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INTERTEXTUALITY OF YEVGEN PLUZHNYK'S POETIC LEGACY

Abstract

For understanding Y. Pluzhnyk's poetry in the context of modern discourse, it is valuable to study the content of his lyrics in light of intertextual connections, which are presented in the article at the formal and semantic levels. It was determined that different intertextual forms reveal a functional dependence on the purpose underlying their introduction into the text by Y. Pluzhnyk (the illustrative charge, contrast, thought reinforcement, delimiting observation, accumulation, etc.). The active use of various folkloric, mythological, artistic, and philosophical reminiscences transmits a distinctive repulsion from a known pattern for the sake of a new creative result. The presence of different intertextual types is a unique marker for the semantics embedded within Pluzhnyk's text, which forms a circle that intertwines moods, worldview, and the author's philosophy.

Keywords: intertextuality, intertext, poetics, philosophy, reminiscence.

Introduction

Intertextuality in Y. Pluzhnyk's poetry is primarily perceived as a tribute to classical poetry – with several image-motif palettes of significant symbolic weight containing samples of classic heritage: ancient times, Christianity, other European literature, as well as natural and cultural symbolism. Artistic analysis of Y. Pluzhnyk's lyrics, employing intertextuality, is a new and essential aspect of the writer's creative work.

As M. Bakhtin (1986) correctly notes, “our thought – philosophical, scientific, and artistic – is born and formed in the process of interacting and struggling with other people's thoughts, and finds its reflection in the verbal expression of our thoughts” (p. 287). According to the researcher, any literary work contains “quotation marks”. In turn, to denote the concept of M. Bakhtin's “foreign word,” Julia Kristeva introduced the term “intertext”.

The article aims to reveal the philosophical concepts underlying the problem of intertextuality in Y. Pluzhnyk's poetic legacy.

Analysis of Sources and Recent Research

The problem of intertextuality has been discussed by many researchers (R. Bart, I. Smirnov, N. Korablova) in various aspects (philosophical, cultural, theoretical, and literary). Still, in general, Y. Pluzhnyk's lyrics have not been characterised in detail from the standpoint of intertextuality. In this regard, the opinion of V. Kostyuk opinion (2005), an interpreter of the method of intertextual analysis, is relevant. He noted that in an intertextual situation, the phenomenon of the new is to combine previous texts or their elements: this new complex of language units does not repeat old information. Still, it creates an exceptional ensemble of texts in a linear progres-

sion, whereby the following text picks up the previous one. As a result, according to the researcher, a semantic transformation takes place, which results in the creation of the new: a “characteristic feature of the intertextual method – attempts made by researchers to find, within the works of individual writers, regularly repeated motives, key images, which form the author’s intertext” (Kostyuk, 2005, pp. 27-28).

Depending on how intertext is manifested in an artwork – directly or indirectly, fixed or dynamic, literary critic L. Korablova distinguishes three main types of intertextual relations: “quotations” – textual connections – direct manifestations of the text’s relationship with other texts; “reminiscences” – contextual references – indirect, perceived through context, the text’s relationship to texts found within it; “allusions” – metatextual connections – directly mediated, that is perceived directly as a dynamic text inform throughout the work. According to the scientist, “differentiation of transitional forms is based on the same relations. For example, hidden or truncated quotations have a reminiscent meaning, unmarked reminiscence being perceived as allusion; quotation variety can be reduced to several main types: quotations, reminiscence quotations, and allusion quotations. Appropriately differentiated reminiscences and allusions – are by the nature of their manifestation: textual, contextual, and metatextual” (Korablova, 1999, p. 4).

At the same time, using Korablova’s typology of intertextual relations, we will evaluate Y. Pluzhnyk’s lyrics in light of intertextuality.

“Artistic analysis of Pluzhnyk’s poetry highlights a constant intertextual presence both on the formal and semantic levels. This gives the lyrics a specific sounding: various intertextual forms reveal a functional dependence on the purpose underlying their introduction (illustrativeness, contrast, thought reinforcement, delimiting observation, accumulation, etc.)” (Bilichak, 2019, p. 8).

Characterising intertextual manifestations in Y. Pluzhnyk’s lyrics allows us to generalise them

into several forms. In particular, a quotation – a verbatim passage from another work, a written or verbal statement that confirms or denies a specific opinion while retaining all the particular features of said statement and referencing the source (Gromyak, Kovalev, Pohrebennyk, Kryzhanivskyi, & Khropko, 1997, p. 735). According to N. Korablova (1999), “quotations – textual connections – direct manifestations of the text’s relationship with other texts” (p. 4). A quotation in the artist’s text can be cited entirely (direct quote, exact quote) or in its truncated form or paraphrased. In such a manner, the artist incorporates religious motifs. Hence, “the Bible’s intertextual presence is artistically and philosophically expressive, in the form of sophiological artistic interpretation of biblical motifs and images” (Tokman, 1999, p. 29). A direct biblical quotation is present in poems from the anthology titled “Days”:

“The moment will last long...
The wind seems to be wingless...
Then to them: go,
Because you did not realise what
you were doing!”
(Pluzhnyk, 1988, p. 180);

“I know:
Swords will be forged into plows.
And there will be an earth –
Not this one.
And there will be one set of keys,
Unlocking all hearts”
(Pluzhnyk, 1988, p. 122).

It should be pointed out that interweaving another text (Bible) into the poetic canvas aims to deepen the context, to express emotional colouring. The particular construct of the quotation’s intonation imbues the phrase with an expressive character (first example) and functions as a prophecy (second example).

The truncated quotation signals the presence of a text within another text, which incites associations. For example:

“And I went from there as a boy,

Did not bring you incense and
myrrh...”

(Pluzhnyk, 1988, p. 189).

Paraphrased quotations dominate in Pluzhnyk's poetry. Employed through his use of spiritual literature – prayer, the writer, infuses said quotes with the author's intonation. For example: “Let your will be done, /My time, /On this weary land!” /“Oh, the bloody dew has fallen and fallen /Oh the quiet fields... /My people! /Dark and barefoot! /Let your name be sanctified!” (Pluzhnyk, 1988, p. 169); “The chorus of earth and heaven: /-Blessed forever, /Who inscribed himself with blood /In the great book of immortality!” (Pluzhnyk, 1988, p. 179).

Prayer acquires a new artistic adornment. The imperative mood of the given strophes is enhanced by rhetorical figures (in particular, exclamations), which highlight the author's emotionality. From the standpoint of intertextual analysis, we can constitute a genetic similarity between formal prayer systems, like spiritual literature, and Y. Pluzhnyk's individual prayer. Nevertheless, on a figurative level, the artist's text is distinctive: Y. Pluzhnyk's prayer is addressed to the time, to the people. This imparts an aesthetic quality to his poetry. Additionally, expressions such as “let your will be done,” “let your name be sanctified,” “blessed forever,” which are transferred from the prayer to the author's text, create an exquisitely individualistic artistic style” (Bilichak, 2019, p. 9).

“Literary quotations also have an intertextual character in Y. Pluzhnyk's lyrics. In this way, the writer adds his own quotations from other literary works. For example: “And through the face, native to every house /As if I clearly see in the mist: /The time is near – the day will blossom because of it - /And on his renewed land!” (Pluzhnyk, 1988, p. 118). This quotation is a paraphrase of the ending of Shevchenko's poem “And Archimedes and Galileo”. The use of this paraphrase expands the imagery of Pluzhnyk's poetry because it builds a direct association with the figure of T. Shevchenko. As G. Tokman

(2019) notes, “Pluzhnyk's dialogue with his outstanding predecessor is creative, active: he does not repeat Shevchenko on any level, always offering his own opinion, emotion, and artistic application of poetic conventions. Through time and space, we observe the development of classical tradition and communication amongst the poets, as they share many commonalities in their destinies, worldviews, and aesthetic viewpoint” (p. 89). We agree with this scientist's viewpoint. However, we would rather note that the use of Shevchenko's literary text in Y. Pluzhnyk's poetry indicates that his artistic system of values is evidenced by creativity, accumulating features of national “I”, and constantly remaining a source of inspiration and creativity for other artists” (Bilichak, 2019, p. 7).

Y. Pluzhnyk quotes his contemporaries. For example, texts from P. Tychyna's poems, which are embedded within the context of Y. Pluzhnyk's anthology “Days,” are perceived as philosophically reliable: “He is young – young... /Unshaven fuzz on the face. /Only yesterday I went to school... /Probably, I have not learned to love yet...” This line from P. Tychyna's work distinctively infuses the content of Y. Pluzhnyk's poetry: promotes self-reflection and contemplation about the meaning of life during the catastrophic dimension of the Civil War.

“Note that Pluzhnyk's use of Tychyna's texts is explained by the writer's inner kinship of worldview. The poets belonged to the same generation and witnessed the same events, social cataclysms. As a result, we can see a relation between their poetry. As G. Tokman (1999) notes, “the author of “Days” was too independent, too original and creative personality – he openly showed solidarity with P. Tychyna, had much in common with him, because he drank from the same source of Ukrainian mentality...” (p. 28). Besides, it's worth mentioning that, in connection with other literary works, Pluzhnyk's poetry is a hidden attempt to express the tragic concept of Soviet life at the time. Simultaneously, the writer also considered it necessary, via philo-

sophical motifs, to characterise the subconscious sphere and delve deeper into a person's spiritual culture through the revelation of the mythological model of the universe. He did this best in landscape lyrics" (Bilichak, 2019, p. 9).

Nature in Y. Pluzhnyk's poetry becomes an observer of changes in human society. In descriptions of relations between nature and humans, the antiquated motifs of "tragic optimism" can be felt – when a person is forced to save her life as the society is destined to ruin since the society does not generate life. Nature, in turn, is indifferent toward people's destiny. If one actively responds to society's crimes, they must live a dull and pallid life, waiting for inevitable salvation – death. In his poems, the artist interprets the ancient motif – human life is full of suffering, and death is unjustified and obvious, that occurs unnaturally, whereas nature in its beauty is indifferent to human suffering. For example, the earth, according to M. Kodak (2009), "carries the same idea of time, of the "now," which remains indifferent to what the earth has absorbed" (p. 38). In the anthology "Days," this tendency can be traced in poems entitled "At night he was taken to be shot," "The sun was setting," "Fallen – stand by the wall," "He is young – young..." and others.

The intertextual character also has quotes – titles of literary works, which Y. Pluzhnyk actively uses in his lyrics – observed in the following passage:

"Where the cannabis was – the
battery.
Behind the barns – chats.
Maybe, "Portrait of Dorian Gray"
To Read?
(Pluzhnyk, 1988, p. 136).

The title of a philosophical, symbolic novel by the famous English writer Oscar Wilde is mentioned. It is used by the author to strengthen a certain mood, to deepen an inner dynamism. As L. Skirda (1989) notes, "mentioning Oscar Wilde's novel "Portrait of Dorian Gray" – a manifesto of decadent aesthetics – in the context of

the poem, creates an atmosphere of inconsistency, an ironic reduction of the tragic" (p. 41). It should be noted that the emotional content of the first two poetic lines contrasts with the mood of the latter: death, bloodshed, devastation, on the one hand, and rationalism, scepticism, irony – on the other.

In a similar perspective, the poet uses the title of the story "Beauty and power" by V. Vynnychenko: "The woman came and proclaimed... /Small hole between the ribs... /Well, of course – beauty and power! /Marche funèbre!" (Pluzhnyk, 1988, p. 135). Reference to the title indicates the existence of a catastrophic situation, and its symbolic context is imbued with new meaning: death has its own "beauty", which brings "power". This irony in Pluzhnyk's text is enhanced due to the strophe's gradational nature and contrast; the quote exhibits a lyrical hero's thought, and its content acquires a sceptical sound.

An allusion to Shevchenko's work can be traced in Pluzhnyk's mention of the poem "Testament" in the following lines:

"My peasant land, forever poor!
I am not the same, as in childhood...
But probably that Testament
is within you
No time to change it yet!"
(Pluzhnyk, 1988, p. 191).

Mentioning T. Shevchenko's poem, "Testament" ("When I die, bury me..."), as a conscious, direct quotation provides guidance for shaping the contact with Shevchenko's poetry. The poem's imagery testifies to the intertwining of the objective with the subjective (the artist's inner state is influenced by the epoch). The artist states that in his time, it is impossible "to cancel" the directives of the "Testament" by T. Shevchenko. A continuation of this idea is highlighted by lines about the poet's "present epoch", where he mentions his contemporaries: "And poor me, poor... /And Tychyna, and Rylsky, and Oles... /And no one – no one..." (Pluzhnyk, 1988, p. 168).

"The intertextuality of Pluzhnyk's lyrics can

be further traced by integrating images of famous people into his own artistic text. Many such names (like Homer, G. Skovoroda, T. Shevchenko, M. Bazhan, Voltaire, Sinclair, and those mentioned above) indicate the artist's high level of literary awareness and also the artist's high level of literary awareness the wide range of his interests. The poet turns to iconic features (from antiquity to modernity, Ukrainian and foreign)" (Bilichak, 2019, p. 10). Additionally, as a confirmation of the inter-literary interaction between Pluzhnyk's work and world texts, there is a strophe that concludes the poem entitled "Gray mist outside the windows...": "The night outside through the cracks of the window: /Human fate, how wonderful you are, – /In the pages of someone's work /Seeking your truth!" (Pluzhnyk, 1988, p. 232).

He applies this best in landscape lyrics. Y. Pluzhnyk's second anthology "Early autumn" (1988) continues in the direction of philosophically understanding human existence and its relationship with nature, borrowed from ancient philosophical elegy. From the hero's philosophical existence stems an understanding that "more memories and less hope" (Pluzhnyk, 1988, p. 221) are what is left in his life, and for his soul "the highest reward /For the passion of summer – quiet peace" (Pluzhnyk, 1988, p. 222). This image of "quiet peace" permeates the entire anthology. It can be traced in all of Pluzhnyk's poetry, starting from thoughts about human existence and finishing with the formation of the worldview paradigm of the author's philosophy. According to O. Galchuk (2013), "searching for quiet peace – is Pluzhnyk's variant of achieving catharsis, which for the ancient Greek viewer, is "purification" through compassion and fear, and an affirmation of the superiority of certain moral principles of the lyrical subject" (pp. 475-476).

Intertextuality can be traced on the level of understanding the lyrical hero, who, like the ancient elegiac poet Solon, believes that the best way to know oneself is to live till the moment of death to get to know the truth of life: "Maybe,

indeed, the whole truth is a moment, /Dead facts and immortal myths... /Oh, if only I could outlive myself, /To understand everything!" (Pluzhnyk, 1988, p. 234). Direct parallels also arise concerning the image of Prometheus, who remained silent in response to cruelty and steadfast in his own beliefs. Y. Pluzhnyk's lyrical hero is endowed with traits characteristic of Prometheus to prove the practical manifestation of the "Aeschylus formula of tragic silence" – from the standpoint of self-improvement, he emphasises that the tragedy of today is the absolute embodiment of his progress: "But what are ready words, /when you perceive them without an end /All, that is not given to language /And does not need a pencil?" (Pluzhnyk, 1988, p. 272).

"Images of literary works carry a distinctive, artistic weight in Y. Pluzhnyk's poetry: "And the famous Laurels will disappear from works, /Birds, sighs, stars and ether..." (Pluzhnyk, 1988, p. 208), "And only here and there among the moles /Long-haired Don Quixotes!" (Pluzhnyk, 1988, p. 193). In our opinion, introducing such images of literary works into the artistic text helps Y. Pluzhnyk build new meaning into his poetry. Given this, at the imagery level, we fixate on using the plural instead of the singular (artistic device – onomastics): Laurels, Don Quixotes. The artist's appeal to such "everlasting images" is not accidental. It should be noted that Don Quixote – the image of an unrestrained spirit – is interpreted in this manner by M. Khvylovy, P. Tychyna, M. Bazhan. This testifies to the echo of literary epochs and creative figures" (Bilichak, 2019, p. 11).

In addition to quotations, the intertextual nature of Y. Pluzhnyk's lyrics is indicated by reminiscences – apprehensible echoes of another literary work within a literary work. They are manifested in the similarity of composition, style, and phraseology. Reminiscence is the author's reminder to the reader of earlier literary facts and their textual components. It is one of the carriers of meaning; one element of the form, which has a semantic meaning; the image of literature with-

in literature (Gromyak, Kovalev, Pohrebennyk, Kryzhanivskiy, & Khropko, 1997, p. 87). We agree with N. Korablova's opinion (1999) that "reminiscences" – contextual connections – are indirect and perceived through context, the relationship of the text to the texts found within it (p. 4). Reminiscence also refers in the text to previous literary facts, individual works, images, plots, and characters. Additionally, note that the range of reminiscences is much more comprehensive than quotations. They can be manifested at different textual organisation levels – at the plot, content, structure, composition, and intonation levels.

"Y. Pluzhnyk borrows words that have a reminiscent character, thereby creating a kind of repulsion from the known pattern to give rise to a new artistic result. According to the semantic principle, Pluzhnyk's reminiscences can be generalised to the following varieties: folkloric, mythological, creative, and philosophical. Folkloric (fairy tale) reminiscences are very expressive:

"Unless we are children, we live
In the land of good fairies
and gnomes,
And when the years passed by,
having found the taste of bromine,
We follow the facts and
the calendar"

(Pluzhnyk, 1988, p. 211).

Our memory references the fairy tale, particularly the country of "good fairies and wise gnomes" at the semantic level. Note that reminiscence deepens the opposition that underlies the basis of the strophe ("being children" – "years passed"). Whereas a fairy tale is a worldly literary tradition which enables us to trace the hint of a "borrowed fairy tale".

Another poetic mention infused with philosophical meaning is the Arabic fairy tale "One Thousand and One Nights": "Here I, myself, clearly feel – /In the captivity of bricks and tram lines, – /That I am a stranger to your blue cornflowers, /Your dawns, wind and oats, /To the

same extent, as those times, /That like slaves, they lay down at the feet, /The merchant's Sesame opened to them /Under the rattle of bullets" (Pluzhnyk, 1988, p. 194). This reminiscence evokes in our perception the inner correlation between Pluzhnyk's text and the famous Arabic fairy tale in which the incantation "Open Sesame! could fulfil any wish. In the quoted passage, this reminiscence performs the function of contrast to accentuate what is said" (Bilichak, 2019, p. 8).

In addition to folklore, the text of Pluzhnyk's poetry is filled with mythological reminiscences. The passage "And more than once on golden stubble /Folk memories – sympathetic Lares – /Strong and sorrowful ancestors will move on: /Varangians, hermitages, Cumans and Tatars..." (Pluzhnyk, 1988, p. 204) is perceived in the context of understanding the concept of a "Lare". According to the beliefs of ancient Romans, they are the patron gods of the home. At the formal level, reminiscence is an expletive construction. It brings increased attention to itself, and at the same time, it influences the unique narrative intonation of the strophe.

Artistic reminiscences are also organically intertwined into Pluzhnyk's text: "Yes, I probably have something from a realist, /Because I will not call it my continuous day /Pages of everlasting prose and poems /About that, which will happen in two hundred years, /How can I not introduce to Scriabin, or Liszt, /Or Beethoven's immortal themes..." (Pluzhnyk, 1988, p. 211); "In the wide world: /Desired happiness /...That is how I came to happy Tahiti /Unhappy Gauguin" (Pluzhnyk, 1988, p. 319) and others. Reminiscences such as these, which use the names of classical composers like Scriabin, Liszt, Beethoven, German art historian Richard Muther, and French painter Paul Eugène-Marie Gauguin, show the artist's awareness of world-renowned masters of music and painting.

A significant emotional and semantic weight in Y. Pluzhnyk's lyrics is attributed to philosophical reminiscences – hinted in the following

lines: “Days pass... Summers pass... /The heart is open to change... /And the sadness is different, and the joy is different... /Oh, oh, Heraclitus!”; “In November, the quiet month, /Eloise accepted peace, – /Abelard’s dead body /Approached under the Paraclete” (Pluzhnyk, 1988, p. 314). In this manner, the poet mentions Pierre Abelard, a French philosopher, theologian, and writer. The artist “offers his understanding of the love story between philosopher Abelard and Eloise. A physically mutilated husband has not lost the love of his faithful wife” (Khotsianivska, 2002, p. 92).

Passion for philosophy is one of the individualistic poetic features of the artist’s lyrics. We support the stance of famous scientists N. Kostenko, M. Kodak, and G. Tokman: the main feature of Y. Pluzhnyk’s poetics is, first of all, philosophical background, i.e., the unity of cultural ideas and its creator (human) as the highest humanistic value. At the same time, his lyrics are full of anthropocentric motifs, typical of expressionist poets. The combination of these categories in the lyrics directly confirms the philosophical thesis – “Man is the source of everything,” the author considered to be the stoic philosopher Seneca. Pluzhnyk’s anthologies “Days” (1926) and “Equilibrium” (1933) are evidence of a search for universal harmony in the artist’s poetry. He is not only in a timeless category but is also apolitical about the problems of contemporary reality: “so that free thought proliferates words” (Bilichak, 2019 p. 9).

The artistic functioning of the “borrowed word” in Y. Pluzhnyk’s text highlights the allusion as a “stylistic device, a hint, a reference to a certain literary work, plot, image, or historical event based on the erudition of the reader who is called to unravel the encoded content” (Gromyak, Kovalev, Pohrebennyk, Kryzhanivskyyi, & Khropko, 1997, p. 30). According to N. Koroblova (1999), “allusions – metatextual connections – are directly mediated, that is directly perceived as a dynamic text inform throughout the work” (p. 4).

The most common allusions in Pluzhnyk’s lyrics are to the Bible. The poet did not write religious poetry, but as G. Tokman notes (1999), “his work is full of Christian humanistic pathos; the Book of Books constantly emerges from the poetic lines as an allusion” (p. 44). The author uniquely interprets the biblical motifs. For example: “And here they sit on flowery meadows, /And time will dissolve /...And in the blood, on Calvary, in agony /they will see us” (Pluzhnyk, 1988, p. 178). In the given sample, the form of the strophe directly resembles a biblical parable. The stylistics of the poetry also model the “parabolic character” of the quatrain. Pluzhnyk achieves this effect thanks to anaphora (the conjunction “and” is repeated three times, which helps to slow down the rhythm), and the strophe is divided in half by a long pause (at the punctuation level – three dots). Allusion contributes to the emphasis on biblical images of blood, Calvary, and torments.

Central (both formally and semantically) is the image of Calvary, which contrasts with the metaphor of “flowery meadows”. The tone of the poetry acquires a distinct expressiveness: the intonation is indicative of the sublimity inherent in the phrase’s construction. In this context, the allusion develops an individualistic character. In the lines “in October, there will be a holiday forever, /At least the time latched on along the way! /Peasant! /Because it is taken off /You from the cross” (Pluzhnyk, 1988, p. 105) – rhetorical figures express the biblical allusion at the beginning of the strophe. The poem’s content and ideological weight significantly correct the existing biblical motif. Within the literary text, Pluzhnyk forms a new modification of the strophe that emphasises its mood.

The following allusion has a philosophical character: “On the other side of passion, tenderness is born /Oh, the thirst of lips! Intense beckoning of bodies! /Truly wonderful is their calling – /On the other side of passion inspire tenderness. /What are you waiting for? /There is so little left! /Open your arms like the flutter of

wings, – /Fly and fly! This is what should have happened... /On the other side of passion – the calling of indifference” (Pluzhnyk, 1988, p. 298). In this poetry, Y. Pluzhnyk transcends the title of the incredibly famous work entitled “On the other side of good and evil” by the German philosopher, idealist, and writer F. Nietzsche. Here, the Nietzschean motif serves as a kind of framework. However, the ending of the poem (“On the other side of passion – the calling of indifference”) contradicts what is stated above (“On the other side of passion, tenderness is born”; “On the other side of passion inspire tenderness”). Namely, the allusion complex exhibits a gradational character (in particular, we observe a declining gradation). Y. Pluzhnyk expresses his own vision of F. Nietzsche’s well-known concepts; argues with him, expresses a different viewpoint, which is distinct from the proposed postulates of the famous German philosopher (Bilichak, 2019, p. 9).

The writer is also fond of Ukrainian philosophical thought. He utilises his philosophically sound views to creatively communicate with G. Skovoroda, the founder of Ukrainian philosophy:

“...Oh sea, sea! Blue noise!

How little is needed, how much is possible...

Like the ocean, every minute roars;
Lose all life, like a splash!”

(Pluzhnyk, 1988, p. 331).

“The lines of poetry uphold G. Skovoroda’s famous saying: “How difficult is all that is unnecessary and stupid!” The circle intertwining the moods, worldview, and Y. Pluzhnyk’s philosophy is condensed into the work’s poetic subtext. In the figurative structure, we have two planes of time and space: ocean – is a minute; life – is a splash (although logically, ocean – is a splash; life – is a minute). This exemplifies how the syncretism of images interweaves temporal and spatial boundaries into an integral structure. The dissolution of the lyrical hero in this marine universe conveys an inner mood and emotionality.

The author’s text also testifies to the existence of additional types of intertextual relations, among which are foreign language elements. French words in Y. Pluzhnyk’s text are used naturally and harmoniously, without violating the author’s individualistic lyrical sound. On the contrary, the introduction of foreign words deepens the aesthetic charge of the poetry, indicating a dialogical communication between cultures. Additionally, the emotional content of the French “foreign word” in Pluzhnyk’s lyrics is polysemantic (Bilichak, 2019, p. 13). One of the significant aspects is that a foreign language element can be perceived as a name marker of another’s reality:

“I have a wild dream every night:

I am a violinist in the

“Monami” pub,

I will put on such an act,

That no one has ever been
able to...”

(Pluzhnyk, 1988, p. 250).

“Monami” is the name of the pub from the dream (translated from French – “My friend”). This is symptomatic because the dream is incomprehensible, mysterious, a semi-real state. The semantic plan of the image is based on contrast. Y. Pluzhnyk did not limit his search solely to the consciousness sphere but also expanded it to the world of sleep, oblivion, visions – attaching it to the secret knowledge of the human subconscious. This kind of sublimation is art’s connection to dreams, fantasy, and sleep.

The author’s introduction of foreign words into his own text also aims to sound ironic: “Sighing, smattering – Europe! /Father – not addressed, but rather papa! /Until even the hamlet did not understand: /Words in blood-soaked dandruff!” (Pluzhnyk, 1988, p. 114). In the poem’s figurative structure, the French word performs an emotional function – it is used with a touch of irony. It should also be noted that Y. Pluzhnyk gives the Ukrainian translation of the foreign word. This kind of tautological technique is contextually justified. The irony is strengthened by

scepticism (Bilichak, 2019, p. 13).

In this regard, V. Derzhavin (1994) remarks that Pluzhnyk's pessimistically adorned scepticism is everywhere – nothing else is noticeable, except for the refined art, which gives him a sincere, personal tone (p. 227).

French expressions in the author's text provide the impetus toward building an understanding of associative meanings that are specified in certain poetry: "And I do not undertake *à livre ouvert* /Reading the future's metamorphosis /For I still have not torn out my heart /I am from the threshold of my parents' house!" (Pluzhnyk, 1988, p. 208). The expression *à livre ouvert* translated from French means – "from an open book" (literally) – in other words, "without preparation," "directly". In the context of poetry, a foreign language expression, at the visual level, is perceived as a component that complements the phrase. Compare: And I do not undertake... /Reading the future's metamorphosis... – the content is clear without the use of the French expression). However, by knowing the translation of a "foreign word," poetic expression reveals its hidden potential: a visual, auditory, and emotional understanding of a text that has a multifunctional semantic, which is based on associative connections and has a contrasting sound.

Latin expressions, as components of Pluzhnyk's lyrics, determine the figurative and semantic weight of the artist's poetry. The author introduces well-known epigrams into the structure of his text, the meaning of which is clear without translation: "And after a grey day /Someplace where the horizon does not perish, /Let us ask, go – /Would you help... /I'm homo sapiens" (Pluzhnyk, 1988, p. 171). The Latin expression *homo sapiens* (intelligent person) sounds like the lyrical hero's self-justification. The last line also serves as a psychological marker: it highlights the subject's inner state, which is asking for help" (Bilichak, 2019, p. 12).

The semantic energy of a foreign language expression (together with punctuation) is based on a thickening emotional tension – a condensa-

tion of the mood in poetry. In the general rhythm of images, the Latin expression becomes the concept of the work: "This is a consequence of underheating: /Not a lot of bread in half a pound! Transit Gloria Mundi..." (Pluzhnyk, 1988, p. 182).

The lyrical hero's direct appeal to the reader is justified. The Latin phrase conveys the general meaning of the poetry: "Thus passes worldly glory..." Here, we cannot "deprive" the text of this phrase by replacing it with another – otherwise, the work is unfinished. The Latin proverb forms the poetry's concept as a whole, its philosophical idea, and the foreign language element functions as a key image that gives the work integrity.

Quantitative fragments acquire an intertextual character, and at the same time, act as a part of the work. For example, fixation of dates in Pluzhnyk's poetry is full of specifics and conveys certain time limits:

- the title of the poem "21.01.1924 – 21.01.1934" (Pluzhnyk, 1988, p. 347);
- an excerpt from the poem "Thirty-third...Or thirty-fourth...":

“...And spring is coming! And the earth is blooming!

...Time for heroes to die heroically?

Generals understand this.

Think about this.

Thirty-third or thirty-fourth?"

(Pluzhnyk, 1988, p. 345).

The fixed date contains a projection of the First World War. The lyrical transparency and emotionality of the first strophe sharply contrast with the second: harmonious peace, balance, and admiration of nature as opposed to "heroic" death. The poem ends with an ironic, rhetorical question that condenses the subtextual information.

"Dedications can also denote the variable ways of integration within the artist's lyrics. In particular, the author mentions the name of the addressee directly before the work. For example, V. Pidmohyl'ny "It was night over the mountains. The gulf..." (Pluzhnyk, 1988, p. 282); Yu. Me-

zhenkov "Days pass... Summers pass..." (Pluzhnyk, 1988, p. 306). Note that the dedications to these people are not accidental. V. Pidmohylny is Y. Pluzhnyk's friend and colleague, with whom he co-authored the dictionary "Phraseology of Business Language" (1927).

We often get to know the addressee, to whom the poem is dedicated, from the poetry context. For example: "It dawned. In the dim, grey light /Your face is strange and foreign... /This profile is tender, these cheeks are pale – /Are they really yours?" (Pluzhnyk, 1988, p. 328). Y. Pluzhnyk's wife, Halyna Kovalenko, is the heroine in the poem, and there is a large number of works dedicated to the poet's wife. All of them convey the mood of a quiet sadness marked by slight nostalgia:

"Dry and fragile shoulder line,
And elbows – childishly sharp..."
(Pluzhnyk, 1988, p. 324).

The heroine of this poem is Mykola Bazhan's younger sister Alla. There are many more of such dedications in Pluzhnyk's poetry. Regarding the addressee of a particular verse, we can learn about the said person from contemporaries' memoirs.

Epigraphs also contain information and references to the addressee or the emotions and memories associated with said person. In the epigraph within the anthology "Days" (1926), it is stated: "How terrible! Man's heart /At the edge of poverty /P. Tychyna". The epigraph is a quotation from a passage by P. Tychyna titled "Sorrowful Mother" (Bilichak, 2019, p. 13). Feelings of relatability explain this aspect of the artist's creative range to the era and its cataclysms, directly expressed in the lyrics. It should be noted that Tychyna's epigraph is an aesthetic concept of Pluzhnyk's entire anthology – its main idea.

Conclusion

Consequently, the analysis of Y. Pluzhnyk's poetry in the aspect of intertextuality testifies to the constant presence of a "foreign word" at the

formal and semantic level that gives the author's works more specific, original and unique sounding. Intertextual manifestations of lyrics are expressed in several forms. The most common among them are direct or indirect quotations made by the writer to confirm his own words or deny the position of the predecessor authors in compliance with all the features of the foreign word and with reference to the source. In addition to quotations, the intertextual character of Y. Pluzhnyk's lyrics is formed by numerous reminiscences from the world poetry and Ukrainian literature of different historical periods.

The poetic functioning of a "foreign word" in Y. Pluzhnyk's text is also evidenced by an allusion. Foreign language elements, which are harmoniously "introduced" into the poetic line, make an additional philosophical semantic load.

Intertextuality can be traced in using images of famous people, both artist's contemporaries and prominent figures of the past (Homer, Skovoroda, Shevchenko, Bazhan, Voltaire, Sinclair). Such work with a literary text testifies not only to the high level of literary awareness and a wide circle of author's interests but also to the ability to work creatively, turn to well-known things in order to find their own role in literary life. The presence in the author's text and the main types of intertextual relations (quotations, reminiscences, allusions), additional (foreign language elements, quantitative fragments, dedications) is a marker of semantic content in Y. Pluzhnyk's text. We can say that writer's works, through intertextual connections, form the cycle of moods, the worldview of Y. Pluzhnyk's philosophy.

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