

**A Word as a Sacral Discourse in the Poetic Reception
of M. Zerov and I. Rymaruk**

In spite of the fact that the poetic works of M. Zerov and I. Rymaruk belong to the separate literary periods of the 1920s and 1980s, from the point of view of both cultural context and typical world perceptions they contain many interchangeable points and typical (important) elements of cultural dialogue between Ukrainian literary generations.

Both poets are the supporters of the rational, logical and clear poetic style of sophisticatedly refined and linguistically filigree writing. Both are deeply erudite “professional” language researchers; thought in their works overcomes feeling and a well-balanced formula – a spontaneous emotional hit.

In the works of both artists one can discern several common topics and motifs which are utilized as devices for grasping the essence of the poetic creative work, the calling of the artist and the word as an existential category. Some of these include:

- Opposition of the word as a carrier of a sacral meaning and a profane speculative word, leveled by the contemporaries.
- Connection of the artistic position with the ability of the artist to feel and perceive the existence of the world not only as physical matter and nature, but also through the awareness and understanding of the “signs” hidden there.
- Past as cultural heritage containing important inner meanings and true spiritual knowledge.

No doubt the implementation of these motifs in the works of each poet has its own specific intentions.

So, the poetic sacredness of the world in the artistic interpretation of M. Zerov is fulfilled first of all through the Orphic talent of the artist, his ability to implement the experience of the human’s comprehension of the world and the essence of his own being in highly sophisticated poetic form. The main poetic value of the word is in itself and in the act of its pronunciation.

In the poetic works of I. Rymaruk the word manifests the features of the prophecy through the return to the origins of the being – the original function of the naming as the creation of the world.

As well, quite interesting is the comparison of M. Zerov's and I. Rymaruk's poetic conceptions concerning the understanding of sincere and true art as the key principle of the creative activity.

For M. Zerov its source is in the ability to see the beauty around oneself and in the world of nature and to fill it with one's own spiritual meaning. Moreover, in the works of M. Zerov the nature gives the poet a sudden afflatus and saves him from a profane loud bustle of everyday life. As a true pacifist he struggles not against the war but for the peace.

So, for the real artist, the most effective way to "fight" graphomania and second-rate literature is constant and persistent enlargement of high quality literature. The word used in a profane way should be balanced with the help of real and valuable literature which can withstand the judgment of time as the best works of the Ancient period.

As a result, the world of nature not influenced by human activity and seen as a lonely study or as a book case becomes for M. Zerov the means for not only opposing the social context but also for protecting himself against it by creating a distance between himself and the so called "demands of the time".

The poetry of I. Rymaruk is also "immersed" in the natural rhythms but on a different mythological register pertaining to original elements, the memory of predecessors and secret knowledge hidden in the depths of the earth.

Events in the Ukrainian culture during the 1930s through the 1960s which include the totality of un-lived collective traumas and victims who need to "be prayed for" prevails over the poet and needs his creative effort as a certain ritual of atonement. He is guided by the authority of the voices of the national and historical past unlike M. Zerov who is focused on the cultural European past. In the work of I. Rymark, the past is apprehensively embodied in the pronunciation of words that he is not ready to speak out.

For I. Rymaruk, the word guards the memory of the dead. But the new epoch turns out to be so insensitive and lacking in knowledge of it and – what is more important – to except this atonement. The perception of the debt from the past as a duty, the connection with the history of losses and hopes and self-identification through the past makes the poet perceive collective injustices as his own. It goes without saying that the national paradigm of meanings is put into action. National past, national traditions, national symbolism and above all national trauma which does not leave the soul in peace, needs to be heard, pronounced and thus endured.

In the light of lost values the word is able to get a new sacred dimension only in the face of death. As a result, death is the only path to God that remains because the human world is deaf and indifferent and the way to non-existence for the poet and at the same time the way to make his word eternal is to give it the real sounding.

In summary, the characteristics of M. Zerov's understanding of the artistic word as an instrument of the master who is able to recreate and immortalize the harmony of the spheres loses its esthetic value in the poetic perception of I. Rymaruk in whose work the harmony of the spheres is lost (better to say – executed – together with its creators).