

WORLD LITERATURE

“NEW POETRY” PERIODICAL AND ELECTRONIC EDITION OF NEW YORK GROUP AUTHORS AS A SOURCE FOR FORMING AND DISSEMINATING MODERN AESTHETICS OF UKRAINIAN POETIC SPACE

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Abstract

The article is dedicated to the peculiarities of the content of the New York Group poets' periodicals. The stages of creation and activity of the Group are analyzed. The innovative approach of the authors of the New York Group to the content of their publications and the original character of the poetic texts are determined.

It is emphasized that the artistic credo of the poets of the New York Group is the innovation as the basis of artistic activity.

The role of the means of artistic expression in shaping the aesthetics of modernity in the Ukrainian-language emigration periodicals is investigated. Neologisms which are an integral part of the poetic texts of the New York group, are analyzed and determined that nonce words concisely convey the content, quality and assessment of different concepts. It is also noted that nonce compound adverbs serve as a vivid artistic and stylistic means of depicting people, their feelings and qualities. The article also presents examples of various newly created adverbs.

The conclusion is made about the creative nature of language formation and the original aesthetics of literary works of the authors of the New York group, which is inherent to the modernist style, and their propagation of artistic ideals in periodicals and literary criticism.

Keywords: poets of the New York group, modernist poetry, language formation, nonce compound words, artistic means

The literary, educational, and media activities of the authors of the New York Group represented on the pages of periodicals, anthologies and collections are characterized by the reasonable synthesis of a bold experiment and classical traditions, cultivating modernist aesthetics and respect to the artistic achievements of world literature, as well as finding new forms and openness to the use of the achievements of different cultures. This fact has caused the interest of many literary critics and scientists to research publishing, as well as to creative works of the New York Group authors.

Publishing activities and special aesthetics of the authors of the New York Group have been studied by Ye. Lavrinenko (Лавріненко, 1956), G. Siuta (Сюта, 1995), D. Mazurik (Мазурик, 2000). First of all, scientists considered the complex nature of the group's activity as a separate artistic group with its own ideology, and the ways of spreading its own original artistic idea (Ю. Тарнавський), history of creation, editorial policy and literary criticism of the publications of the Group's representatives (Котик-Чубинська, 2011; Світличний, 1990); innovative nature of poetry, ways of realizing linguistic potential (Сюта, 1995; Д. Мазурик, 2000; Жижома, 2010, О. Лисицька, 2019); peculiarities of ideologically shaped content (Лавріненко,

1956; Котик-Чубинська, 2011); (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

One of the ideologues of the New York Group Yu. Tarnavsky clearly defined the innovative nature of the poetic creativity of the authors of the New York group: “Although traditional elements often occur in the works of the authors of the Group, the overall impression that it creates is, without a doubt, the impression of the present, modernity, and innovation. It introduced a number of new elements into Ukrainian literature, such as modern poetry manner (free verse, focus on the metaphor), irrational presentation (“surrealism”), existentialist philosophy, Spain, Latin American, French, English and American influences, and creating peculiar Ukrainian matches. It seems that the literatures of neighbors can envy Ukraine” (Віртуальна антологія поезії Нью-Йоркської групи, 2003). It is the innovative approach to the formulation of the content, concept, and design of the Group's periodicals and original nature of poetry, and also the systematic approach to the dissemination and promotion of works of the New York group, which deserves attention from scientists. This fact explains the research perspective of this article.

The purpose of the article is to determine the editorial policy, content of periodicals of the New York group and the role of means of artistic expression, the

formation of modern aesthetics in the Ukrainian-language emigration period, as well as in literary works of the authors of the New York Group; also to analyze nonce compound words (neologisms) as elements of creation of original aesthetics in the modernist poetic texts of the authors of the New York group. An integral part of the group's activity is the propagation of artistic ideals in periodicals and literary criticism.

As a separate club, united by the artistic credo, the tasks and vision of the future of poetry, the New York Group distinguished itself in the first poetry collections (B. Rubchak "Fireplace Garden", Yu. Tarnavsky "Life in the City", V. Vovk "Elegy" E. Andievskaya "Birth of an idol", J. Vasilkivska "Short distances", etc.). A series of positive literary reviews in the press was a reaction on the creativity of young poets.

This union of authors positioned itself as a Ukrainian literary organization; it was founded on December 20, 1958 in New York.

Later in 1959 the annual periodical "New Poetry" began to get out with the works by the authors of the New York Group and the translation of new and well-known authors into Ukrainian. Its founders were P. Kylyna, B. Boychuk and Yu. Tarnavsky. The authors of the magazine were called the New York Group.

As we see, the very name of the magazine determined the artistic credo of the authors: the innovation as the basis of creativity. This tendency was marked by a well-known exiled critic Yu. Lavrynenko, the co-editor of the Ukrainian literary newspaper (Лавріненко, 1956). In a review with the eloquent title "Rebellion against Exhaustion", the critic emphasized the innovative character of Yu. Tarnavsky's poetry. Yuri Lavrynenko said: "The poet <...> gets on his own poetic expression, because he is captivated by the desire to liberate the world that seized his soul. In pursuit of the dazzling nature of the phenomenon, in the naturalness and sharpness of thought, Yuri Tarnavsky consistently avoids all regular forms of verse, as if they prevent him from being adequate and direct in expression. He bases his poetry on the rhythm that he feels in the very content, material, thought, and feeling" (Лавріненко, 1956: 1).

The thematic and genre spectrum of the magazine was determined by its breadth and democracy: it contained translations of works of "classical modernist poets" as well as authors of the older generation of Ukrainian poets (Vasyl Bark, Vadim Lesich). Also it's worth mentioning that there were the translations by Wolfram Burgardt which Yuri Tarnavsky considered as a full member and translator of the Group. Translations from Romance languages, especially from Spanish were also published in the magazine. This is clear since the popularization of modern European poetry and literary criticism was also in the range of interests of publishers of "New Poetry".

Separately, it is worth mentioning the creation of the New York Group's Virtual Anthology of Poetry in the 2000s, which was the result and a kind of report and certainly an effective means of disseminating information about the Group's activities and artistic, literary creativity, aesthetic canons of modern aesthetics in Ukrainian emigration. This collection included poetry,

translations and prose by 12 authors, and literary critical essays by Yu. Tarnavsky. It has been determined that the resource is incomplete because it is open until new publications are available.

The completion of an active phase in the life of the periodical and the Group itself has caused some pessimism. At the beginning of the 21st century, the editor of the periodical Yu. Tarnavsky said: "The fact is that the New York Group does not need Ukraine today, as it does not need the Kyiv School, the Group of Sixties, etc. The law of life – everything new comes, old goes away. It is true that new does not show great abilities and does not give any rise to great hopes but it is as it is, and it will not be changed by any reproach" (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

In the works of the poets of the New York Group an important role is played by the language creativity and word formation. Nonce compound words which are used in poetic texts can tersely convey the content, quality and evaluation of the concept, make it versatile, contribute to a clearer expression of thought built on associative representations. The formation of a complex word is also facilitated by the laws of verification, that is, the verse size, and rhythm of poetic text.

Among the nonce compound adverbs, particular attention should be paid to the verbal units with the semantic element 'color'. Colored names that act as epithets, serve as a vivid artistic and stylistic means in the image of man, his ratings and feelings, picture of the nature and psychological states, that is, in creating qualitative characteristics. It should be noted that among the adverbs newly created by authors a group of compound words can be distinguished, in the semantic basis of which there are elements of seven colors: "а в жилах **синьо** пульсуватиме свідомість" (consciousness will pulse *blue* in the veins) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

In the semantic structure of neologisms the following semantic elements are presented:

- 'the phenomenon of nature': *пінисто віддихає ранок* (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи 2003) – **пінисто** (morning breathes *foamy*);

- 'somatic characteristics': *примружено дивилися з-за потойбіччя плит* (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи, 2003) – **примружено** (squinted from the otherworld of plates);

- 'the name of the subject': *я затоплюсь камінно* (Ж. Васильківська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003) – **камінно** (I am flared up *like a fire-place*);

- 'plant, its parts': *щоб на галявині віддиху Твого зазвучали фіялково* (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи, 2003) – **фіялково** (that on the lawn of your breath ...sounded *like a violet*); *бо сором вигнавсь тополинно* (Ю. Коломиєць) (Віртуальна антологія поезії Нью-Йоркської групи, 2003) – **тополинно** (because the hypocrisy has driven out *like a poplar*);

- 'way of action': *я, чужинка, розумію тільки по-водяному, по-часовому* (П. Килина) (Віртуальна антологія поезії Нью-Йоркської групи, 2003) – **по-**

водяному, по-часовому (I am the stranger and understand in water, in time) etc.

Some adverbial nonce words contain the component 'religious': *сановито* (with the feeling of dignity and *sacredly*), *безпороочно* (*faultlessly*), for example: *плодиться сановито, і в небо вийсь несамовито, бодай* (Ю. Коломиєць) (to grow *sacredly* and wind *fiercely* in the skies); *воно приймає всіх і все це безпороочно чисто* (Б. Бойчук) (it accepts all and all *faultlessly pure*) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

The original versions of suppling forms are used (*краще – хороше*), acting as stylistic markers: *і дума: як там **хóроше!*** (*and the thought: it's so good there!*) (Е. Андєвська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003). The domestic linguists point out the nonce nature of the comparisons in poetic texts: "It is worth adding that the adverbs (and exactly the same for predicatives that are structurally identical to them, which we consider a separate meaningful part of speech, though this idea, originally expressed by L. B. Shcherba and V.V. Vinogradov, is not supported now) have the same forms of comparative and superlative degree as qualitative adjectives. In other words, if we recognize that adjectives have a grammatical category of degree, we must thus recognize that adverbs (predicatives) have this category either... Cases when the poets created the comparative and superlative degree of a qualitatively meaningful relative adjective may also refer to the adverb" (Апресян, 1974).

There are a lot of adverbs in the poetic texts, formed from the qualitative adjectives with the suffix -о ((*довго – довгий* (*long*); *рано – ранній* (*early*), *давню – давній* (*old*), *вічно – вічний* (*eternal*)): *що давно загрузли в землю* (that have long been buried down in the ground) (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи 2003); *ще довго яснитиме слідами слів* (for a long time it will be coming out in the traces of words) (Ж. Васильківська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003); *які сміються вічно* (*who laugh forever*) (Ю. Коломиєць) (Віртуальна антологія поезії Нью-Йоркської групи 2003); *позаду й повище лівого плеча* (behind and above the left shoulder) (Yu. Tarnavsky) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

Both in the poetry of the journal and in the critical articles, the members of the Group originally use the potential of the adverb.

The adverbs which represent time also form a micro group in the structure of the lexical-semantic group of qualitative adverbs: *я його **скоро** позбулася* (I soon got rid of it) (В. Вовк) (Віртуальна антологія поезії Нью-Йоркської групи, 2003). Time adverbs are adapted to express the gradual feature (late - later): *щоденно мучили дзеркало своє* (you torture your mirror daily) (Б. Бойчук); *назавжди заперечат міст до тиші* (will forever deny the bridge to silence) (Ж. Васильківська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

Experiments with the word also include the peculiarities of lexical-semantic and stylistic capabilities of adverbs, which refer to attributes and qualities. The in-

tensity of qualitative characteristics of objects is not direct, but expressed because of their links and different relations with other objects or actions. In the poetry of the authors of the New York group the adverbs of manner are used in accordance with the content of the attribute laid down in the semantics of the word base:

- adverbs containing the semantic element 'substance': *мені так **банно** наче на ньому я розп'ята* (It's so hot as if I were crucified on it) (В. Вовк) (Віртуальна антологія поезії Нью-Йоркської групи, 2003);

- adverbs defining 'bodily': *Лиш море **непритомно** повторювало твоє ім'я* (Only the sea **unconsciously** repeated your name) (Ю. Тарнавський); *та все ж таки не минай мене **безмовно*** (but still do not leave me **in silence**) (В. Вовк) (Віртуальна антологія поезії Нью-Йоркської групи, 2003);

- adverbs containing the semantic element 'the quantity (intensity) of quality': *Вони **щедробарвно** блищать на мені* (They are shining **colourfully** on me) (Б. Рубчак); *що **ніжно-ніжно** вперше торкає обличчя свого* (that **gently** and **tenderly** first touches his face) (Б. Рубчак) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

In the poetic texts of the magazine and Anthology all above-mentioned nonce words are expressive; their main function is to determine the intensity of the characteristic, the attribute of the characteristic, the measure of the presence of quality in the characteristic. It is the distinctive feature of the authors of New York Group. In fact, poetic artistic neologisms and new words in editorial articles are characterized by expressiveness, while the semantics of the motivational word plays an important role. Nonce adverb *щедробарвно* (**colourfully**) is a contaminated entity from the words 'щедро + барва' (full + color), and the meaning and role of this word are disclosed in the context.

Adverbs of time with the semantic element 'momentum and unexpectedness' are often used in the poetic texts. These adverbs help to give ease and originality to poetry lines. For example: *туди, де **щойно** посварились, друзі* (to the place where friends **just** broke up) (Е. Андєвська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003). Their main purpose is to express the contingency and to perform the syntactic role of the determinant secondary part of the sentence, which is typical for the adverbs of place. But the origin of the adverb and the ability to express the semantics of gradation (the presence of a gradual temporal feature) gives the meaning of quality assessment, inherent to attributive adverbs of manner, for example: *частини ночі, розкидає **якнайширше** свої рамена* (part of the night, spreads their shoulders **as broadly as possible**) (Ю. Тарнавський); *недавно народжені крила **рецентно** born* wings) (Ж. Васильківська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

Authors of the New York group use the creative possibilities of adverbs of time to create nonce compound words. The process of adverbialization takes place by simultaneously joining the prefixes *по-*, *до-* and suffix *-о*: *поземо крають вулиці й канали **доземно**, височінь і світло* (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи 2003) – *поземо*,

доземно (cut the streets and ditches to the ground, height and light).

The adverbs of place have the ability to form gradual paradigm concerning the intensity of the expression of space. This ability contributes to the use of their semantic and word-building potentials. It is evident from the ability to form adverbs with prefixes of subjective evaluation: *далеко* – *задалеко*, for example: *бо їти до Кінця задалеко* (because to go to the End is *too far away*) (Б. Бойчук); *Усі ознаки завузькі, Усі завіси за низькі* (All signs are *too narrow*, All curtains are *too low*) (Б. Бойчук) (Віртуальна антологія поезії Нью-Йоркської групи, 2003). Such adverbs are formed using the prefix *за-*, which determines the semantics of a higher intensity of nominated quality.

The semantics of graduality as a form of presentation of quality is represented by the degrees of comparison of adverbs. These are simple forms of a superlative degree which is formed with the suffixes *-ш* (*-ish*) and the adverbial suffix *-е*, for example: (*глибоко* – *глибше*) *біліше сонця, глибше океану* (*whiter* than the sun, *deeper* than the ocean) (Ж. Васильківська) (Віртуальна антологія поезії Нью-Йоркської групи, 2003).

Nonce words are a special form of presentation of the modern poetic world by the authors of the New York group. The main task of neologisms is to reproduce extra-language reality through the form of the adverb.

Adverbial neologisms can be parts of metaphors and comparisons, as well as their unified 'short' variants. The presence of adverbial nonce words in the poetic vocabulary of the authors of the New York group demonstrates the creative nature of language formation in the contemporary Ukrainian poetry, and the continuation of the search for new expressive means for nomination as well.

Nonce words, on the whole, affect the readers' perception of poetic texts not only intellectually but also due to the sensual and aesthetic manner of perceiving of the world. Expressiveness and invariance of nonce words influence poetic speech and lead to the creation of original poetry and individual artistic style.

Therefore, the following conclusions should be made: the publishing activities of the New York Group were determined by a variety and cutting-edge approaches (from a "non-periodic" journal to a Virtual Anthology). This allowed the Ukrainian immigrant art clubs not only to preserve, but also to enhance the cultural and artistic heritage of Ukrainian journalism, publicism, and literature. It is the New York Group authors, who managed to create, popularize and make modern

Ukrainian literature and journalism clear, where nonce words are a special form of presentation of the modern poetic space of New York Group authors.

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