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Kateryna Strohanova. Nation and nationality in Witold Gombrowicz's prose. The article contains an analysis of Witold Gombrowicz's – one of the famous Polish writer's of 20th century – patriotism and its implementation in his works *Trans-Atlantyck* and *Diaries*. The topic of national identity and Polish national features and deficiencies has always been performed in Gombrowicz's prose and memoirs; it's particularly interesting for Polish studies in Ukraine because of multiple common features of Ukrainian and Polish nations. There's also a description of the main directions of national identity and national self-determination problems, the main character's collisions in Gombrowicz's novel *Trans-Atlantyck*, general overview of Polish national ideas' performance in all of his heritage, in particular, perception of Polish national cultural values and the notion of «Synchynza», which Gombrowicz has provided in his novel *Trans-Atlantyck*. The article is also supplemented by a projection of writer's allegation about nation on present and future of unstable national societies in general.

Key words: Witold Gombrowicz, Polish literature, national identity, national self-determination, patriotism.

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Peculiarities of national identification in works of «Ukrainian school» representatives of Polish literature

The article deals with Ukrainian theme in Polish literature on sample of works of representatives of «Ukrainian school». It was paid the attention to common and different lines of its recreation in poems of Seweryn Goszczyński, Antoni Malczewski, Józef Bohdan Zaleski.

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There were two main reasons of ucrainica appearing in romantic Polish poetry. The first of them – returning to Ukrainian theme of those artists that were born in the East and spent the most part of their life there. The second reason was the general Polish patriotism to solve the national question in the culture and literature. So the writers that weren't referred to Kres also started to create Kres myth with the help of Ukrainian questions offered to solve Polish problems. The representatives of «Ukrainian school» followed the first of those motives but the second also had the impact on their works.

Key words: Ukrainian theme, sarmatism, «Ukrainian school», Seweryn Goszczyński, Antoni Malczewski, Józef Bohdan Zaleski.

During ages an unordinary place in Polish literature was occupied by Ukrainian motives due to which formed its east features sarmat spirit, inclination to sentimentality and idealization of the East-Slavonic world. At the same time the historiography going of research workers and old authors to Ukrainian problem brought it to status historically reliable fact and folk acquisition that is today a model for literary men and representatives of other branches.

This trend of literary studies researches has one of the determined roles in Polish literature history, needs its new interpretation of culture learning of Ukrainian-Polish bordering.

Such scientists as Ivan Franko, Michał Grabowski, Aleksander Tyszyński, Volodymyr Gnatiuk, Władysław Nering, Mikołaj Maznowski etc. learnt the Ukrainian question in Polish literacy. Among these authors we need separate the names of representatives of poetic «Ukrainian school» age of Polish romanticism – Seweryn Goszczyński, Antoni Malczewski, Józef-Bohdan Zaleski. Jewgen Nahlik, Maria Janion, Irena Lewandowska, Rostyslav Radyshevskii, Vasyl Bilotserkiwskii, Stanisław Uliasz etc. paid the special attention to the research of Ukrainian theme in those writers' works. But the question of Ukrainian vision of the world on the background of common development of Polish romanticism needs complex analysis.

So the theme of our research is to determine the main motives and ways of artistic expression of national theme in works of representatives of «Ukrainian school» on the background of common development of this question in Polish literature.

There were several reasons of using of ucrainica in Polish poetic and prose works. First of them it must be admitted the origin of Kres myth as certain public presentation which idealized historical events, did legendary

historical actual or invented figures. «*Myth as a psychological category, as a certain type of consciousness and thinking, and especially the myth about Kres obtained by the cost of life lot of Poland sons, was one of the most important arguments in behalf of Polish east bordering*» [8, p. 154]. We need to mention the position of G. Grabowych that pointed out, through Polish perception the myth of Ukraine looked as history variety, a fairy tail about «golden age» but for Ukrainian society it was the base of nation identification.

As Polish-speaking literature on Ukrainian earths was frequently created by people from these lands, it's possible separate «Polish school» in Ukrainian literature that suggests to do Rostyslaw Radyszewskii. «*This creation which was determined cult of mind and science was the continuation of idea of Renaissance, but already in new, Baroque dress. The dominant in those times aesthetics of Baroque created exceptional possibilities for mutual penetration of reasons and facilities of expression in literature*» [6, p. 16]. Taking into account this approach, most of Arcadias works of Baroque period can't set off exceptionally to the Polish writing, underlining them boundary measuring.

The period of romanticism gave to Ukrainian theme the universal measurement close by regional marked it separate state in a national plan, made attempt go deep in reasons of ethnic conflicts added sentimentality things already known therefore heaved up them on other level of perception – artistic aesthetic. Many writers in searching of their origin addressed to so called «little Motherland» in the East of Rzecz Pospolita – Juliusz Słowacki, Michał Grabowski, Aleksander Groza, Henryk Rzewuski, Tymon Zaborowski, Seweryn Goszczyński, Antoni Malczewski, Józef Bohdan Zaleski etc.

Jacek Kobłuszewski remarked in the work «Kresy»: «*When romantic literature was interested in Ukrainian problematic then these earths purchased all signs of incident of Kresy. It's impossible to over-estimate the value of literature in this process. Almost during whole XIX century, but not only in first half to romantic half, influence of literature on collective consciousness and forming of national myths was immeasurably large*» [3, p. 59].

In the first part of XIX century appeared the meaning «Ukrainian school» in Polish literature that forever rooted in literary criticism and the form of terminology is accepted. Aleksander Tyszyński used this concept in the literary environment of romantics on pages of two-volume novel

«America in Poland». Also describing the romantic feelings of Zbigniew and Anakoana, the writer gave a literary-critical essay «About schools of Polish poetry» in form of letters of Karista from Poland to her husband, where selected four poetic schools – Lithuanian (Adam Mickiewicz), Ukrainian (Józef Bohdan Zaleski), school of Puławy and school of Kraków. The wide circle of writers were considered the representatives of «Ukrainian school» at first, by the way, Zaborowski, Zaleski, Goszczyński, Malczewski, Gosławski, Padura etc. Thanks to the theory of Michał Grabowski this list was shortened to three outstanding writers – triad of romantics «Seweryn Goszczyński – Józef Bohdan Zaleski – Antoni Malczewski». Ukrainian motives in their works became determining:

I mnie matka Ukraina

I mnie matka swego syna

Upowiała w pieśń u syna [9, p. 70].

Seweryn Goszczyński wrote about social reasons of national conflicts. Nevertheless, the main tendencies of Ukrainian vision of representatives of «Ukrainian school» were torn off from reality full of artificial fervor, idyllic pacification, dreams about a revival of «Jagiello age».

The world of romantics was favorable for the development of national motives in any form of exposure. Stefan Kozak, coming from this conception of the European level, marked: «*The early-romantic role “idea of people” as collected the exciter of national consciousness the special sharpness exactly in Napoleon’s and subsequent epochs: together with such categories as historical method and nationality, the idea of people became one of the most revolutionary in XX century forces of romanticism, in particular (special – it is better to say) on Slavonic earths, in fact conceptions of German romanticisms found here the most favorable ground*» [5, p. 95].

Maria Janion, well-known researcher of Polish and European romanticisms, in a monograph «Furious Slavic» resolutely defends the idea that it’s impossible to take away for the people of their basic attributes which excited historical imagination, developed national consciousness and thus fed the literature. In particular, she underlines the opinion, «*visions, legends, myths, phantasmats of literature and phantazmats of idea is fixed in basis of seething appearances of Slav. [...] Polish romanticisms created its new myth of beginning. It created it after review of everything that is hidden, forgotten, strangled, interpreted as weak margins or chaotic collection of superstitions, crankiness or displays of fury. Thus*

they brought an unofficial culture as contrculture of the epoch. Foremost speech went about a folk culture and as a result about a culture heathen, anti-Latin, Slavonic and north» [2, p. 26–27].

So, the representatives of earliest romanticisms that became a counter balance the classic forms of image of reality, heard the confession returning to the remoteness, that might strengthen sense of national dignity. Supporting new artistic direction in 1818 Kazimierz Brodziński came forward on columns «Pamiętnik Warszawski», publishing his work «O klasyczości i romantyczności, tudzież o duchu poezji polskiej» on the first half XIX century on a theme roles of Polish literature, possible ways of its development, forms of artistic expression etc. By the way, the researcher proposed to consider the romanticisms as permanent ascent from the ways known already for cognition of new landscape and study unknown. Consequently we can consider that Kazimierz Brodziński assisted development of Polish romanticisms.

As in the West Europe, romantic tendencies in Poland had a great platform formed from public and literary factors. It was enough one of a few considerable incitements for active development of this phenomenon. The generation of classics couldn't reconcile oneself to with this idea. It is hardly to imagine it, Adam Mickiewicz wasn't recognized at that time and his «Crimean sonnets» were ridiculed in the elite Warsaw circles. In reply to Brodziński in 1819 in «Dziennik Wileński» well known mathematician and astronomer, at the same time Jan Śniadecki, the literary critic, typed a sharp polemic article «O pismach klasycznych i romantycznych» where he defined romanticisms as harmful literary flow that conflicts with a clear mind.

After Śniadecki speech, the real manifest of romanticisms was the poetic collection of Adam Mickiewicz «Ballads and romances» which turned the looks of many artists from ordinariness to the spiritual measuring of life and gave official status the romantic type of utterances. One of the key problems of discussion was Ukrainica in Polish fiction and poetry texts. The fist from representatives of «Ukrainian school» appealed to it Józef Bohdan Zaleski in 1822 and exactly for him these reasons outweighed all other.

Maurycy Mochnacki in «Polish newspaper» was one of the first who paid his attention to «Maria» of Antoni Malczewski that is considered the masterpiece of romantic Polish poetry with Ukrainian motives. He also gave out the special review on «Kaniw castle» of Seweryn Goszczyński.

We notice in Seweryn Goszczyński one of four sides of romantic attitude to world outlook – in his creation many crosses, deaths, sea of blood, violence, darkness of terrible night as the result of the events of Koliivshchyna from 1768. One of the main heroine of work, Ksenia, is in the state of fury and death punishment to hetman Nenaba condemns out her mouth at the end of the book. Without regard to these numerous elements, «Kaniw castle» had historical value:

*Jednak co powiem, niech z was każdy słyszy
I gdy mu zda się, niech naprzód wyskoczy.
Komu różgami ojciec zasieczony,
Czyja się panu podobała żona,
Komu najmilsza córka pogwałcona,
Kogo zbawiono lubej narzeczonej –
Na ojca boleść, na smutek matczyny,
Na hańbę dzieci, na łaskę dziewczyny
Tego zaklinam, wołam po imieniu,
Niechaj wyjedzie i stanie tu przy mnie!
I tłum orężny mieszać się poczyna... [1, p. 9].*

Agnieszka Kowalczyk underlined: «Ukraine has a passion for romantic creators because it was a space where unmuffled elements of the nature and history dominated and seemed “real Scotland of Poland” in Mochnacki’s eyes – Polish romantic earth. So, our novelists created not one but three myths of Ukraine» [4, p. 8]. It went about bloody Ukraine and haidamak (S. Goszczyński), melancholy and noble (A. Malczewski), Arcadias and copssack (J. B. Zaleski). Maurycy Mochnacki in his work “O literaturze polskiej w wieku XIX” wrote about this in the period of forming of early romantic school.

«Images of main heroes, gentries, created under the influence of old legend about “kres school of knighthood” and :protective wall”. Heroism, devotion, honesty, decency, courage, self-sacrifice – main features of images of Polish knights» [8, p. 161]. They were written into a kres myth about Arcadias Ukraine, full of honey and milk. Lands of this Arcadia seemed richer, harvest – more generous, work – easier, earnings – higher, instead of people – wilder and less civilized. Such polarity in the image of the world of nature and human testified about the origin of counterbalance of nature and civilization.

Natural element was called to prevail and force out the human element. Its basic things – burial mound, steppe, ruins, cemetery (cross),

weeds, churches, remote farms etc. Exactly these elements, more frequently in literature, equated with the cradle of Polish people. The space of boarding was that coded information which needed on your own step by step. There was nothing verbal. All gravitated to the sphere of spiritual, was related to the religious attribute, to a certain extent – with magic and heathen beliefs. The Ukrainian image especially of a Cossack was associated with guess, magician, creature secret and not clear to the end. To this purpose portrait descriptions of heroes, their clothes, manner of conduct, type of utterance were interior.

Ukrainian theme in Polish literature of romanticisms was fully corresponded to tradition of image of Ukraine which was folded as early as time of Baroque. It was selected many-sided nature and novelty of artistic facilities of recreation of reality, however, much the colonial going of Polish people near Ukrainian earths remained without changes. «*Political context [...] never can be hidden or interpret other ways. It only doesn't contain a political answer for the Polish question*» [7, p. 85].

Ukrainian-Polish bordering was depicted with the help of communicative relationships «My – Another (Strange)». In this correlation concept of vision of Ukraine changed, depending on public, circumstances that was great traced at folk level, represented in a poetry. In Polish works of novelists expressly outlined the Ukrainian space that is identified as «Another» and extended to endlessness. That's why it was equated with a sea, was described as wild, mysterious, incomprehensible at the same time. It's like Cossacks which it inhabited, – wild and magic at the same time. In our opinion, exactly an infatuation for the Ukrainian men-Cossacks, defenders, warriors, knights hatches from here but at the same time by elemental force, and it's unknown how it will behave itself under different circumstances.

Juliusz Słowacki presented special prospects of «Ukrainian school», he was originated from east earths which constructed the new variety of myth of Ukraine – «noble-Polish consent», where two independent and equivalent essences were formed – Polish and Ukrainian. These all took place within the limits of one state education.

Conclusions. We can sum up that Ukrainian motives in epoch of development of Polish romanticisms were invariants and depended on author's perception. They were associated both with a bloody battle and dramatic collisions, with an idyllic place which could bring Polish people the desired freedom and sufficiency, that they aimed, with the example of victory and knighthood that the old pages of general Ukrainian-Polish

history served. Topos of Cossack, steppe, rural nature, religious attributes, national symbolism of Ukrainians, taken from folk creation (gull, oak, sycamore etc) were selected the special rank in this thematic variety. This Ukrainian topos functioned in Polish literature depends on measure of slowness of two categories – «My» and «Strange» («Another»), it depended on historical circumstances, individual author's point of view, his style and work's aim. Two main factors that pretended to such division in literature, it's the history and folklore due to what ucrainica was the phenomenon dynamic, flexible and constantly present in creation of Polish novelists. In the prospect of study of this question it's needed to appeal to the concept «Kresy», for the sake of leading to of thesis, that in Polish romanticisms terms «kresowy» and «Ukrainian» were synonymous or, in opinion of many modern researchers, equivalent or identical.

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Світлана Сухарева. Особливості національної ідентифікації в творчості представників «української школи» польської літератури. У публікації розглянуто українську тематику в польській літературі на прикладі творів представників «української школи». Звернено увагу на спільні та відмінні риси її відтворення у віршах Северина Гоцинського, Антонія Мальчевського, Юзефа-Богдана Залеського. Вказано на головні причини виникнення україніки в романтичній польській поезії – повернення до української тематики тих митців, які народилися на східних теренах, і загальнопольський патріотизм задля вирішення національного питання в культурі і літературі зокрема. Представники «української школи» наслідували перший із цих мотивів, але другий також вплинув на їхні твори.

Северин Гоцинський використовував українську історичну драму для вдосконалення української та польської націй, йшов різними способами ідентифікації та постійно перебував у стані конфронтації («Канівський замок»). Антоній Мальчевський розповів про історію польської та української шляхти, представляв песимістичну українську теорію в польській літературі («Марія»). Юзеф-Богдан Залеський відтворив історичний час перемоги кресових земель, які не відокремлювали національних суперечностей («Дух від степу»), та використовував пейзажну лірику для вираження любові до Матері-України та Батьківщини-Польщі.

Виділено такі спільні риси творення українського міфу: поліморфність, культурний федералізм, зростання значення національної ідентичності, модельний характер межі у співвідношенні «свій – чужий», регіоналізм, моделювання європейської культури і цивілізації, об'єднання мілітарних зусиль перед лицем спільного ворога.

Ключові слова: українська тематика, сарматизм, «українська школа», Северин Гоцинський, Антоній Мальчевський, Юзеф-Богдан Залеський.

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