

# THE QUESTION OF NATIONAL IDENTITY AND ITS REFLECTION IN THE ARTISTIC VISION

## (THE PHENOMENON OF DUAL IDENTITY ON THE EXAMPLE OF IRISH-UKRAINIAN PARALLELS)

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### **Abstract:**

This study is devoted to the problem of national identity and the investigation of this concept in relation to fiction.

The predominance of culturological and linguoculturological approaches in the research of the national prompted an attempt to develop our own language for describing the representation of the national in literary studies.

It has been established that the national picture of the world is a mobile, dynamic formation, the components of which are formed gradually in the process of the formation of national culture and depending on the prevailing points of view on the nature of the national in society.

The special nature of the national identity of the enslaved peoples is being studied. Consequently, the subject of research in the article is national identity and its manifestation in the literary works of the Ukrainian writer A. Oles and the outstanding representative of Irish literature W. B. Yeats.

In the process of imposing the values of the colonial culture on the colonized peoples, such a phenomenon of national identity as dual identity was created, which became the object of our research. The phenomenon of dual identity is studied as an attempt by writers of different cultures to create a structured model of the author's consciousness. Analysis and contextualization of literary creations of writers with a subordinate identity of vibrations, based on two key concepts: the land and the first of which symbolize one hour at a time when the creation of the creation and the

vastness of the auditory the other is the cultural identity of the author and the original text. Acceptance from the inshe movne middle-class writer-emigrant (W. .B. Yeats) has taken over his testimony of the national and cultural peculiarities of the fatherland of ancestors.

It has been established that the historical dimension of the national picture of the world allows us to consider national literature as a narrative telling about national history through events, characters, symbols, but at the same time the myth of national history exists precisely in its “imaginary” dimension, nonlinearly correlating with real historical events.

It is established that folklore-mythological and national-artistic elements, introduced in the form of reminiscences, archetypes, widespread use of traditional, national, biblical symbols (in the case of W. B. Yates it is the use of symbols of Eastern culture), are the main ways to create a national art world.

It has been proved that the identity of the authors crystallizes in the process of establishing the social and cultural norms, the glorious ideas and assessments of the economic significance and sense in the life of people. The article establishes that the specificity of the literary representation of the national is also manifested in the variety of interactions with other forms of culture: it sometimes puts forward mythologemes that are not in demand by other forms of cultural and political consciousness, sometimes creates concepts that are ready to be introduced into the mental field of the nation.

**Key words:** identity, national, cultural, character, author, literary work, symbol, mythology.

## **1. Introduction. Assignment formulation.**

Following Anthony Smith, who in his work on nationalism<sup>1</sup> addresses the question of the national, asking why we see a resurgence of nationalism, even as the globalization tendencies of post-industrial society become clearer. National identity is a complex structure consisting of many interrelated components - ethnic, cultural, territorial, economic and political and legal. Due to multidimensionality, national identity becomes such a flexible, unyielding force in life and politics and can be effectively combined with other powerful ideologies and movements without losing its own character. The problem of defining the concept of “national identity” and its evolution is quite complex and ambiguous.

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1 Smith, A. D. (1998). *Nationalism an Modernism*. London, 288 p.

The problems of the national today are one of the most discussed in modern humanities. Current research on these issues is related to various fields of humanities: political-historical, cultural, linguistic research. At this stage, the most active in the development of national problems are interdisciplinary.

By national identity we are referring to what Anthony Smith defines as “the maintenance and continuous reproduction of the pattern of values, symbols, memories, myths and traditions that compose the distinctive heritage of nations and the identification of individuals with that heritage and those values, symbols, memories, myths and traditions.”<sup>2</sup> In functional terms, it is the “process whereby a nation is reconstructed over time.”<sup>3</sup> National identity is understood “on the basis of the traditional definition of a nation as a socio-cultural community and is defined as the individual’s awareness of his belonging to this community and the community’s awareness of its specificity and identity.”<sup>4</sup>

The predominance of culturological and linguoculturological approaches in the study of the national creates the impression of the secondary role of fiction in creating ideas about the national. In this regard, **the aim of this paper** is to determine the significance of literature in the formation of a nation’s text. In our opinion, fiction is a specific area of formation, design, representation and functioning of ideas about the national in culture. In most studies of nationalism, the authors prefer to focus mainly on literary sources (B. Anderson, E. Said).

In this article, we have traced the evolution, on the one hand, of the author’s identity problem, his role in relation to the literary work in the process of its creation, and, on the other hand, the evolution of philosophical and psychological views on this role.

Following *H. K. Bhabha*, we understand the nation as a narration, which allows us to consider fiction not only as a sphere of translation of established national ideas (stereotypes), but as a sphere of cultural construction of national plurality, especially significant in this capacity in recent decades.

This exploration involves a type of study that compares the literary works of writers from different national cultures to identify typological analogies or differences that more closely identify the general and specific components of the historical similarity of national literatures in the context of intercultural communication. Even more interesting for such a typological comparison is the

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2 Smith, Anthony D. (2000). The Sacred Dimension of Nationalism. *Millennium*, Vol. 29, No. 3, p. 796.

3 Zimmer, Oliver (2003). Boundary Mechanisms and Symbolic Resources: Towards a Process-Oriented Approach to National Identity. *Nations and Nationalism*, Vol. 9, No. 2, p. 173.

4 *ibid*

phenomenon of Irish and Ukrainian identities as a consequence of the colonial rule of England and Russia.

National identity develops in the process of self-determination of the nation in relation to the “other”, which can be considered as “foreign”, “other”. This process does not develop in the literature at the same time as similar processes in culture and is always due to a subjective factor, ie it depends on the level of reflection of the author, which is determined by the relationship between unconscious transmission of stereotypes of collective identity and consciousness of self-determination.

**Review of the related literature.** Various aspects of the study of cultural variability and national identity have received sufficient coverage in the works of modern foreign and our scholars Karasik, Sternin, Bennett, Byram, Wierzbicka, Brislin, Clyne, Kohls, Triandis, Kramersch, Weaver, Kim, Scollon and many others, who for several decades working in a number of related fields, such as sociology, history, linguistics, linguocultural pragmatics, intercultural pragmatics, cultural anthropology, ethnopsychology, comparative literature are engaged in the comparison of cultures.

Each of the humanities develops its own methodology and terminology, which are used with some adaptation in literary studies. Without disputing the relevance of the terms used, we believe that it is necessary to develop our own language to describe the representation of the national in literary studies. The desire to formalize the content of the text leads researchers to a systematic description of not only the meaning of a particular work, but also the specifics of entire individual-authorial art systems. Linguists have developed the most important categories of literary text (in particular, the categories of the author, linguistic personality, artistic picture of the world, artistic continuum), proposed holistic models of its systematic linguistic analysis. In foreign linguistics, stylistic research, including statistical analysis (including attribution), usually belongs to the field called “stylometry” (R. H. Baayen, J. F. Burrows, T. N. Corns, D. I. Holmes, D. L. Hoover, H. Love).

We rely on the works on the comprehensive study of thinking, national spirit and culture, language and linguistics of such authors: W. von Humboldt, E. Sapir, K. Levi-Strauss and others. On the problems of the morphology of culture (E. Cassirer, M. Eliade and other researchers), who have formed new approaches to the study of the phenomena of cultural experience and forms of its objectification.

A literary text is the unit that directly “connects” two sciences into one whole - linguistics and literary criticism, forming a philological approach to its study.

The literary text presupposes in its linguistic description to take into account as a literary tradition the study of the work, understanding the literary text as a universe of culture, creatively comprehended by the author reality, materialized in a certain literary genre.

In literary studies, during the twentieth century, scholars have proposed several possible ways to analyze a literary text. In the historical progression of literature, the author's influence on his own work was recognized as increasingly insignificant. The signs of the crisis of the author's core, style and art in general, discovered by M. Bakhtin in general, over time became factors of the global redistribution of creative energy in literature and in art as a whole. The phenomenon of the "death of the author", closely connected with the philosophical concept of the "death of the subject", propagated by structuralism and reinforced by deconstruction, proclaimed the death of man and humanism. The last chronological strategy of text analysis was deconstruction, which included both the "destruction" of the text and its reconstruction. Any interpretation of the text, according to the theory of the founder of this trend J. Derrida, is possible only in the dialogical relationship between the researcher and the text (M. Bakhtin).

However, the "death of the author" as the only criterion for correct interpretation and the source of the meaning of the text is not yet the "death of the author" as a participant in dialogue with the reader, the "character" of his own work, ultimately the source of one possible meaning. In the work "The Structure of an Artistic Text"<sup>5</sup>, Yu. Lotman formulated concern about the dangers of deconstruction exercises because they deprive the work of art of its inherent complexity and can turn it into a functionally useful tool, but not in a literary sense.<sup>6</sup> According to Yu. Lotman, the author is responsible for the first stage of the text's functioning - actualization, when the text potentially becomes real. The "task" of the author's source, according to the scientist, is to determine the "fit" of the text in a certain context. Any text is part of a certain non-textual structure, the most abstract level of which can be defined as "type of worldview", "picture of the world" or "model of culture". In this case, the relationship "idea - text" is always the relationship "creator - creation". As for the literary text, this is the problem of the author's position, "lyrical hero" and so on.

Closely related to the phenomenon of "author's death" are the problems of identity and narrative identity, the awareness of the multiplicity of the

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5 Lotman, Jurij (1977). *The Structure of an Artistic Text*. 1-st edition. University of Michigan press. 300 p.

6 Сучасна літературна компаративістика: стратегії і методи / за заг. ред. Д. Наливайка. [Modern literary comparativism: strategies and methods]. К.: Видавничий дім «Киємо-Могилянська академія», 2009. 487 с.

human “I”, which presupposes the existence of the “other”. Proponents of phenomenological theory believed that the text is endowed with the author’s imagination transformation of their own “life world”. The text does not coincide with the intention of the creator, reading is beyond the author’s intentions, but it is difficult to completely reject them. The text always contains a certain number of characters that refer to the author. According to V. Vinogradov, “in a work of art can and even should reflect traces of the historical originality of the author’s life, the originality of his biography, his style of behavior, his worldview”<sup>7</sup>. However, according to V. Fedorov, the reader is not able to determine when the authentic “I” of the author appears before him ... In the text the author is always “different”, even for himself, and the eyes of the Other can not see the true face. “I-for-myself” remains in the act, not in the product of self-objectification<sup>8</sup>. Even the external “face” of the author, available to the reader, can only be his mask.

It is admitted that instead of the author, the language speaks, the text itself, which refers to different cultural sources and acquires unity only through the reader. The reader plays an important role in the constitution of one of the possible “faces” of the author, as M. Bakhtin advertised, emphasizing the procedural nature of the creation of this “face”. The scholar’s views on the perception of a literary work resonate with later theories of hermeneutic interpretation of texts: “the author’s individuality is an active individuality of vision and design, not a visible and formalized individuality”<sup>9</sup>.

The author’s consciousness is able to manifest itself at the level of consciousness of characters, narrators, images, motives, genre-style and compositional features, ie to create in the reader the illusion of knowledge of the human author, but, as R. Bart states, “with each new transformation then someone else”<sup>10</sup>. We can conclude that the text is a continuous code with a transformed self-understanding of the individual.

The mechanisms of self-realization of the individual as a natural, social, and spiritual being find their interpretation in German classical philosophy (I. Kant, G. Hegel, K. Marx, I. Fichte, and L. Feuerbach). An important role in revealing the problem of identity was played by domestic thinkers, in particular, G. Skovoroda, P. Yurkevych, who considered the possibility of finding identity through socialization, as well as the transcendent desire to go beyond empirical

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7 Виноградов В. В. Проблема авторства и теория стилей [Vinogradov V. V. The problem of authorship and the theory of styles]. М., 1961. С. 35.

8 Бахтин М. М. Эстетика словесного творчества [Bakhtin M. M. Aesthetics of verbal creativity]. М. 1979. С. 36.

9 *ibid* p.180.

10 Барт Р. S/Z [Bart R. S / Z]. М., 2001. С. 374.

existence. In general, the nineteenth and twentieth centuries are characterized by ambivalence in the understanding of identity: it is believed that finding identity occurs as a simultaneous process of identification and distinction, but preference is still given to identification.

All elements of a complex identity system are consistent and able to establish new correlations in the process of transformation. However, significant differences are hidden in the system of identity of people of two nations, as M. Slavynsky called them. Israeli scholar and critic of Hebrew literature Gershon Shaked has introduced into scientific use the understanding of the “dual (or subordinate) identity” (duale Identität), which characterizes the national mentality (for G. Shaked – Jewish) as conflicts of personalities. It’s all about the complex picture of the individual identity, which arises not only from the own ideas of the culture-bearer, but also from the ideas and assessments of the non-national environment.

Important for the study of the work of a writer with a dual identity is the problem of assimilation of immigrants and the preservation of national identity and culture of emigrants. People with a dual worldview are a special human type that can be observed among the Spanish and French Basques, Catalans, and Irish. The struggle of two tendencies took place in the minds of the Ukrainian elite during the long years of enslavement of Ukraine. People who lived and worked in both the Russian imperial and national sectors gradually became a “national semi-finished product”. However, as M. Slavynsky notes, empires became “ephemeris” precisely because such people remained Ukrainians, Georgians, Jews, “even when they themselves no longer thought about it”<sup>11</sup>

To properly assess the phenomenon of dual identity, of course, it should be considered in different aspects – political, ethno-national, cultural and in context of personal choice. In the political sense, dual identity, of course, was a negative phenomenon – fuzzy identification led to a mostly passive, contemplative position in political behavior. This was the reason for Ye. Malaniuk to create the most sensitive description of Little Russia as a type of nationally defective, crippled “mentally, spiritually, and sometimes – even racially”<sup>12</sup>, which later became the basis for the creation of incriminating figurative definitions.

In the cultural aspect, a specific dual identity can be considered as a “birthmark” of colonization, or – as a factor of fruitful cultural interaction, a source of mutual enrichment with the achievements of historical experience

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11 Славинський М. Національно-державна проблема в СССР // Київська старовина. 1993. №5. С. 99-102 [Slavynsky M. (1993). National-state problem in the USSR. In: *Kyiv antiquity*. No.5. P.99-102].

12 Маланюк Є. Малоросійство // Мала енциклопедія етнодержавознавства. К., 1996. С. 717 [Malanyuk Ye. Little Russia. In *Small encyclopedia of ethnostate studies*. К., 1996. P. 717].

and literary thought<sup>13</sup>. Personal, moral and political section of the problem of dual identity are the least studied in the literature. In the paradigm of modern discussions about national and cultural identity as such, given the socio-political severity and philosophical and aesthetic complexity of the problem, we will try to consider options for its solution in the play of famous English writer of Irish origin W. B. Yeats and Ukrainian poet-playwright A. Oles, forced to emigrate due to the threat of Bolshevik massacre, as one of the models of individual approaches to this complex issue, burdened by the bitter historical and psychological experience of many generations.

Observing the similarity of the historical matrix of Ukraine and Ireland (synchronicity of political events of the XX century in Ukraine and Ireland), we note the obvious fundamental differences in the deep historical dimensions of the two countries, the mentality of the people living there, the specifics of national cultures. The similarity of Irish and Ukrainian destiny can be seen not only in the analogous experience of centuries of slavery and oppression, but also in the struggle for the native language, in the tendency of peoples to folk traditions.

An even greater interest in such a typological comparison is the phenomenon of Irish and Ukrainian identities as a consequence of the colonial rule of England and Russia.

National identity develops in the process of self-determination of the nation relative to the “other”, which can be considered as “alien”, “other”. This process develops in literature not simultaneously with analogous processes in culture and is always conditioned by a subjective factor, i.e., it depends on the level of the author’s reflection, which is determined by the relationship between the unconscious transmission of stereotypes of collective identity and conscious self-determination as the bearer of this identity.

According to the American researcher J. Skinner<sup>14</sup>, the analysis and contextualization of literary works of writers with dual identities should be based on two key concepts: country and language, the first of which symbolizes both the place of creation and the spatial continuum and, consequently, the readership, for which a work of art is created; the second is the cultural identity of the author and the text itself. Accepted in another language environment, the emigrant writer retains in his mind the national and cultural features of the ancestral homeland.

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13 Олесь Олександр Іванович. Вибране / Упоряд. О. Бабишкін, Б. Буряк, Ю. Мельничук. К. : Рад. письменник, 1958. 518 с [Oles Alexander Ivanovych. Selected Writings. Ed. O. Babyshkin, B. Buryak, Yu. Melnychuk. Kyiv, 1958. 518 p.].

14 Skinner J. (1998) *Stepmother Tongue (An Introduction to New Anglophone Fiction)*. Houndmills: Macmillan, P. 237



British colonial policy in Ireland and Russification in Ukraine were carried out through language bans, purposeful assimilation in educational and cultural policy. Many Ukrainians, as well as Irish, not only did not identify with their own ethnic group, but above all tried to dissolve in the social environment of the metropolis. W. B. Yates, like many other representatives of Anglo-Irish literature, did not consider knowledge of the Irish language a necessary condition for belonging to a culture. The phenomenon of Anglo-Irish literature was perceived as the literature of a national minority: it was created in English, and in its subject area and understanding of world differed from the literature with which it had a common language. It could not independently exist in its native language (Celtic), because it did not have a receptive space, there were no opportunities for publication and, above all, the readership.

At the stage of determining the guidelines of analysis and interpretation of dramatic works of Ukrainian and Irish artists and the attempt to systematize the structural elements of their dramas, it seems appropriate to clarify the worldviews of both poets. This will partly understand the intrinsic motivation of their creative activity. It is important to reconstruct not only the rationally organized worldview of the artist, which is the basis of his non-artistic statements, useful in the study of poetics of his works, but also that the author's artistic contemplation is based on his direct feelings, contains emotional, irrational, subconscious moments controlled by his mind. Such a spontaneous conception of the world and man, in addition to the artist's idea, plays an important role in the basis of the work of art and complements the immanent analysis. Accordingly, this involves the consideration of symbolist dramas<sup>1</sup> by A. Oles and W. B. Yates, taking into account the specifics of national receptions of symbolism in Ukrainian and Anglo-Irish literature, forms of subjectivity within the literary movement, as well as philosophical and aesthetic understanding of symbolism by artists not only (partly not so much) as a stylistic trend, but as a worldview, which defined and inspired the original (each artist's own) ways and means of aesthetic representation of reality.

It is worth noting that symbolism, genetically related to romanticism, and all its manifestations are characterized by lyrical tension, and therefore in some way ingrained in the psyche of the Ukrainian and Irish peoples, so it was gladly accepted and picked up by artists of these nations. The most characteristic feature of the mentality of the two peoples, which has repeatedly been emphasized by researchers, literary critics and ethnologists (M. Kostomarov, M. Yevshan, Yu. Kovaliv, I. Dzyuba, S. Khorob, O. Zabuzhko, Yu. Goridko, A. Sarukhanyan and W. B. Yates and many others), there is cordocentrism (when emotions are stronger than the mind), romanticism, lyricism. These mental features of a

spiritual nature in some way clarify such a common quality of artistic thinking inherent in both writers as lyricism. However, such the most active modernist current in Ukrainian art as symbolism, as well as the symbolist worldview of Oles, differ somewhat from the aesthetic schools of the English, and even more so the French model, the symbolism of the early work of W. B. Yates. According to I. Dziuba (and many other researchers), Ukrainian symbolism in general was inferior to philosophical conceptuality and aesthetic certainty<sup>15</sup>. In contrast to “imperialist Europe”, as noted by J. Kavushevska, who studied the peculiarities of symbolist discourse in the Slavs, most representatives of modernist thought in the Slavic countries were not directly related to philosophy and were familiar with it only through aesthetics, which gave rise to originality reading the works of A. Schopenhauer, F. Nietzsche, A. Bergson and others<sup>16</sup>.

The heterogeneity of the reception of symbolism in different national cultures is explained, first of all, by the different degree of socio-cultural development of these nations, the heterogeneous historical and geopolitical conditions. If London, where W. B. Yates mainly lived, was directly geographically and culturally close to Paris, the main center of modernism, it immediately became the next center of activity for English-speaking modernists (in the 1990s, Verlaine came to Oxford to give lectures on literature; before his visit S. Mallarme visited there with the same mission), the artistic inspirations in the Ukrainian creative circles were a bit belated phenomenon. In addition, in England, the adoption of new trends, in particular symbolism, was not as sharply critical, debatable (speeches by S. EfreMOV) as Ukrainophobic (statement by S. Khorob – O.B.) together with the polemical assessment of the authoritative master of the word I. Franko, who warned young artists against blindly imitating Western European models (the only exception in English art was O. Wilde). The diversity of both the cultural development of society and the constantly enriching literature of such a powerful empire as England and its colonies – Ireland or Ukraine, whose literature was at the level of colonial “Little Russian literature”<sup>17</sup> self-evident. However, given the complexity of the creative figure of W. B. Yates – an Irishman by birth, but brought up in the tradition of English masterpieces, it is worth noting the difference between the receptions of symbolism in Anglo-Irish and Ukrainian literature.

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15 Історія української літератури ХХ століття : у 2 кн. : навч. підручник. Кн. 1 : 1910 – 1930-ті рр. / За ред. В. Г. Дончина. [History of Ukrainian literature of the twentieth century: in 2 books. : textbook. Book. 1: 1910 - 1930s / Ed. V.G. Donchyn]. К. : Либідь, С. 155.

16 Кавушевська Я. Особливості символістського дискурсу у слов'янських країнах // Слово і час. 2004. № 11. С. 63-64 [Kavushevska Ya. Features of symbolist discourse in the Slavic countries. In *Word and time*. 2004. No. 11. pp.63-64].

17 *ibid* 14 p.9.

Undoubtedly, the work of Ukrainian artists was significantly influenced by Russian culture. In Oles's creative life, Russian writers were among his first literary friends and admirers: K. Trenev, O. Pesochyn, S. Yablonsky, S. Petrov (Skitalets), S. Yelpatievsky, O. Serafimovich), however, social and moral contradictions of the "colonial" system created difficult conditions for the activity of the creative personality. Therefore, in Ukraine and Ireland, in contrast to Russia or France, where the concept of the elitism of art was actualized, the sociological model of art dominated, based on the ideals of public duty and sacrifice, like German or Polish symbolism. English critics (M. Beerbohm, F. Harris, G. K. Chesterton, T. S. Eliot, J. O. Burdett), which is based on the principles of conservatism and liberalism, expressed, with its inherent tolerance, more balanced judgments: not a categorical condemnation, rather mockery<sup>18</sup>. Thus, the colonial position of Ukraine forced writers to become people's tribunes, "to bear the burden of politics", as L. Moroz noted, while the traditionalism of English culture contributed to the perception of modern trends by writers as temporary transitions and even the spread of assumptions that the "outbreak" of modernism in England is a consequence of creative work of Irish and American writers.

The artists' acceptance of modernist innovations is a kind of reaction of their creative personality to the challenges of the time, and therefore strikes with the diversity and heterogeneity of this response. Seeking to overcome the naturalism, provincialism of Ukrainian drama and to address the original, universal issues, A. Oles joined the process of renewing artistic thinking, accepting symbolism as the most appropriate art school of aesthetics, partly denying realism as the only method, and with it positivism and rationalism. certain ways of artistic comprehension of the surrounding world and its stage reproduction. Symbolism for A. Oles was the main means of renewal, the revival of high spirituality.

Almost all Ukrainian poets of the late nineteenth and twentieth centuries were destined for a path of suffering, which was often accompanied by expulsion from their homeland. At home, each of them really felt only in the bosom of their native language. Therefore, Oles's search for Ukrainian identity was at the same time a search for new expressive possibilities for the poetic projection of the Ukrainian language. In such way, the Ukrainian playwright demonstrated amazing endurance and the will to survive, which were at the same time accompanied by a desire to stamp out the Ukrainian aesthetic inferiority and a desire to radically modernize poetic thinking. Without resorting to any manifestos, A. Oles with

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18 Хорольский В. В. Культурологический метод изучения публицистического дискурса (на примере статей А. Блока, У. Б. Йейтса, О. Уайльда) [Khorolsky V.V. Culturological method of studying publicistic discourse (by the example of articles by A. Blok, W. B. Yeats, O. Wilde) [Electronic resource] URL : <http://www.relga.rsu.ru/n60/cult60.htm>

his literary work emphasized the aesthetic value of the work of art<sup>19</sup>.

And although, as S. Pavlychko noted in his works, there are no signs of either aesthetic or emotional hedonism as in the prominent representatives of symbolism, but, Oles “subtly felt on a subconscious level<sup>20</sup>” need to modernize the language. This attempt cannot be called unsuccessful, because, although in specific formal art categories, A. Oles gracefully and correctly conveyed a synthesis of feelings, impressions, his own most intimate experiences, traditions and the past of our people. The internal need to deprive images of national life of staticity, give them dynamics and intellectualize them<sup>21</sup> directed the creative search of the Ukrainian playwright. The subtle and true lyricism of Oles’s dramatic works was conveyed at the linguistic level by means of subtle suggestive means: alliteration, assonances, emotionally and colorfully colored vocabulary, rhythmic syntax in prose works (gradational accumulation of homogeneous components), mastery of poetic forms and methods of metaphorical speech (personification of natural phenomena), a combination of visual and sound images, antithetical compositions, which created a musical and picturesque intonation pattern of dramas.

In the literary aspect, the literary work of W. B. Yeats witnessed a transitional period in the literary and artistic space: between romanticism and modernism, between P. B. Shelley and Ezra Pound. The Irish artist mainly understood symbolism as a feature of creative style, which became decisive for artists at the turn of the century, but was also characteristic of writers of previous cultural epochs, for example: Dante, W. Shakespeare, P. B. Shelley. W. B. Yeats considered W. Blake a forerunner of symbolism: “if the French Symbolists had expressed a desire, they would have found a justification for their philosophy and criticism in the work of William Blake”<sup>22</sup>. According to D. Masterson and E. O’Shea, a long study of W. Blake’s work by W. B. Yeats in collaboration with E. J. Ellis, which resulted in their three-volume edition, “In the subsequent creative activity (W. B. Yeats - O.B.) inevitably reflected not only as a single spark in one

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19 Жулинський М. Із забуття в безсмертя (Сторінки призабутої спадщини) [Zhulinsky M. From oblivion to immortality (Pages of forgotten heritage)]. К.: Дніпро, 1990. С. 92-97.

20 Олесь Олександр Іванович. Вибране / Упоряд. О. Бабишкін, Б. Буряк, Ю. Мельничук. К.: Рад. письменник, 1958. С. 30-31 [Oles Alexander Ivanovych. Selected Writings. / Ed. O. Babyshkin, B. Buryak, Yu. Melnychuk. Kyiv, 1958. pp. 30-31].

21 Хороб С. І. Українська модерна драма кінця XIX – початку XX століття (Неоромантизм, символізм, експресіонізм). [Khorob S. I. (2002). Ukrainian modern drama of the late XIX - early XX century (Neo-romanticism, symbolism, expressionism)]. Івано-Франківськ: Плай, 2002. С. 248.

22 Haskell M. (1990) Yeats, Symons, and the Symbolist Movement. In: Yeats. An Annual of Critical and Textual Studies. Volume VIII. / ed. by Richard J. Finneran. Ann Arbor, p. 290.

work, but as an enriched repertoire of symbols”<sup>23</sup>. This is especially true of the symbols of the four elements of nature – earth, water, fire, air, the four parts of the world and the four seasons, which W. B. Yates borrowed and expanded their relationship, creating their own system of correspondences. To the Blake Four, the Irishman added the theosophical ideas of the dreamers of the Golden Dawn: four points of the compass, four age periods of human life, and even four parts of London. W. B. Yates used this symbolism, perfecting it for the rest of his life. W. Blake’s Schematic Symbolic System, developed by W. B. Yates, prompted the creation of his own universal psychological and historical system, which he set out thirty years later in his *Vision*<sup>24</sup>. W. Blake’s immersion in the essence of folk art, his fascination with Oisín’s songs, bards, druids (ancient Celtic priests and healers), a kind of rethinking of biblical dogmas, a bold struggle against all conventions, the belief that art is designed to transform, regenerate man – all these views of the famous writer shared W. B. Yates, which, together with the same artistic sympathies in painting: a commitment to the art of ancient Greece, B. Michelangelo, Raphael (Raffaello Santi), especially brought poets together. Another important point for W. B. Yates was that W. Blake was of Irish descent (his grandfather James O’Neil was Irish), a mystic and a poet, and his initials coincided with those of W. B. Yates (W.B. – W.B.Y), all this was given to William Bataler by some “mysterious forces”<sup>25</sup>. It was under the influence of W. Blake’s work that W. B. Yates studied various religious systems at that time: Catholicism, to which most people converted (in particular, his acquaintances Ernest Dowson, Lionel Johnson, etc.), Kabbalah (from Hebrew – legend – a mystical trend in Judaism, which originated and spread during the Middle Ages; she combined elements of Gnosticism and Neoplatonism with faith in the Bible and its symbolism; later, Kabbalah became a symbolic interpretation of sacred texts, in which words and numbers were given a mystical meaning). The Irish used Catholicism as convenient symbols of traditional and sensible belief, and Kabbalah theory, in addition to exegesis, presented to the young occultist Yates a cosmogony similar to the Neoplatonic one. He is the author of translations of the works of the Swedish mystic Emanuel Swedenborg and the Upanishads (from Sanskrit – secret knowledge – the Indian prose works and poetic religious and philosophical treatises; part of the Vedic literature; there were approx. 7-3 c. BC; in the center of the Upanishads – the philosophical problems of the Vedic religion, man’s knowledge of himself and the world around him). However, his father’s atheism prevented him from becoming a supporter of a certain faith, but his need

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23 Masterson D., O’Shea E. (1985). *Code Breaking and Myth Making: the Ellis-Yeats Edition of Blake’s Works*. In *Yeats’s Annual*, No. 3. London : Macmillan, p. 63.

24 Yeats W. B. (1981). *A Vision*. London , Macmillan. vc. 305 p.

25 Ellmann R. (1999). *Yeats : The Man and the Masks*. New York – London : W. W. Norton & Co., pp. 119-120.

for life caused the artist's interest in the philosophy of Kabbalism, Buddhism and other Eastern philosophical practices, ancient and modern mystical currents, the philosophy of Platonism and Neoplatonism, trying to create an individual system, which would become "faith". Unlike W. Blake, who valued in man first of all his intellect, W. B. Yates considered the heart of man to be the real source of knowledge and truth.

Through the prism of the tendencies that prevailed in literary and artistic life at the turn of the XIX and XX centuries, the consistency (in the ideological and artistic structure) of the consonance of A. Oles's dramatic works and W. B. Yates's early plays is visible: it is actually about typological correspondences, about a certain proportionality of philosophical and aesthetic systems and one-vector type of creative thinking of two poets-playwrights, ie typological analogies due to social, literary and psychological factors and, accordingly, national, individual differences.

The problem of identity of the person and the subject meaningfully combines the life of the author and his self-consciousness in the process of creative activity, the imaginary life of the main character of the book in general and the mechanisms of functioning of the reader's consciousness. The poetics of symbolist drama foresaw another reader: it appealed not so much to the logic of perception as to the associativity of thought; it is able to suggest the subtle nuances of feelings and requires an adequate response from him. In the symbolist work of fiction the author in the system of symbols tried to decode complex relationships between phenomena, things, states in the universe, created his own esoteric world, often more complex than the original, forced readers to resort to complex interpretations, "open" the sensory-emotional sphere of reception. So modernism consists not only in a radical renewal of the literary text, but also in an equally radical rethinking of the creative connection between the writer and the reader. Ukrainian and Irish playwrights are brought together by the shift of emphasis in dramatic works from the events of the outside world to the knowledge of the human soul. The main meaning of their dramas was the disclosure of human self-worth. The return of the protagonist to the world of his own soul in the plays of both poets is inextricably linked with the choice that forces the character to perform a heroic act. Thus the inner drama in the soul of the main character of the book causes the drama of the challenging spirit, that is, the tragedy of the hero. The playwrights in the plays raised a number of issues of art (love, patriotism, faith), but for one purpose - to show the victory of all "spiritual" over the practicality and mercantilism of their time.

The form of the author's identity in the creative activity and the identity of the reader in the process of reception is the image of the main character, which acts

as a figurative picture and a project of the imaginary personality. The problem of the character's identity is considered by W. B. Yates and A. Oles in the light of the variability and elusiveness of human nature. Identity as a complex multi-vector, multilevel phenomenon requires the study of the correspondence between the external diversity of influences on man and his inner world, identifying the mechanisms of interaction of personal and social identity in the contradictory tendencies of civilization.

For example, in A. Oles's dramatic sketch "On the Road to a Fairy Tale" and W. B. Yates's play "Kathleen-no-Guligan" the main goal of the playwrights was to try to show the "evolution of the soul" of the main character (in W. B. Yates - Michael, A. Oles - He), the formation and development of personality, achieving the fullness and integrity of life. In these plays, both playwrights tried to show how the eternal struggle of two foundations unfolds in the human soul - *dar al-fana*, routine, vital and higher, divine, spiritual, and how in this struggle the ability of man to make the necessary choice matures. The symbolist idea of the path of ascent-elevation, character arc response to the scourging of one's own spirit and movement towards it is perhaps the most important ideological guideline of the Symbolist playwrights, common in A. Oles and W. B. Yates, and one of the ways of manifestation of their lyrical consciousness. noticeable in the image of the inner, invisible worlds of consciousness rather than the outer world. After all, for example, the plot of the sketch "On the way to a Fairy Tale" is condensed not on the show of action with various vicissitudes (travel to the Fairy Tale), but on tracing the evolution of consciousness of the protagonist and Crowd with him and dramatic intrigue (despair of the main character and the crowd and the ability to find the Fairy Tale on its doorstep) are important in A. Oles as a catalyst for the main idea of the work of fiction - The Fairy Tale exists, but it is impossible to achieve it in real life, especially without finding harmony in an own soul. The hesitations of Oles's hero, inherent in the Ukrainian intelligentsia during the revolutionary trials, the literary prototype of which is He, and, in fact, is a manifestation of the author's worldview. As Ye. Yakovlev aptly noted, "... the process of creating an artistic image is an organic combination of all levels of the artist's spiritual life"<sup>26</sup>. Similar transformations from passive dreamers to real leaders, whose actions and experiences are the result of an internal struggle with the temptations of one's own "I", "tied" to the real world, occur with the characters of the Irish artist's dramas. The "growth of the soul" of the protagonist is the author's statement that the self-determination of the individual is the meaning and the greatest value of life. The ascending path to true life that Ukrainian and Irish playwrights offer their characters is a painful one, associated with various

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26 Яковлев Е. Г. Искусство и мировые религии: учеб. пособие. [Yakovlev Ye. G. (1985). Art and world religions: textbook]. М. : Высш. школа, 1985. С. 68.

losses and sacrifices, but to give up this ascent means to give up oneself.

In summary, the problems of dramas by A. Oles and W. B. Yates can be described as a conflict of external and internal forms of life, dreams and reality, conscious and unconscious, “life” and “sleep”. Despite the attempts of the characters to mobilize all their physical and spiritual strength in the struggle for the right to be a full-fledged person were characteristic, of course, and escape from reality into the world of the unknown and beautiful too. That is why the action in the plays of both playwrights often takes place on the border of reality and dream, where dream and reality are strangely intertwined. For example, the protagonist of the dramatic sketch “On the way to the Fairy Tale” He, in a moment of doubt and despair, does not understand in what dimension is he: “I thought I was lying and sleeping, but I have a sweet dream. And now, and now everything seems to me a single dream”<sup>27</sup>. Countess Kathleen, the protagonist of W. B. Yates from the play of the same name, who hears and sees creatures from the “land of fairies”, is half asleep. The identity of the main character in the dramas of A. Oles and W. B. Yates is directly related to the peculiarities of the composition of the work. For example, the main character of W. B. Yates Mary in the dramatic poem “Land of Soul Desires”, as well as the protagonist of A. Oles He is in a state of “crisis sleep”, which according to both authors is a borderline state when a person enters a new stage of his life. At the end of Oles’s dramatic poem “Over the Dnieper” it turns out, for example, that all its action is just a dream. The dream, according to Oles, is the voice of the subconscious, the voice of the heart, because, for example, “earthly” characters in the dramatic sketch “Moon Song”, when Mr. Yang began to play “his swan song”, see him asleep and only the Mermaid hears, as his “moon song” sounds. The certain fragmentation of character’s consciousness embodied in the plays testifies to a deep psychological rift in the soul of the character, who has all the hallmarks of a personal identity crisis, which later leads to frustration and the desire to know the mysteries of the world and the meaning of human existence.

In general, the literature of the late nineteenth century opened psychological identification. Variations of a person relative to his own I and others have become the main object of artistic reproduction - the character is constantly asking questions I / not-I, I / He, seeks to comprehend the motivations of others, to penetrate their inner world, although he is also busy recognizing the world around him. Eventuality, one might say, recedes into the background here. Also, the hero is trying to penetrate into his own essence. Since identity is unstable, he begins

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27 Олександр Олесь. Твори: в 2-х т. [Текст] / [упор., передм. Р. Радисhevського]. [Alexander Oles. (1990) Works: in 2 volumes / [emphasis, foreword of R. Radyshevskiy]. К. : Дніпро, 1990. – Т. 2 : Драматичні твори. Проза. Переклади. С. 26.



the process of recognizing himself again and again. The end result of this process is not always obvious, since the protagonist is in the making. He sees himself in different ways and combines different points of view on himself. The author leads the reader from one phase of personality development to another, allowing him to see its deep changes. The hero rarely succeeds in fully comprehending himself and the other - on the path to true identification there always occurs a series of false identifications.

Ireland, its legends and myths, bards and druids, became the main theme of the works of W. B. Yeats, and from 1894 he became the initiator and “soul” of the so-called “Irish Drama Movement”, in which cooperation lasted until 1899. Passionate nationalism W. B. Yeats was an integral part of his literary pursuits, but, unlike some of his colleagues (as well as his beloved Maud Gonne), for whom nationalism turned into powerless Anglophobia, with their slogans of hatred for England, the artist spoke of hatred for the materialism he associated with England, and he understood true nationalism as the awakening of the nation’s self-consciousness, the heir to ancient and great culture. He wrote: “For great poets, everything they see is connected with national life, and through it with universal and divine ... But to reach an understanding of this universality, the unity that exists in everything, is possible only because near, through your nation...”<sup>28</sup>.

### **Results of the study.**

According to R. Ellmann, the whole creative path of W. B. Yeats is a desire to unite the dream (his vision) and reality<sup>29</sup>. Tracing the formation of the artist’s worldview and comparing the sources that have become decisive in his creative development, we agree with the English researcher that W. B. Yeats developed his dreams, supporting their fascination with Irish legends and folk tales (which he heard from childhood from his mother, studied in collaboration with Lady Augusta Gregory), later based on the work of W. Blake, occult studies, and, finally, delving into the study of the human psyche, philosophy and religion of the East. All these sources strengthened his faith in the power of dreams (in the meaning of which the author invested his imagination and willpower) - to surpass and control reality. To prove the power of a dream without using

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28 Йейтс У. Б. Видение: поэтическое, драматическое, магическое [Yeats W. B. A Vision: poetic, dramatic, magical]. М.: Логос, 2000. С. 174.

29 Ellmann R. (1999). Yeats: The Man and the Masks. New York – London: W. W. Norton & Co., p. 293.

it in practical experience - not inherent in the personality of W. B. Yates, and therefore - a "magic wand" (R. Ellmann's statement - O.B.), sacred books were used by the author to prove the effectiveness of dreams (which captivated his soul) in creative activities and stun the skeptical world. The pathos of the fiction books of the Irish writer was aimed at drawing human attention to the "depth". That means, to what is not subject to the destructive power of Time and what is inherent in the human soul, regardless of time and place. Not a departure from life, but a departure from its rationalist superficiality - this is the true desire of W. B. Yates in the context of the symbolist path. Deep and essential, in his opinion, "coming out" into the outside world, evaporates, is profaned. The passage of time itself also works against man, reminding him of the prison of the body and perishability, thus "removing" the soul, and forcing him to take care of the temporary. The young poet was captivated by Celtic legends since childhood, a kind of "relativity" of time - a property of myths and ancient legends, where the character lives in another, cosmic time. That is why Irish mythology has become the main source in the dramatic work of W. B. Yates.

"The appeal to the myth", as the Russian researcher N. Tishunina aptly remarked, "became a means of symbolizing life, that is, the desire to explain it with the help of large-scale, universal categories". Therefore, the very philosophical and aesthetic thought of the late nineteenth century organically approached the problem of mythological thinking, in which the myth was no longer just a plot, but a model of reality"<sup>30</sup>.

For A. Oles, the primary thing was not the creation of his own myth, but a meticulous interest in the national historical soil and those features of mythological thinking that he retains, and personal belonging to a great tradition.

As for Oles's worldview, it is expedient to speak of a complex combination of many religious-philosophical, Russian and national literary traditions, which have organically accumulated into the dominant symbolist type of artistic thinking.

The operation of phenomena, that do not relate to external reality, but belong to the sphere of "spirit" of man, the growth of his soul - this is actually what can be called the dominant "content" of the worldview and work of W. B. Yates and A. Oles. Symbolism as a type of artistic perception and reflection of reality determined the direction of the dramatic work of artists. In the symbolist practice of both poets, there is a connection between this trend and neo-romanticism and

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30 Тишунина Н.В. Западноевропейский символизм и проблема взаимодействия искусств: опыт интермедийного анализа. Монография [Tishunina, N. V. (1998). *Western European Symbolism and the Problem of Interaction of Arts: Experience of Intermediate Analysis. Monograph*]. СПб : Образование, 1998. С. 9.

impressionism. Oles's impressionism was manifested at the level of pantheistic belief in the spirituality, divinity of nature and phenomena, which was expressed in the works in the spiritualization and personification of the "sensual" world of nature. For W. B. Yates, a painter, Impressionism is immanent, as well as inherited from the Pre-Raphaelites, O. Wilde, whose creative style is characterized by elements of Impressionism. The symbolist theory of W. B. Yates, like A. Oles, included the romantic idea of national revival, which is especially characteristic of colonial countries, where literature was perceived as the main carrier, the representative of national functions. However, for W.B. Yates, the dominant concept in art is the notion of passion, which is rooted in folk sources and aestheticized by the writer, while A. Oles rather seeks the wisdom of life in folk treasures and criteria of ethics. Of course, O. Oles's inclusion in the rich treasury of mythology and national folklore was a manifestation of the author's spiritual and religious (symbolic) knowledge of reality. An important typological feature of the symbolist type of artistic thinking of Ukrainian and Irish playwrights is the appeal to the folklore and mythopoetic codes of the nation.

The characteristic typology of figurative thinking, manifested primarily in the dramatic works of artists of different cultures, testifies to the worldview and spiritual connection, the closeness of aesthetic feelings and emotions of A. Oles and W. B. Yates.

A kind of reconstruction of mythological schemes allows not only to reveal the depth of the artist's creative consciousness and the psychology of his artistic work, but also to reveal the originality of purely national thinking of the Ukrainian and Irish people. According to Ye. Yakovlev, "myth, the primary phenomenon is pre-national, and later becomes the strengthening structure, the dominant, which largely determines the uniqueness of the national artistic thinking of a particular people"<sup>31</sup>. Therefore, the attempt to analyze the process of unfolding key mythologies and symbols in the dramatic works of A. Oles and W. B. Yates is dictated by the need to look anew at the dramatic works of Ukrainian and Irish artists in their comparative analysis.

Both artists turn to mythology as a tool for the artistic organization of the work and an original way of expressing the eternal psychological foundations, or established national modeling systems. Therefore, national myths and folklore become the main means of image and nation-building for both symbolist artists. In fact, in the use of folklore sources by Ukrainian and Irish playwrights, their mythopoetic thinking, in the symbolist and neo-romantic author's consciousness, the typological similarity of their dramatic works is clearly traced.

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31 Яковлев Е. Г. Искусство и мировые религии: учеб. Пособие [Yakovlev Ye. G. Art and world religions: textbook]. М.: Высш. школа, 1985. С. 9.

Both artists use the myth both to shift the spatio-temporal relations and to substantiate the symbolic plan of the dramatic work. The plot of a folk tale and legend gave playwrights the opportunity to show the soul of the hero, which in turn added to the action of the play of vitality and depth. In the dramatic works of both A. Oles and W. B. Yates, as already mentioned, two planes of existence interact - the concrete-sensual and the "supersensible", the ideal, in which the myth is embodied. But the mythopoetic structure of the dramatic works of both artists is similar only in its task - to expand the symbolist principle of interaction of several planes of existence (worlds) to the interaction of different universal natural categories (history and myth) and different levels of aesthetic perception of their conflict by modern readers. "Oles's main character lives next to a fairy tale, a dream, but still in reality, that is, the real and the mythological live side by side in his dramas, while in W. B. Yates's dramas - the myth permeates the entire structure of his works, symbolizing moving it away from reality.

For both artists of different cultures, the myth was important not only for the disclosure of absolute categories of existence, but also for the knowledge of these categories in the modern world. For them, the myth is a universal structure through which the memory of culture returns to the world of civilization, which is dominated by "bourgeois" materialism, the staggering rhythm of life and technical thought, followed by emptiness, the destruction of nature. Using myth, A. Oles and W. B. Yates turned to the original sources of national art, revived national art in modern times. In the case of Oles, this tradition in the drama of Ukrainian literature was started by Lesia Ukrainka, and in Irish art the relationship between history and epic was an aesthetic innovation of W. B. Yates in drama. Unlike those dramatic works by A. Oles, where the author used mythical images, in the dramas of W. B. Yates the core of the plot of symbolist dramas was an unusual (heroic) act of the hero, but everything happened "inside the legend", ie the author did not return the reader-viewer into the world of history, but, on the contrary, increasingly delved into the myth. The originality of W. B. Yates' style is that he was the first English-speaking author in the twentieth century to use the method of mythologizing as the basic principle of artistic creativity (in adulthood he will become the main dominant of his works) and became the founder of irrational interpretation of myth. as structures of knowledge of the world. Later, his contemporaries J. Joyce and T. S. Eliot laid the foundations of a completely different psychological and rational method of poetics of mythologizing, which is most fruitfully used in prose works of the twentieth century.

Tracing a certain contiguity of the philosophical and aesthetic systems of A. Oles and W. B. Yates (despite the inevitable differences), we observe largely typologically similar organization of dramatic texts: the mythological and

folklore basis of their works. The presence of primary subconscious structures in the mind, which express the “deep essence of the soul” of both playwrights can be traced in the original use by artists of “eternal” symbols and mythologists, mythological and folklore plots. According to most researchers (F. Schelling, A. Losev, V. Toporov, N. Fry and many others), the myth manifests itself as part of human consciousness, it fills various gaps in the perception and awareness of being. The myth, aimed at the perception of the world through the prism of personal-sensory sensation, focusing on family-collective forms, becomes an effective projection of man in explaining the world. Therefore, the interest of A. Oles and W. B. Yates in the past of their people can be explained by the desire to better understand the present. In addition, the artists’ use of the features of mythological thinking and mythological symbolism made it possible to reveal their own understanding of majestic, important worldview problems by actualizing archaic universal mythological symbols in the poetic mythologized world they created. Note that sometimes the influence of mythological thinking on their own art is not noticed by the authors. S. Freud also expressed the opinion that “a literary or artistic text is a compromise formation between the conscious and subconscious intentions of the author”<sup>32</sup>. Therefore, the reconstruction of existing, and partly, perhaps, unconscious by artists mythological schemes, images in the created works of art allows to reveal hidden both symbolic meanings embedded in the depths of the artist’s creative consciousness and its internal structures and mechanisms of functioning.

A kind of reconstruction of mythological schemes allows not only to reveal the depth of the artist’s creative consciousness and the psychology of his artistic work, but also to reveal the originality of purely national thinking of the Ukrainian and Irish people. According to Ye. Yakovlev, “myth, the primary phenomenon is pre-national, and later becomes the strengthening structure, the dominant, which largely determines the uniqueness of the national artistic thinking of a particular people”<sup>33</sup>. Therefore, the attempt to analyze the process of unfolding key mythologies and symbols in the dramatic works of A. Oles and W. B. Yates is dictated by the need to look anew at the dramatic works of Ukrainian and Irish artists in their comparative comparison in the context of the problem of national consciousness and its reflection in the literary text. . An essential creative feature of Oles’s individual style, which has been repeatedly pointed out by researchers (R. Radyshevsky, M. Zhulynsky, M. Nevrlly, T. Gundorova, Z. Henyk-Berezovska,

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32 *Cited. for:* Антологія модерної української драми / ред. Лариса Залеська-Онишкевич [Anthology of modern Ukrainian drama / ed. Larysa Zaleska-Onyshkevych (1998). Kyiv - Edmonton - Toronto]. Київ - Едмонтон - Торонто : Таксон, 1998. С. 107.

33 Яковлев Е. Г. Искусство и мировые религии: учеб. Пособие [Yakovlev Ye. G. Art and world religions: textbook]. М.: Высш. школа, 1985. С. 9.

and many others) and which should be emphasized as a specific features of the artist's work, there is a sharp sense of contrasts in life and nature and, accordingly, the characteristic to combine opposite concepts, feelings, experiences. The antitheses of happiness and sorrow, heaven and earth, light and shadow, slavery and freedom pass through the literary work of W. B. Yeats and are present in all genres of his work, which contributed to the deepening of literary studies in this aspect, for example, mention Charles Berryman's thorough exploration schemes of oppositions of W. B. Yeats<sup>34</sup>.

A. Oles's dualistic understanding of human life was vividly reflected in the dramatic sketch "Dance of Life", where the author reflected the eternal antithesis of the ugly and beautiful in life. This antithesis is felt both at the level of conflict of the work in the spoken monologues of the heroes, and at the level of expressive figurative dissonances: the contrast between the external mutilation of the hunchbacked family and their poetic, spiritually rich soul. In Yeats, the whole system of "Vision" – a special book by W. B. Yeats, in which the artist gave a philosophical and theoretical basis for all his work – "is based on the belief that the whole reality, symbolized as a sphere, disintegrates into human consciousness [...] on a number of antinomies"<sup>35</sup>. Antinomies create a picture of this world, forming a kind of rhythm: it creates the impression of a pendulum swinging between the extreme poles – *вверх / вниз* (up / down), *тут / там* (here / there), *захід / схід* (west / east), *північ / південь* (the north / the south) in the works of W. B. Yeats or the top / valley in the plays of A. Oles. The playwrights' preferences for repetitions and parallelism also contribute to the rhythmic structure: "Не знали тих пекельних мук, / ... Не знали тих щасливих мук //(“Тихого вечора”/ “Silent Evening” by A. Oles) and, for example, in W. B. Yeats: “Neither the living nor the carefree dead, / Nor the high gods who did not live”(“The Wanderings of Oisín”). A keen sense of contrasts in life and nature is the dominant feature of all the works of both artists, who defined the genesis and subject of art for themselves as a conflict of opposites. We have noticed that in the dramatic works of A. Oles and W. B. Yeats antinomies are manifested both on the ideological and semantic and formal level. The figures of opposition help to identify additional sources of aesthetic energy as a result not only of the struggle of opposites but also of unity of components and their equivalence.

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34 Berryman C. (1967). W. B. Yeats : Design of Opposites . N. Y., Exposition Press,. 149 p.

35 Yeats W. B. (1981). A Vision. London : Macmillan, p. 187.

## **Conclusions.**

The national identity of Ukrainian and Irish writers is manifested in the actualization of myth, recourse to folklore sources and traditions. Investigating the poetics of A. Oles and W. B. Yates as forms of artistic synthesis, in particular tropes and rhetorical figures, we found that they practically realize the forms of mythological thinking. This tendency, ie the mythological background of the works, distinguished, or, more precisely, helped to distinguish purely distinctive features of different national artistic structures.

We noticed that A. Oles and W. B. Yates thoroughly project poetic paths on artistic reality, as a result, real images become symbols of concepts, or the artistic image grows to the level of a real object (the image of a “Fairy Tale”), which is the embodiment of the content of the work. The poetic paths of both playwrights are interconnected on the basis of contiguity, similarity and contrast.

The poetic picturesqueness of W. B. Yates’s symbols is richer than that of A. Oles, because it is synthesized from a larger number of sources: Christian, pagan, and occult. But both playwrights have a mythological understanding of reality and, thus, all the mythological imagery of their dramas is extremely rich. The two artists are united by their involvement in folklore and traditional symbolism, which is already entrenched in world literature, but a thorough rethinking of traditional symbols by both authors, their new interpretations testify, on the one hand, the innovation of playwrights, and on the other – show a close connection with national culture and reflection of national identity in the creative work.

W. B. Yates was faithful to the irrational knowledge of the world, the spirit of psychoanalytic, rational knowledge of human nature and being was unacceptable to him (this is the difference between his mythopoetics from T.S. Eliot and J. Joyce). The Irish playwright, like A. Oles, addresses the myth as a hidden driving force of the soul, which is expressed in their dramatic works symbolically (the land of fairies, fairy tales, pictures of the past). An important typological feature of the symbolist type of artistic thinking of Ukrainian and Irish playwrights is the appeal to the folklore and mythopoetic codes of the nation. The identity of the authors crystallizes in the process of determining their position on social and cultural norms, worldview ideas and evaluation of their meanings and meaning in human life.

The tendency to increase the author’s subjectivity was associated with the problem of national identity, value criteria in the national-artistic experience. Folklore-mythological and national-artistic elements, introduced in the form

of reminiscences, archetypes, widespread use of traditional, national, biblical symbols (in the case of W. B. Yeats, the use of symbols of Eastern culture) are the main ways to create a national art world.

People with a dual worldview (or, as M. Slavinsky called them “people of two nations”<sup>36</sup>), who due to historical circumstances were A. Oles and W. B. Yeats, as well as most Ukrainians during the reign of Russia, or the Irish during the English ruling, their dual identity was expressed through contrasts, antitheses in their works. The antitheses of both artists are laid both in the basis of the author’s idea and are manifested in the way of grouping the characters. In addition, the oppositions in the plays of A. Oles and W. B. Yeats “express” not only the opposition of concepts, phenomena, etc., but also “signal” about the internal struggle within the opposition images, concepts, opinions, thus demonstrating the crisis of identity .

By researching the literature work of the writer or analyzing each work of the author in particular, a system of relations between the author, the main character and the reader is built, based on the processes of identification. The image of the protagonist of the work forms in the reader an idea of the cultural identity of the text. The world of the work, which emerges due to the literary embodiment of the author’s identity, appears in the form of staging a certain assumption, the personal contour of which arises in the process of reception.

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