

СПОРТИВНА ТЕМАТИКА В ТВОРЧОСТІ БОГДАНА ІГОРЯ АНТОНИЧА ТА КАЗИМЕЖА ВЕЖИНСЬКОГО

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SPORT THEME IN THE OEUVRES OF BOHDAN IHOR ANTONYCH AND KAZIMEZH VEZHYNKYI

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Слухенская Р. В., Кайзер И. Ю. Спортивная тематика в творчестве Богдана Игоря Антонича и Казимежа Вежинского. Цель статьи – провести генеалогическую (контактологическую) параллель между циклом Б. И. Антонича и сборником польского поэта К. Вежинского, проанализировать особенности редкой для украинской литературы темы – спорта. **Методы исследования:** генеалогический (контактологический) метод сравнения используется для сравнительного анализа поэтического цикла Б. И. Антонича и сборника польского поэта К. Вежинского; описательный; синтеза и обобщения научных теорий. **Научная новизна.** Нами проанализированы особенности редкой для украинской литературы темы спорта, что и составляет новизну работы. **Выводы.** В исследовании мы рассмотрели специфику темы спорта в поэзии; определили, что спортивные стихи К. Вежинский и Б. И. Антонича имеют общие образы и культивируют одну тему, однако формируют отличное поэтическое выражение.

Ключевые слова: Б. И. Антоныч, Казимеж Вежинський, спорт, культ здорового тела, авангард.

Setting the problem. Western Ukrainian and Polish literatures of the end of the 20^s – 30^s of the XX century were developing according to certain common criteria, both writings of this period had multidimensional motives, ramified stylistic courses, etc. Interwar period in verbal-figurative expression of Ukraine and Poland can be considered retrospectively in many aspects, as majority of artists of that time applied to mythological topics, tested images of Ancient Rome and Ancient Greece, served Old Testament archetypes. Ukrainian and Polish poets B.I. Antonych and K. Vezhynskyi didn't avoid these topics, which created peculiar illusion of physical strength and beauty of a human in poetical cycle „Bronzovi miazzy” [Bronze muscles] (1931), and in the collection „Olimpiyskyi lavr” [Olympic laurel] (Laur olimpijski, 1927).

Historical review. Problems and themes of K. Vezhynskyi's texts were examined by such Polish scientists as: T. Terletsykyi, M. Dluska, Z. Anders, Y. Dudek and K. Pomorska, I. Opatskyi, A. Rydz, Z. Martsinova, A. Nasilovska. Among domestic scientists, M. Ilnytskyi¹, and N. Lysenko-Yerzhkyivska, L. Stefanovska², S. Kocheharova applied to consideration of Polish writer, who reviewed separate aspects of lyrics of Polish author in comparison with oeuvre of Ukrainian poets (B.I. Antonych and Ye. Malaniuk, P. Tychyna). Poetical improvement of B.I. Antonych was frequently analyzed on mythological and thematic levels (D. Pavlychko, M. Ilnytskyi, L. Stefanovska, D. Ilnytskyi, A. Bila and others). However, early entitled theme is practically not investigated, except separate posts of M. Ilnytskyi and L. Stefanovska about very infrequent sport theme in literature in the context of artistic heritage of Antonych and Vezhynskyi, so it forms **relevance of the article**.

Aim of the article: to conduct genealogical (contagious) parallel between cycle of B.I. Antonych and

collection of Polish poet K. Vezhynskyi. To analyze peculiarities of sport theme that is uncommon for Ukrainian literature.

Presentation of main material. We use contactological methodology in the article, where T. Benfei laid foundations. It is necessary to divide categories into two groups, which we need for analysis of „sport poems” written by Vezhynskyi and Antonych. The first one applies to apparent, facial impact; theme and formation of images in the cycle „Bronzovi miazzy” was adopted from Polish poet by Ukrainian author to some extent. The following impact is the result of close synchronous inter-literary communication, that was occurred due to adjusted process of cultural relations between Poland and Ukraine of that time. Antonych B.I. only entered into literary life, did first attempts as the author, looked for new ways of serving and design of poetical image. However, we don't consider, that „Bronzovi miazzy” is peculiar recipe of „Olimpiyskyi lavr” by Vezhynskyi. Antonych had only adopted wide topic, but the rest was developed by the author and belongs to the second group of contactological categories that calls **diachronic**, where common point for both writers is connection with Ancient Greek tragedy and culture in general.

Period of 20^s-30^s can be conditionally called revival of XX century, that carries recipient to antiquity to some extent, as artists of Renaissance professed antique vitalism (it was not coincidence that Ukrainian literature of that time was called „rozstriliane vidrodzhenia” [shot regeneration]). Sport visualization just overflowed artistic environment of Europe of that time. Leni Rifenshtail shoots his famous film about Berlin Olympiad of 1936 several years after the premier „Pryvitannia zhyttia” [Greeting life]. At the beginning of the film we can see shots of ancient Olympia that's why all the others sport competitions arise as continuation and

¹ Ілїнський М. Антоныч Богдан Ігор. Нарыс зжытця і творчості [Bogdan Igor Antonych. Essay of life and works], Kyiv, 1991, 207 p.; Ілїнський М. Формулы осягання Антоныча [Formulas of comprehension of Antonych], 2015, 236 p.

² Stefanovska L. Antonych. Antynomiji [Antonych. Antinomy], 2006, 312 p.

revival of antique cult of naked trained body. However, N. Nazarov thinks that cult of sport has not been already antique feature, but rather inherited from futurism one. And such a combination of old with new is not strangeness for futurism that had a lot of forms and displays. Sometimes it could provide jerk into future by means of marginal archaization³.

Futurism features, urban motives and so on are noticeable in both Antonych and Vezhynskiyi, however they don't have systematic character. Nevertheless, exactly sport theme has clearly futuristic context, as it chants active lifestyle, lightness of being and strength, youth and carelessness. That's why it is necessary to assume with a certain amount of mistake that „Olimpiyskyi lavr” and „Bronzovi miazzy” have futuristic elements. It is easy to conceive, that if relatively moderate forms of literary „zigzags” have not spoiled Antonych (such as imagism and surrealism) then he couldn't fall under ruinous and depraved impact of futurism. Interestingly, that early brightly futuristic cycle of poet „Bronzovi miazzy” is mentioned in the foreword, but the word „futurism” doesn't occur anywhere⁴.

Another component of futuristic area of sport poems of both poets is connected with peculiar declamatory marching and manifesting of these poems. They desire to express movement, walk, march at the rhythmic level, but imaginative world represents people who proclaim manifests of healthy lifestyle and youth:

Ми не знаємо невдач,
лиш:
розкіш небезпеки,
радість перемоги.
Нас не болять ноги,
як маршуємо, сильні,
мов дейнеки, смілі,
мов ушкали,
на найвищі скали⁵.

Чи:
Świat uderza z nami jednym pulsem rytmu
W ramionach drzemie rozmach katapult i proc,
Z naszych mięśni wywodzi się, jak z logarytmu,
Wola w kleszczach zamknięta, wysiłek i moc.
Nasza pieśń ponad światem kołuje jak sokół,
Nasza pieśń łączy ludy i stapia je w hart,
Nasza pieśń, jak morze, rozlewa naokół,
Wszystkie lądy szturmują i woła na start⁶.

Both poets are united by only similarity of names of poetic writings and coincidences in peculiar metaphors, analogy of images. Leading motif of poetic texts' cycles is mainly opposite in Polish and Ukrainian authors. Happiness and elevation are typical features for Polish writer, as well as euphoria of lyrical „me” over excited viewers. Vezhynskiyi presents his poetic „reporting” directly from competition field. Some topics have absolutely revolutionary character, for example appealing to equality of women: In the

poem „Panie na start!”, he calls women to equality in self-portrait way and notes increasing possibility of sport performance⁷. B.I. Antonych is „laboratory sportsman”, full of poetic weakness and bitterness from victory, he is interested in sport theme as something new, still not cultivated in Ukrainian literature. The cycle „Bronzovi miazzy” belongs to the first collection of the poet „Pryvitannia zhyttia” (1931). The selection consists of six poems. This period was proposed to be considered as a stage of creative search, choice between previous tradition, which emerged in literature of the beginning of XX century. Literary surrounding had a huge significance for formation of poetic style of the artist (Yu. Tuvim, Ya. Lehon', etc.). Poetic sport features of Antonych have nothing in common with reality (as we can observe in the case of Vezhynskiyi), it is pure poetry, distilled feeling of a sickly body that sublimated its versification possibilities to the level of transmission of lyric „me” into antique time.

Dionysian and vital motives were predominant in the poetry of K. Vezhynskiyi of that period. „Olimpiyskyi lavr” is a collection of poems written by Kazimir Vezhynskiyi about sport and Olympic performances in 1927. The cycle consists of 14 poems in the poetics, which is peculiar for literary grouping „Skamander”. Poems of the cycle chant physical form, the beauty of sport and Olympic ideas. Some poems belong to topics and visualization of ancient antique literature (for example, „Oda and Pindara”). Others are dedicated to modern sportsmen, such as Paavo Nurmi and Ricardo Samora. The collection was awarded with gold medal at the Olympic art and literature competition during the 9th summer Olympiad in Amsterdam in 1928. The style of the author has tendency to reporting. Realism of observation is harmoniously combined with the image of pathos and exaggeration, with praise to sport and his moral values, as well as with the anthem in honor to borders of humanity, which had been installed.

Both K. Vezhynskiyi and B.I. Antonych were able to build myth from real world with the help of their experience. For the first time, K. Vezhynskiyi managed to represent physical beauty and excellence of human body with expression, glorifying the power of sport. Thereby, collision of different outlook systems occurred in artistic world of the author of „Vesna i vyno” [Spring and wine]: „myth about perfect human-hero” was culmination of authorial vitalism, the myth of „small homeland” demonstrated appearance of lyrics of thinking⁸. Cycle of „Bronzovi miazzy” is associated with poetry of intellect, because thematically and figuratively it is far from topics close to real life and it desires to comprehend concepts of abstract, theoretic and scientific breezes. Therefore, emotions described in texts of lyrical hero look as if they were alien and far-fetched⁹. Not for nothing the researcher M. Ilnytskyi called emotions which were described by the poet in the cycle „gap between a dream and reality, the drama of the soul”¹⁰.

³ Nazarov N. Vyjmitj jogho z shukhljady! [Take it out of the drawer]: [E-source], URL: <http://litakcent.com/2009/09/16/vyjmit-joho-z-shukhljady/>

⁴ Ibidem.

⁵ Antonych B. I. Povne zibrannia tvoriv [A complete collection of works], 2008, P. 50.

⁶ Wierzyński K. Laur olimpijski, Warszawa, 1928, 20 p.

⁷ Maciejewski A. Laur olimpijski – Kazimierz Wierzyński: [E-source], URL: <http://akant.org/archiwum/36-archiwum-miesiecznik-literacki-akant-2014/akant-2014-nr-3/3928-andrzej-maciejewski-laur-olimpijski-kazimierz-wierzyński>

⁸ Kocheharova S. Evolucija poetychnoji tvorchoosti Kazymjezha Vezhynskogho (vitalizm, katastrofizm, universalizm) [The evolution of poetic creativity of Kazimierz Vyzhynsky (vitalism, catastrophism, universalism)]: [E-source], URL: https://revolution.allbest.ru/literature/00592103_0.html

⁹ Ibidem.

¹⁰ Ilnytskyi M. „Vid «Dochasnoho svitla» do «Surm ostannoho dnia»” [From „The Premature Light” to „The Last Day's Surm”], Antonych B. I. „Povne zibrannia tvoriv” [A complete collection of works], 2008, P. 8.

Sport theme had been absolutely new for that time, and still stays practically not tested. If Vezhynskyi was interested in sport as action, Antonych had interest to sport as phenomenon, to the problem of lingual description of sport terminology, as it kind of activity only gained momentum as professional one at the beginning of the XX century, that was the reason for terminological misunderstanding in Ukrainian environment. To confirm these thoughts, it is necessary to tell, that the article „Deshcho pro nashu sporty-vnu terminolohiyu” [Something about our sport terminology] (1932) was the first article printed in the periodical press, where a young author predicates convincing reflections about Ukrainian sport terminology of that time from the point of completely mature humanitarian: „Our sport terminology has not been established yet. Sport is still artificially fed flower among small groups of supporters around cities, there is no tradition for it. Came to us from abroad and brought alien words”¹¹. „So we have evidences of poet’s interest in sphere of sport, although, he is unlikely can be called excellent „sportsman”. That was rather ideologically-aesthetic interest¹².

Impact of Polish writer on Ukrainian one is only superficial, rather we can speak about the dialogue of topics and problematic, about peculiar answer of Antonych to collection of Vezhynskyi. Because, „if sport is performed as an embodiment of dynamism of epoch in Polish author, and a human is thought to be in almost cosmic dimension, whereas in Ukrainian one it appears as illusion of strength and victory”¹³. As eschatological motives have been already visible even in the first collection of Antonych, which is saturated only with searching of individual style – even lightness of being and Dionysian life-affirming mood are developing into conception of world ending motives. Antonych conducts poetical debate with Vezhynskyi, giving to his poems opposite philosophical and existential Apollonian sounding. Another fact is for profit of exactly polemical aspect of creative imagination of Antonych in „Bronzovi miazzy”, that is „Olimpijski lavry” by K. Vezhynskyi appeared from real interest to sport and properly to exercising in physical culture about what he had admitted in „Shchdennyk poeta” [Poet’s diary]: „I was doing athletics, running one hundred and two hundred meters, I also tried longer distances, but football delighted me most of all”¹⁴. B.I. Antonych only arranged „dialogues”, outlined thematic connections with Polish literature as a part of pan-European cultural space of that time, because he was not interested in sport, he was absolutely unsporting man, even more, he was morbid.

Conclusions. We have analyzed peculiarities of sport theme that is uncommon for Ukrainian literature in our research; we have determined, that sport poems of K. Vezhynskyi and B.I. Antonych have common images and cultivate one topic, however, they form distinctive poetic expression. **Prospects of further investigations.** It is necessary to analyze in more detail lexical levels of sport texts in both poets in further investigation, as well as to consider features of borrowing of European sport lexicology by Antonych through the mediation of Polish language, as we are interested in the subject of physical culture and peculiarities of poetic vision of sport of the beginning of the XX century.

Слухеньська Р. В., Каїзер І. Ю. Спортивна тематика в творчості Богдана Ігоря Антонича та Казімежа Вежинського. Західноукраїнська та польська літератури кінця 20-х – 30-х років ХХ ст. розвивались за певними спільними критеріями, обоє красних письменств цього періоду різноманітні багатопланові мотиви, розгалуженість стильових течій тощо. Міжвоєнний етап в словесно-образній експресії України та Польщі багато в чому можна вважати ретроспективним, оскільки більшість митців цього відтинку часу звертались до міфологічних тем, апробували образи Давнього Риму та Давньої Греції, послугувалися старозавітними архетипами. Не оминули таких тем український та польський поети Б. І. Антонич і К. Вежинський, які створили своєрідну ілюзію фізичної сили й краси людини у поетичному циклі „Бронзові м’язи” (1931) та у збірці „Олімпійський лавр” (Laur olimpijski, 1927). **Мета статті:** провести генеалогічну (контактологічну) паралель між циклом Б. І. Антонича та збіркою польського поета К. Вежинського, проаналізувати особливості рідкісної для української літератури теми – спорту. **Методи дослідження:** генеалогічний (контактологічний) метод порівняння використовується для компаративного аналізу поетичного циклу Б. І. Антонича та збірки польського поета К. Вежинського; описовий; синтезу й узагальнення наукових теорій. **Наукова новизна.** Нами проаналізовано особливості екзотичної для української літератури теми спорту, що й становить новизну роботи. **Висновки.** У розвідці ми розглянули специфіку теми спорту в поезії, визначили, що спортивні вірші К. Вежинського та Б. І. Антонича мають спільні образи та культивують одну тему, проте формують відмінне поетичне вираження. У подальших дослідженнях варто детальніше проаналізувати лексичні рівні спортивних текстів обох поетів, розглянути особливості запозичення Антоничем європейської спортивної лексики через посередництво польської мови, оскільки, нам цікава саме тематика фізичної культури та особливості поетичного бачення спорту першої половини ХХ ст.

Ключові слова: Б. І. Антонич, Казімеж Вежинський, спорт, культ здорового тіла, авангард.

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¹¹ Antonych B. I. Povne zibrannia tvoriv, ...op. cit., P. 561.

¹² Nazarov N. Vyjmitj jogho z shukhljady!, ...op. cit.

¹³ Ilnytskyi M. „Vid «Dochasnoho svitla» do «Surm ostannoho dnia»” ...op. cit., P. 8.

¹⁴ Klosovskyi S. „Kazymyr Vezhynskyi – poliak nimetskoho pokhodzhennia z Halychyn” [Kazimir Wezhynskyi is a Polish of Galician origin] : [E-source], URL: http://blogs/kazymyr_vezhynskyi_polyak_nimetskogo