poetic images is limited but they reflect the main pathos of his lyrics" [2, p. 169].

K. Balmont, a symbolist poet, a critic and a theoretician, highly appreciated the musicality of Baltrushaitis' artistic images. In his article "Poeziya kak volshebstvo" ("Poetry as magic") [3] K. Balmont characterizes the biblical images and apocalyptic motifs in Baltrushaitis' lyrics, which was close and understandable to him.

V. Ivanov, the representative of younger symbolist generation took into consideration Baltrushaitis' specific artistic method: "His images are spacious and enormous. His language is simple and conservative. The poetic motifs are connected with the *pathos of ascend*. The lyrical character is moving from individual to the universal. Baltrushaitis' poems are seen as combination of religious hymn and elegy as human life in them seems to be woven into God's life" [4, p. 378]. V. Ivanov points out, that poetic motifs in Baltrushaitis' artistic world are associated with the sound of organ fugue in a Catholic cathedral.

The interest to Baltrushaitis' lyrics renewed only in late 1980s, when certain aspects of poet's artistic world were taken into consideration. Two books, devoted to Baltrushaitis' personality, his activity as a translator, a review, a diplomat and a poet, were published by Lithuanian researchers – V. Dauyete [5] and B. Merzhvinskite [6]. The publication of those two monographs stimulated the interest to Baltrushaitis' poetic world.

The researcher N. Kotlev took into consideration the fact of poet's belonging to two national cultures – Lithuanian and Russian. In researcher's opinion, "the originality of motifs and images in Baltrushaitis' lyrics were influenced by the necessity to choose between two different cultures, when one of them was viewed as imperial and dominant but standard" [7, p. 28].

T. Shekhovtsova, the Ukrainian researcher, shared Kotlev's opinion. In her article she analyzed the features of Baltrushaitis' poetic world in its comparison with B. Chichibabin's lyrics. In researcher's opinion, "poet's belonging to two national cultures and literary traditions contributed to the originality of main motifs and images in his artistic world" [8, p. 101]. The motif of pealing bells appears to be productive in lyrics of both authors.

The important principles of studying poetic motifs of Russian symbolist poetry were created by A. Khanzen-Leve, the outstanding Austrian linguist, who took into consideration the poetic system of Russian symbolism and described its artistic world. The researcher restores the poetic motifs which seem to be the most significant for symbolist lyrics and analyze the features of their development. The scientist points out to "the connection between symbol, poetic motif, image and archetype" [9, p. 15]. In researcher's opinion, "poetic art performs the function of religion, as Russian symbolists managed to harmonize religious, irrational, archaic and scientific aspects of life and release the creative potential of religion" [9, p. 15]. Symbolist art performs mythopoetic function and "seeks for opening mythical structures. Symbolists believe, that every person realizes his individual myth" [9, p. 18]. The researcher reveals main cosmological and cosmogonic mythologemes, which became the integral parts of symbolist mythopoeics. "New myth, created by Russian symbolist poets didn't serve to any certain dominant culture" [9, p. 23]. The method, worked out by

A. Khanzen-Leve, can be successfully used for analysis of main poetic motifs and images in Y. Baltrushaitis' artistic world.

The researcher N. Pavlovich compiled "The Dictionary of Poetic Motifs", which appears to be an important and interesting edition for both scholars and readers. The linguist points out that "modern people live mostly in the rational world. The dictionary can show them the simple way to the irrational world as it teaches people to understand figurative language" [10, p. 39]. N. Pavlovich sorts out the most frequently used poetic motifs and images of Russian literature, compares, classifies them and creates the paradigms of poetic images, which form the poetic motif. Such paradigms are regarded as "small notional law", functioning in poetic language. The researcher claims, that paradigms, consisting of the most frequent and stable poetic images, "ensure the unity of our spiritual world as well as mutual understanding and continuity in art" [10, p. 43].

Method, created by N. Pavlovich, gives the opportunity to reveal the paradigms of the most and least productive poetic motifs and images in Baltrushaitis' artistic world. Using N. Pavlovich's dictionary can help to reproduce possible variants of the certain image, understand its origin and find similar images in other symbolists' poetry.

The purpose of the article is to reveal the main poetic artistic images, representing the motif of motion in Y. Baltrushaitis' artistic world, to consider its evolution in poet's lyrics, to outline the similarity and difference in its use in early poet's works and in the poems belonging to later periods of Baltrushaitis' creative activity. The systematic analysis of poetic motifs will give the opportunity to define ideological, thematic and figurative originality of Baltrushaitis' lyrics. Poetic motifs will be taken into consideration and analyzed in the context of the Russian symbolist poetry.

Outline of the basic material. Baltrushaitis' philosophic and aesthetic views determined a number of the most important themes which his lyrics was devoted to. As most of symbolists, Baltrushaitis was likely to perceive his creative activity as the entire and indivisible text and to call his poems "closed lyrics". The lyrical character is seen as someone who refused from momentary and vain pleasures. He is absorbed in the depths of his inner world, ascetic and concentrated on the way to the harmonious unearthly world. He keeps on walking trying to comprehend the mystery of the universe.

The researcher T. Pakhareva points out, that "poetic motif seems to be the most significant unit for considering author's individual lyrical system. The important feature of poetic motif is its ability to combine various poetic images and to "sew" and unite various layers of lyrics" [11, p. 13].

Let's consider the structure of main poetic motifs significant for understanding Baltrushaitis' lyrics and images representing these motifs and creating the basis of poet's artistic world.

In Baltrushaitis' artistic world the lyrical character's life consists of two main periods – *ascend* and *descend*, which reflect the stages of human spiritual evolution. The motifs of ascend and descend are combined to create the poetic motif of movement, which ensures the integrity of the whole text. The idea of constant motion is concretized in the natural philosophic plot of lyrics. The same idea can be noticed in the way Baltrushaitis arrange the verses in all his books of poems. In early poet's works as well as in his later poems there is nothing static or frozen. The attributes of movement are always present in the artistic world of Baltrushaitis' poetry. The movement doesn't seem to be external or impetuous, it looks more like inner and underlying, hidden somewhere in bowels

of the universe as well as in the depths of human soul. The feeling of road never leaves Baltrushaitis' lyrical character. This feeling may seem persistent, nagging and painful, but it is the only way to perform a moral deed and become a personality. "No v dymu navisshey tuchi / Merknut vysy, i blazhen, / Kto svoiy shag napravil kruche / Po ustupam serykh sten" ("Stupeni") [12, p. 53].

The number of symbolic images in Baltrushaitis' artistic world seems to be permanent but every image goes through several stages in its development. The image of ship or sail appears to be one of the most productive images, representing the poetic motif of movement. In early Baltrushaitis' poem "Ave, Stella Maris" the lyrical character is depicted in a light boat bravely gliding across the stormy sea: "Krepche, burya, parus belyy / V chas venchalnyy napryagi, / Chtob vo slavu voli smeloy / Razomknulis vse krugi!" [12, p. 43]. Man in this poetic context is not afraid either of roaring sea expanse or howling abyss ready to swallow the tiny boat with man aboard. The image of white sail symbolizes the human soul, full of naïve and exalted dreams to see "the uncharted lands". The image of man is dynamic and mobile, the lyrical character doesn't seem to be the passive observer and his position doesn't look helpless and dramatic.

The lyrical plot develops in two parallel ways: the state of the sea reflects the inner state of the lyrical character. The sea looks romantic and spiritualized. "Shumno, v bege beskonechnom, / Za volnoy vstayet volna / Ya odin v ikh spore vechnom – / I pokoy i tishina" [12, p. 43]. The crave for harmony lives in the lyrical character's soul. The poem is based upon the principle of semantic gradation. The poetic idea is gradually revealing and intensifying emotionally. The lyrical character feels like being the part of ancient and powerful sea element. The sound of waves may vary from soft lapping to threatening roaring. Sea waves appear to be "the place of visionary meeting" in younger symbolists' poetry. Only the true artist can enter the world of marine element, make out and understand the language of waves. "Kak privolno, protyazhno i vlazhno / Odinochiye volny poyut, / Kak tainstvenno, plavno i vazhno, / Chut beleya ikh grebni vstayut" ("Na Beregu") [12, p. 179]. The language of waves is emotional and high-flown.

The image *man – wave*, representing the motif of motion, can be found in many Baltrushaitis' poems. In later verses this image transforms into *human heart – wave* and *human heart – seacoast*. "Kochuyut valy – ot zemli i k zemle, / To v trepete dnya, to vo mgle, – / S zabveniem k sushi, ot sushi – s toskoy, / O serdtse, ty – bereg morskoy!" ("Razdumye") [12, p. 98]. It can be noticed that images, representing the motif of motion, evolve in accordance with lyrical character's spiritual evolution. The image *man – river* seems to be productive in later Baltrushaitis' poems. The lyrical character appears to be spiritually enriched by the experience of his ascend and is ready to merge with the enormous water element. "I bezbolno, s otradnoyu grustuy, / trpetaniem zvezd osiyan, / Kak reka, chto otkhlynila k ustyu, / Ya vliyayus v svyatoy okean" [12, p. 179]. In the collection of poems "Mountainous Path" ("Gornaya Tropa") the dual character of water is emphasized. A. Hanzen Leve points out, that "river is considered to be the sphere of live water (aqua vitae) of earthly depths. It joins the earth and the sky. According to the Christian religion, the earth is regarded as bread and water is seen as Eucharistic wine" [9, p.661]. Water is source of life as well as the reason of death. The lyrical character admires the sea and is afraid of its power. The image of sea symbolizes eternal youth as the sea is always magnificent and full of young energy. The sea in Baltrushaitis' artistic world is shown as

purifying and at the same time fearsome force. The lyrical character cannot resist alluring and fatal beauty of the sea and is uncontrollably longing for immersion in the marine abyss. "Prostor valov, / Ikh zybkiy sneg – / Moy vernyy krov / I moy nochleg" ("V More") [12, p. 126]. Sea is seen as the sphere containing both death and revival.

The image of sea is connected with the motif of death. The idea of disappearing in bottomless sea abyss can be heard in other symbolists' lyrics. In early K.Balmont's poems the sea is the source of panic and fear. "No v tom ves uzhas moy, chto, yesli eti kryliya / Vo vlage omochu, ispolnennyy bessiliya, / Vozdusnyy, nezemnnyy, ya v more utonu" [13, p. 317]. In this poetic context the absolute deadliness of the sea is emphasized.

In A. Blok's lyrics the image of ship symbolizes the hope and appears to be one of the attributes of the Beautiful Lady (Prekrasnaya Dama). Until the lyrical character can make out the ships in a distance he will keep faith in Higher forces and wholeness of the world. When the Lady stops being the symbol of harmony, changes the identity and becomes involved into the global disaster, the ships leave the bay. The damage is done and the Lady is to disappear. "Ogni na machтах zazhigaya, / Ukhodyat v more korabli, / A ty, nochnaya, ty zemnaya, / Opyat unosish ot zemli" [14, p. 173]. The lyrical character's heart is full of sadness because he realizes the elusiveness and impossibility of his love. Man's tragedy seems high and enlightened.

The image of ship in V. Ivanov's poem is used for describing lyrical character's strong feelings and emotions. "Pomnish, kak nad bezdnoy moray / V legkoparusnom chelne / Vy nosilis, s vetrom sporya, / Po likuyushchey volne" ("V Chelne po Moryu") [15, p. 90]. The author depicts the image of *light sea storm*. In this lyrical context such a storm symbolizes the strongest love passion. In V.Ivanov's early poems is created the image of Helmsman, originated from the sacred code of church law.

The image of ship can symbolize death and eternal rest. The lyrical character in K.Balmont's poem "Dead Ships" ("Mertvyye Korabli") tries to find the eternal beauty and goes away far from his native land. Man reaches far northern land, finds himself in the severe realm of ice and regains the eternal rest. "Mezhdu ldov zaterty, spyat v tishi morey / Ostovy nemyye mertvykh korabley. / Bely sneg lozhitsya, vyetsya nad volnoy, / Vozdukh zapolnyaya mertvoy beliznoy" [13, p. 25]. In this poetic context man's life is seen as the way to nowhere or endless roaming in the maze.

In Baltrushaitis' artistic world the image of ship or sail, representing the motif of motion, seems to be versatile and dynamic. In poet's book "Earthly Steps" ("Zemnyye Stupeni") the theme of tragic human being is revealed in enlightened way. "Sred penia voln, v chasy ikh zova, / Gorka pribrezhnaya rosa, / I ot tshchety truda zemnogo / Unosyat serdtse parusa" ("Na Beregu") [12, p. 177]. Tragedy of earthly life is opposed to the richness and light of human soul. The lyrical character may gain happiness in his aspirations to the unearthly world.

In the book of poems "Mountainous Path" ("Gornaya Tropa") the image of ship is gradually expanding and is getting large-scale character. "Voleyu, s burey soyuznoy, / Mchit molchalivyy Starik / Utlyy, gromozdkiy i gruznyy, / Drozhyu okhvachennyy brig" ("Kormchiy") [12, p.121]. The fragile brig, blown by the strong wind in the stormy sea, is associated with the man's life. The lyrical character appears to be just a tiny toy in the hands of Higher forces. The strength and power of the sea terrify the lyrical character. Man no longer understands the language of waves as it changed

completely. The picture of the ruthless marine element inspires fear in man's soul. "Tolko v smyatenii dikom / Vskinutykh k nebu valov / Chuditsy, slityy s ikh krikom, / Khokhot proklyatia bez slov" [12, p. 121]. The author leads the lyrical character through the chaos to the very origins and the depths of the creation. The lyrical plot is tense and dramatic. Man perishes in the storm. The image *brig – human life* is followed by the image *galley – human soul*. In Baltrushaitis' book "Lily and Sickle" ("Liliya i Serp") the image of wave appears to be especially versatile as it symbolizes shortness of the lyrical character's earthly being as well as futility of man's seeking harmony with the nature. The lyrical character is always on the edge of the abyss, feeling its breath and immensity but he is not terrified by death. Human soul is changeable and sensitive and seems to be related to the universe as it is constantly ready to rebellion and emotional explosion. "Vsya yav, vsya drozh – volna. Volna – / Ves trud lyudskoy. / I zhnet zemnyye semena / Pokoy, pokoy" ("Come Le Onde") [12, p. 172]. Every moment of human life hides the mystery. Cataclysms are inevitable as milestones of the united movement the lyrical character is involved in. For man sufferings and hardships seem to be aspiration to the depth of the universe and specific way of cognition and renewal. "I pust lish kapley serdtse dyshit, / No mig tvoy raven Bytiyu / Ves okean, ne val, kolyshe / Tvoyu zabludshuyu ladyu!" ("V Nochnom Puti") [12, p. 233]. At the time of the strongest inner strain new forces arouse in the human soul and give man the opportunity to comprehend inner life both of the nature and the whole Universe. These forces prevent man from bitter despair, caused by the idea of shortness of earthly human being.

The image *ship – human life*, introduced in early Baltrushaitis lyrics, is used in his book "Lily and Sickle" and is seen to be transformed and renewed. The lyrical character completes his journey up the *earthly steps* and *mountainous path*. The idea that death is specific continuation of life can be heard in the poem "Nocturnal Song" ("Nochnaya Pesnya"). The image *boat – human soul* is used in this poetic context. "Skolzit chelnok vdol smertnykh poberezhnyy, / Gde chas vspoil svoy kratkiy tsvet v pyli, / Chtob vdrug vovlekh v tainstvennyye mrezhi / Vse prikhoti, vse zhebbi zemli" [12, p. 229]. Death is perceived as the manifestation of general modification, change of living forms and the only way to infinity. The motif of motion is connected with the idea of man's dependence and spontaneous involvement into the single chain of the world modification.

The idea of necessary connection between the human soul and creativity of nature can be heard in many Baltrushaitis' poems, whose lyrical character is seen as a philosopher of nature, who is carefully peering in each tiny blade of grass, in each plain flower and is trying to find stability and durability in eternal changeability of the world. The image of tree in Baltrushaitis' lyrics symbolizes growth and development and represents the motif of motion. This image is also connected with the theme of way and the idea of man's involvement in great mystery of creation.

The lyrical character's soul and the soul of poplar in Baltrushaitis' eponymous poem appear to be reaching out to each other. The tree seems to be alive, thinking and sensitive. "Yesli ya teryayu v plache / yasnost serdtsa moyego, / Toy zhe grustyu, lish inache, / Dyshit shelest, rech ego" ("Topol") [12, p. 133]. Man and poplar constantly have their soundless conversation, get mutual understanding and harmony in communication. The idea about common lot for all living creatures and the common duty of all who come to the earthly world can be heard

in the poem. The image of poplar obtains psychological characteristics, typical of a human being. Both a man and a tree are tiny parts of nature, its grains, but their existence is mutually conditioned and their unity is predetermined.

The image of tree seems to be productive in other symbolists' poetry. In V.Ivanov's poem "In Autumn" ("Osenyu") the image of poplar is the symbol of death as well as the revival and innovation. "Slovno v grobu, ostyvaya Zemlya / Pyshnoyu skorbyu solnts ubirayetsya, / Stroyno drozhat topolya" [15, p. 119]. The inner life of the nature in this poetic context is seen at the moment of its autumn transformation. The nature is dying quietly, succumbing to inevitability of laws of being. For the poet reflections on autumn seem to be the way of perceiving man in his inner unity with the world of nature.

The image of the tree in Baltrushaitis' eponymous poem symbolizes creation and organizing the universe. This image originated from the archaic image of *world tree*, which is considered to be the axe of the universe. "Tyanutsya vetvi k oblasti gorney, / K zvezdam v bestrepetnoy mgle / Skryty gluboko temnyye korni / Taynoyu setyu v zemle" [12, p. 139]. The tree in this poetic context connects the sky and the land and is perceived as the symbol of human life. There is some kind of the roll-call with the image of a huge grandiose tree, uniting the past, the present and the future of all Slavic peoples, created in K. Balmont's poem "Slavic tree" [13, p. 234].

The image of cypress appears to be productive in Baltrushaitis' lyrics. This tree, in A. Hanzhen-Leve's opinion, "is seen to be the analogue of a cedar, which is frequently used in symbolist poetry" [9, p. 127]. The image of cypress in Baltrushaitis' artistic world symbolizes man's loneliness. The picture of autumn desolation, created in the poem "V parke", corresponds to the lyrical character's mood and reflects man's disappointment and despair. "Gde spuskalsya, zyblya skladki, / Vneshniy gruz zelenykh riz, / Nyne dremlet v seroy kadke / Odinokiy kiparis" [12, p. 70]. When man appears to be in dismay, he cannot feel the rhythm of the universe and the distance between him and nature turns into a deep abyss and becomes insurmountable. The idea of irreversibility of the past can be heard in the poem. The only ever-green tree cannot give man hope or remind him of imminent transformation of nature. The sleeping tree intensifies the feeling of sadness and hopelessness.

In Baltrushaitis' poem "Alleya" can be seen several nature images, symbolizing different periods of human life. Scarlet roses express the idea of the immutability of the material world. Spring nature lives full life. The lyrical character enjoys the beauty of the landscape. The roses are associated with the lyrical character's youth, the most pleasant and carefree time in his life. The higher man ascends, the harder his way becomes. Nature is the only true reality, capable of constant renovating and revival. Nature can be either sympathetic or hostile to man, but it always remains distant and indifferent. The images of poplar and maple are associated with man's maturity. The tree images are used to express lyrical character's complicated inner state. The discord with nature gets bigger and doesn't allow the lyrical character to enjoy the beauty of nature or understand the rustle of leaves. Man suffers from sweltering heat, road dust, looks for shade but cannot find the place at least for a short rest. The image of willow symbolizes man's old age. The nature of the movement corresponds to the lyrical character's spiritual way and is connected with the theme of *descend*. Willow branches are directed down, towards its roots, rushing back to the bosom of the earth. In this poetic context the image of cypress symbolizes death as well as

the beginning of a new life cycle. "Dlitsya alleya / Pod goru, vniz, / Gde, lish cherneya, / Spit kiparis" [12, p. 151]. The black cypress is situated on the border between two incompatible worlds. The colour paradigm in the poem may seem gloomy but the lyrical character is not rushing to the dark. The impulse to death is associated with man's creative will. Death stops being the end of life cycle in the triumph of spirit and the great act of creativity.

Conclusions and prospects of further investigation.

Integrity and completeness are the main features of Y. Baltrushaitis' books of poems, which can be read as the single life history of one lyrical character. Each poem is perceived as a separate episode of the lyrical plot and is seen as a component of the textual commonality. The artistic world seems to be profound and stable and main themes, poetic motifs and artistic images, representing them, are constantly developed and repeated. The limited number of motifs and images indicates the thematic intensity and profound consideration of each theme. Baltrushaitis' philosophic and aesthetic viewers determined the originality of poetic motifs in his artistic world. The poetic motif of motion proves to be one of the most productive and frequently used in Baltrushaitis' lyrics. The images, representing the motif of motion, are generalized and have deep philosophic sense. Poet's lyrics is rich in dynamics rather than in brightness. The lyrical character's spiritual seeking appears to be the basis of lyrical plot of most Baltrushaitis' verses. Man's spiritual experience is taken into consideration and analyzed.

The images of ship and sail, representing the motif of motion, in early Baltrushaitis' poems are associated with hope for getting harmony between man and nature. In later lyrics the image of ship expands and is used to indicate the lyrical character's spiritual richness.

The sea element in Baltrushaitis' artistic world is shown as purifying and fearsome force. The images *man – wave*, *man – river*, representing the motif of motion, are connected with the theme of man's absolute involvement in world circulation. The sea element and man's soul appear to be alike due to their changeability and revolt.

The image of tree, symbolizing growth and development, is connected with the theme of way and the idea of man's involvement in great mystery of creation. The image of cypress symbolizes death as the specific continuation of life and the only way to infinity.

The further research in this area is to be devoted to the analysis of syntactic expressive means and stylistic devices in Yurgis Baltrushaitis' artistic world in the context of the Russian Symbolist poetry.

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Щербина В. В. Поетичний мотив руху у художньому світі Юргіса Балтрушайтиса у контексті російської символістської поезії

Анотація. Статтю присвячено аналізу поетичного мотиву руху у художньому світі Юргіса Балтрушайтиса. Філософські та естетичні погляди російських символістів вплинули на своєрідність їхньої поезії та обумовили особливості художнього світу. Символістські образи та мотиви походять із різноманітних джерел. Ліриці Ю. Балтрушайтиса притаманна особлива канонічність, оскільки основні образи та мотиви постійно повторюються та викликають певні асоціації, зафіксовані авторською моделлю світу.

Мета статті – визначити основні художні образи, що репрезентують поетичний мотив руху у художньому світі Ю. Балтрушайтиса, розглянути їх еволюцію у творах поета, окреслити схожість та відмінність щодо їх використання у його ранніх поезіях та у творах, які належать до більш пізнього періода творчості Ю. Балтрушайтиса.

Філософські та естетичні погляди Балтрушайтиса зумовили низку найбільш важливих тем його поетичної творчості. У художньому світі поета життя ліричного героя складається з двох важливих періодів – *підйому* та *спуску*, які віддзеркалюють етапи духовної еволюції людини. Ці два мотиви поєднуються та створюють поетичний мотив руху, який забезпечує цілісність усього тексту.

Ідея постійного руху конкретизується у натурфілософському сюжеті лірики. Образи, що репрезентують мотив руху, узагальнюються та набувають глибокого філософського сенсу.

Показано, що атрибути руху завжди присутні у художньому світі поезії Балтрушайтиса. Рух не є зовнішнім та поривчастим, він виглядає більш внутрішнім та прихованим.

Виявлено, що образи корабля та вітрила у ранніх творах Балтрушайтиса асоціюються з надією на досягнення гармонії між людиною та природою. У пізній ліриці образ корабля збільшується та використовується для позначення духовного багатства ліричного героя. Помічено, що образи, що репрезентують мотив руху, розвиваються у відповідності із духовною еволюцією ліричного героя.

Показано, що образи людина – хвиля, людина – ріка пов'язані із темою абсолютного залучення людини у процес світового кругообертання.

Доведено, що образ дерева, який символізує зростання та розвиток, пов'язаний із темою шляху та ідеєю причетності людини до великої містерії творіння. Образ кипарису символізує смерть як своєрідне продовження життя та єдиний шлях до безкінечності.

Ключові слова: художній світ, образ, лірика, поетичний мотив.