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The Summing-up of Silence: The Poetry of Ihor Kalynets

Because Ihor Kalynets' is a contemporary poet,¹ whose poetry was almost immediately censured,² it is not at all surprising that no critical articles have been written about him in the Soviet Ukraine. The situation is not much better in the West. Apart from a few brief biographical sketches,³ only two short essays have appeared, and they are introductions to two collections of Kalynets' poetry: one by Roman Semkovych, which introduces *Vidchynennia vertepu*, and the other by Larissa Onyshkevych, introducing *Vohon' kupala*. Both of these are more concerned with the poetry found in the given collection, however, than with an

1. Born in the city of Khodoriv in 1939, Kalynets' moved to Lwów in 1956, where he completed his philological studies at Ivan Franko University in 1961. Until his arrest in 1972, he worked in the county archives. Kalynets' was charged with anti-Soviet activity and sentenced to a concentration camp for seven years to be followed by three years of exile (see *Ukrains'kyi visnyk*, 7-8 [Spring 1974]: 126).

2. His first collection, *Vohon' kupala* (The Fire of Kupalo) (Kiev: Molod', 1966), was immediately suppressed and all copies confiscated. With the exception of several poems published in various journals (*Zmina*, 1964, no. 1, and 1964, no. 12; *Zhovten'*, 14, no. 4, p. 58; *Dnipro*, 38, no. 7, pp. 88-90; *Ranok*, 1965, no. 7, p. 2; and several others in the almanacs *Den' poezii 1967* (Kiev: Radians'kyi pys'mennyk, 1967), pp. 78-79, and *Poeziia*, vol. 1 (Kiev, 1968), no other poems by Kalynets' appeared officially in the Soviet Ukraine. He became one of the many prohibited writers whose sole channel of publishing was *samvydav*. Four more collections of poetry appeared in this fashion. They have been smuggled out, in whole or in part, to the West and republished there: *Vohon' kupala* (Baltimore: Smolokyp Publishers, 1975); *Vidchynennia vertepu* (The Opening of the Vertep) appeared as *Poezii z Ukrainy* (Belgium: Lettres et Art, 1970); *Spohad pro svit* (Recollections of the World), though never published as a whole collection, appeared in excerpts in the London journal *Vyzvol'nyi shliakh*, 26, no. 4-5 (April-May 1973): 407-23; 27, no. 1 (January 1974): 42-47; 27, no. 5 (May 1974): 653-56; *Koronnannia opudala* (The Crowning of a Scarecrow) (New York: New York Group, 1972); *Pidsumovniuchy movchannia* (The Summing-up of Silence) (Munich: Suchasnist', 1971). In the Suchasnist' edition *Pidsumovniuchy movchannia* is translated as "Reassessing Silence," but I prefer the more literal translation of *pidsumovniuchy* as "summing-up." See also the German translation *Bilanz des Schweigens* (Darmstadt: I. G. Blaschke Verlag, 1975). Since the actual chronology of the above collections depends not on when a collection was written but on when it got out to the West, I will adhere to the above order since it reflects a more logical thematic development. Furthermore, there is mention of a collection, *Kraina koliadok* (A Country of Carols), which apparently has preceded the first collection, but, except for a few poems attributed to it in the selection published in *Dnipro*, 38, no. 7 (July 1964): 88-90, the fate of that collection is unknown. It would be correct to assume that the poems meant for *Kraina koliadok* were later published in *Vohon' kupala* and in *Vidchynennia vertepu*. This is precisely what happened with the twenty-two poems which appeared officially.

3. See *Suchasnist'*, 1965, no. 3, p. 3; and *ibid.*, 1971, no. 5, pp. 3-4; Bohdan Kravtsov, *Shistdesiat poetiv shistdesiatykh rokiv* (New York: Proloh, 1967), p. 158; I. Koshelivets', *Panorama nainovishoi literatury v URSR* (Munich: Suchasnist', 1974), p. 118; *Vyzvol'nyi shliakh*, 27, no. 5 (May 1974): 653; George S. N. Luckyj, "Ukrainian Literature," in George S. N. Luckyj, ed., *Discordant Voices: The Non-Russian Soviet Literatures, 1953-1973* (Oakville, Ontario: Mosaic Press, 1975), p. 136.

overall appraisal of the poet's work. Nonetheless, the articles point to the folklore-inspired origins of Kalynets's verse and refer to the poet's predilection for steeping his poetry in the linguistic and mythic heritage of the Ukraine. In his poetic technique, Kalynets' is similar to some of his contemporaries, the poets of the "seventies" like Vasyli Holoborod'ko and Hryhorii Chubai.⁴ At the same time, Kalynets' is similar to, and an indirect descendant of, the poets of the 1920s, namely, Bazhan and Tychyna, who, in their early works, both celebrated the intermingling of pagan antiquity, early Christianity, history, and folk beliefs with the poet's perceptions of the present. Directly, however, Kalynets' descends from Bohdan Ihor Antonych (1909–37).

Readers familiar with Antonych's verse immediately notice his strong influence on the early poetry of Kalynets'.⁵ The poet himself acknowledges his debt to Antonych by dedicating a poem to him in *Vohon' kupala*. Kalynets' shows his familiarity with Antonych's poetry by writing his own poem in the expanded iambic line of six to seven feet, the meter often used by Antonych, and by alluding to one of the latter's collections, *Zelene Ievanheliie* (*The Green Evangelium*, 1938).⁶ Moreover, several poems in *Vohon' kupala*⁷ are extremely reminiscent of the poetry of Antonych in the imagery used, in the personification of nature, and in their extollment of the natural and the man-made. Although Kalynets' transforms the inspiration he has gained from Antonych into his own personal expression, his debt to Antonych in the early poems, both in respect to structure and imagery, is overwhelming. The long-lined quatrains into which most of the poems are arranged, the heavy syntax and alliterative instrumentation are very similar to Antonych's poetic style, as is the poeticization of everyday village objects—those unadulterated constants which connect the present with the past—exemplified in "Krynytsia" ("The Well," *Vidchynennia vertepu*, p. 5) or "Strikha" ("Thatched Roof," *Vidchynennia vertepu*, p. 7).

Antonych's voice is not the only one heard in Kalynets's poetry. There is also an echo of the Kievan Neoclassicists in the bucolic poem, "Molytva pastukhiv" ("The Shepherds' Prayer," *Vidchynennia vertepu*, p. 6), in which Kalynets' executes a perfect iambic hexameter, so reminiscent of early Ryl's'kyi or Zerov:

4. The "seventies" is used here as a means of differentiating the *shestydesiatnyky* (poets of the sixties, for example, Symonenko, Drach, Kostenko, Vinhranov's'kyi, Korotych) from their younger contemporaries, such as Kalynets', Holoborod'ko, and Chubai. For introductions to the latter two poets, see Danylo Husar Struk, "Hryhorii Chubai: Beyond All Expectations," *Canadian Slavonic Papers*, 14, no. 2 (Summer 1972): 280–300; I. Dziuba, "U dyvosviti ridnoi khaty," *Dnipro*, 39, no. 4 (April 1965): 145–52; A. Chernenko, "The Birth of a New Spiritual Awareness," *Canadian Slavonic Papers*, 16, no. 1 (Spring 1974): 73–99.

5. See B. Kravtsiv, *Suchasnist'*, 1965, no. 3, p. 3; R. Semkovych, "Cherhova nespodivanka" in Kalynets', *Poezii z Ukrainy*, p. xii; L. Onyshkevych, "Muzyka bat'kivshchyny mene bolyt'," in Kalynets', *Vohon' kupala*, p. 6.

6. Although the collected works of Antonych were published in the Soviet Ukraine (Kiev, 1967), he is now proscribed and belongs to the list of authors who are not to be published, quoted, or even mentioned. For the KGB list of fifty such authors (including Kalynets'), see *Ukrains'kyi visnyk*, 7–8 (Spring 1974): 123.

7. These poems are: "Kolyskova" (p. 35), "Sviato" (p. 36), "Tsvyntar" (p. 37), "Pid novyi rik" (p. 41), "Povernennia" (p. 42), "Mistechko" (p. 43), and "Peredmistia" (p. 44) (Kalynets', *Vohon' kupala*).

Плакаймо плідно кіз, глядім гладких корів,
 про їхні дбаймо живодайні вим'я й вола.
 На нашім небі нам завісив статку ріг
 якийсь козячий бог—волососяйний Волос.

The imperfect caesura in the second line and the assonant rhymes are the only indicators that this stanza was not written by Zerov, although it could have been written by Ryl's'kyi. The early poetry of Kalynets' also reflects the poetry of his contemporaries. Both in content and form, "Rizdvo" ("Christmas," *Vidchynennia vertepu*, p. 13) and "Tserkva" ("The Church," *Vidchynennia vertepu*, p. 14) resemble verse written in the 1960s, especially that of Lina Kostenko:

Я сьогодні новонароджений,
 я відцурався брѣзклого віку.
 Починаю в яслах із козами
 румигати комѣтні віники,
 смакувати молошне літепло
 незайманопѣрвісної цнѣоти.
 Очіщений від поліпів політики,
 перебираю зоряні чѣтки.

Я знайшов себе у країні колядок
 на шорсткім солом'янім килимі.
 Наді мною калиноуста Лáда
 схилилась вишневою каліною.⁸

The poem serves as a good example of the imitative and the original in the early poetry of Kalynets'. Whereas the first stanza, both in rhythm (three-stress *chastnyk* or *dol'nyk*) and in its imagery (*brezkloho viku*, "flaccid age"; *kometni vynyky*, "comet brooms"; *polipiv polityky*, "polyps of politics"; *zoriani chotky*, "prayer beads of the stars"), is typical of the poetry of the 1960s and could have easily been written by Lina Kostenko, the imagery (*kraini koliadok*, "land of carols"; *shorstkim solom'ianim kylumi*, "rough straw rug"; *kalynousta Lada*, "Lada [the pagan goddess of love] with lips red like the guelder-rose") and rhythm (stress falling freely in a line except for a consistent stress in closures—here an alternation between a feminine and a dactylic stress) make the second quatrain uniquely a poem by Kalynets'.

Although Kalynets's full poetic originality is not evident until his last two collections, the main themes of his poetry are already present in *Vidchynennia vertepu*. As implied by the title and indicated in the introductory poem, "Vertep," Kalynets' presents himself as a "wandering scholar" (*spudei*) and his collection as the "wooden box of a *vertep*."⁹ Like the seventeenth-century *vertep* plays, his collection is arranged into three scenes or acts (*diistva*) divided by two interludes (*intermedii*). Unlike the traditional *vertep* plays, however, which alternated scenes from the Bible and the Nativity with humorous skits of everyday life, this collection consists of three distinct thematic cycles separated by two

8. "Rizdvo," Kalynets', *Poezii z Ukrainy*, p. 13.

9. Kalynets', *Poezii z Ukrainy*, p. 1.

lyrical interludes.¹⁰ It is these three *diistva* of *Vidchynennia vertepu* which suggest the themes embracing all of Kalynets's poetry, and it is the two *intermedii* which provide the first glimpse of the technical diversity found in the various collections.

The three themes which become evident in the *diistva* can be labeled "cultural glorification," "erotic disillusionment," and "social protest." None of the three labels is fully sufficient or even precise, but they do suggest a classification—albeit a very broad one—that is useful in discussing Kalynets's poetic Weltanschauung.

Because it appears predominantly in *Vohon' kupala* and in the first *diistvo* of *Vidchynennia vertepu*, the theme of cultural glorification is indicative of Kalynets's early period, when he was still very much under Antonych's influence. Furthermore, it is this theme which joins him to his contemporaries, the poets of the 1970s. Probably as a result of the official and systematic abrogation of the Ukrainian cultural heritage, Kalynets's generation of poets became obsessed with their cultural roots. It is not surprising, therefore, that the early poems are filled with a constant evocation of pagan and Christian antiquity through artifacts, beliefs, traditions, and mythology.¹¹ Images from the past are made more poignant by the intrusion of the present with its crass destruction of culture and heritage: "The eternal frames splintered, / the shingles flew like feathers: / they were wrecking a wooden miracle / of human toil and faith" ("The Church").¹² Where once the archaeologist Ia. Pasternak searched for traces of the past, now the peasants have "digs on the potato field,"¹³ and the "bell tower in that village leans like the tower in Pisa / bowing to the graves with its tattered head."¹⁴ On the other hand, "the boys have torn off the doors of the bell tower as well as the veto of the city council" and have rung the Easter bells, shut off their transistor radios, and "dance Easter dances [*hahilky*] at midnight."¹⁵ Using this return to tradition despite the veto of the city council as an example, Kalynets' exhorts: "Therefore let us not fear in our lethargic state: and what will happen to us? / Better, let us reflect on who and for what we are. / Are we the earth, whom we ceased loving long ago / or are we Duralumin wings to which we have not yet matured?"¹⁶ Foreshadowing the socially conscious poetry to come, Kalynets' poses a serious question: can one cut off one's roots to the past and yet grow into the future? His own celebration of the past and its cultural attributes suggests a negative reply. Thus, in *Vohon' kupala*, Kalynets' acknowledges his cultural tradition by dedicating poems to the famous Ukrainian tenor Oleksandr Myshuha

10. It is interesting to note that Antonych's collection *Zelene Ievanhelie* is also arranged in three scenes (*hlavy*, "chapters") and divided by two interludes (*lirychni intermezzo*).

11. In *Vidchynennia vertepu*, see such poems as "Kam'iani baby" (p. 9), "Halych" (p. 25), "Vid'ma" (p. 10), "Vechirnia" (p. 12), "Rizdvo" (p. 13), "Koliada" (p. 16), "Perun" (p. 22) (Kalynets', *Poesii z Ukrainy*). In *Vohon' kupala*, see "Vohon' kupala" (p. 39), "Kostrub" (p. 40), "Pid novyi rik" (p. 41), "Kylymy" (p. 20), "Pysanky" (p. 21), "Ikony" (p. 18), "VitrAzihi" (p. 19), "Ploshcha" (p. 12), "Smert' Pidkovy" (p. 22), "Dramatychnyi final" (p. 24), "Smert' Kozaka" (p. 23).

12. Kalynets', *Poesii z Ukrainy*, p. 14.

13. *Ibid.*, p. 24.

14. *Ibid.*, p. 23.

15. *Ibid.*, p. 11.

16. *Ibid.*

(1853–1922), to the composer Stanislav Liudkevych (1879–), to the film maker Oleksandr Dovzhenko (1894–1956), to his contemporary, the violinist Oleh Krysa, and to the poets, Antonych, Shevchenko, and Tychyna. The absence of poems addressed to Lenin, Marx, or any other member of the Soviet pantheon is typical of Kalynets'.

Kalynets' continues the celebration of his cultural heritage in the first *intermediia* in *Vidchynennia vertepu*, and emphasizes his own debt to his heritage by entitling the section "Mii davnii holos" ("My Former Voice"). The *intermediia* consists primarily of poeticizations of objects of art and of verbalizations of visual impressions.¹⁷ The thematic union between the poems in the first *intermediia* and those in *Vohon' kupala* is reinforced by a structural similarity. In contrast to the poems in the first *diistvo*, written in free verse but arranged into three quatrains per poem with alternating feminine and dactylic assonance closures, nine of the eleven poems in the first *intermediia* and the majority of the poems in *Vohon' kupala* show Kalynets's departure from regular stanzas. The poet retains, however, the prime rhythmic feature of his early verse by continuing the definite arrangement of closures (masculine-feminine, feminine-dactylic alternations).

Although the theme of cultural glorification never disappears from the poetry of Kalynets', in the second *diistvo*, the second major theme—erotic disillusionment—predominates. The pervasive mood is one of longing for moments which have passed too quickly. Because the poems are recollections born from loneliness, it is not surprising that autumn is the season most frequently evoked as well as the favorite epithet. The rare moments of youthful exuberance and joy at finding love ("Ia rado idu u tvii polon")¹⁸ and an almost primeval ritual of passion ("Palka nich")¹⁹ found in the first collection are exceptions to the general mood. The second *diistvo* begins with departure and continues through poems dedicated to various recollections of love and the beloved. Some are triggered by visits to places where the lovers had been; others seem to be brief letters in which the lover bemoans the enforced separation and recounts various experiences while waiting for the reunion. But the poem which best represents this cycle, both in theme and in structure, is the final one in the *diistvo*, entitled "Osin!":

Така самотність у білій пустелі постелі,
де понад нами стелею стеляться міражі.
Господи, які в тебе очі стали пастельні
і пальці ласкаві—такі неживі.

Звідки взялись ми, в якій оселі осіли—
оструб, ослони під стінами, сіті і сак.
У міжвіконні осінь, осонь і сіно,
на острів осоту сонце воском стіка.

17. Primarily of the painter O. Novakivs'kyi (1872–1935), but also of M. Sosenko (1875–1920), O. Kul'chyts'ka (1877–1967), and P. Obal' (1900–).

18. Kalynets', *Vohon' kupala*, p. 29.

19. *Ibid.*, p. 33.

Поезіє, спазми екстазу твого зіслабли,
 дивний сей світ, остали самі слова.
 У пустині світлиці живуть тільки сіті і лави,
 а я не живий і ти вже також не жива.²⁰

This poem is an excellent example of what is best in Kalynets's early poetry. It is replete with assonance and alliteration which are rhythmically reinforced by alternations of feminine and masculine assonant closures. But more important, it contains an inherent contrast between the polished mode of expression and the content, and this contrast, in turn, emphasizes the meaning of the poem. Beautiful words are after all just words (*ostaly sami slova*) after the spasms of poetic ecstasy have weakened. First disillusionment with love, then loneliness, and finally a creative emptiness lead the poet to declare himself spiritually dead, or, rather, hollow. This motif of the hollow man-poet is developed and expanded into metaphysical contemplation in the collection *Koronuvannia opudala* (*The Crowning of a Scarecrow*), the scarecrow being the epitome of a hollow man.

It is with the appearance of *Koronuvannia opudala* that Kalynets' attains his own unique poetic expression. He refers to the poems in this collection as "conversations with the conscience" and several of the poems in the collection are written in a stream-of-consciousness technique, without any structure except for a random breaking of lines, often in midword:

шелестить солома слів солома волосся яс-
 но мені крізь нього як у полудень воно
 тепер молодше на декілька літ на десят-
 ки ласк на одно скоштування яблука пізнан-
 ня²¹

This poetic prose is charged with a rhythmic tension which is derived from the forceful intrusion of the logic of syntax trying to control the unchecked stream of words. Thus the above excerpt becomes rearranged in syntactic units in the reader's mind. Arranged into separate lines, these units would have the following configuration:

шелестить солома слів
 солома волосся
 ясно мені крізь нього
 як у полудень
 воно тепер молодше
 на декілька літ
 на десятки ласк
 на одно скоштування
 яблука пізнання

This syntactic arrangement produces a recitative scanning which is further enhanced by frequent parallelisms and repetitions of words or phrases, often

20. Kalynets', *Poezii z Ukrainy*, p. 65.

21. Kalynets', *Koronuvannia opudala*, p. 15.

slightly altered (*soloma sliv, soloma volossia*) by the use of anaphora (*na . . . / na . . . / na . . .*). Replacing alliteration as the primary poetic trope is the metaphor, which, as evident even in the brief excerpt cited, is most often constructed by juxtaposing a concrete noun with an abstract noun in the genitive case. The two examples in the passage (*soloma sliv* and *iabluka piznannia*) can be supplemented by many others, such as *ozero padolystu, mizhhir'ia zhadok, odvirkom snu, dolonia lystia, popil nochi, med movchannia, zub zapytannia*.

Continuing the mood evoked in the second *diistvo* of *Vidchynennia vertepu*, Kalynets' begins *Koronuvannia opudala* by crowning his loneliness ("my loneliness deserves commendation")—the loneliness of a scarecrow—with a crown of tin. It does not matter that it is a tin crown, for a "crown / is a crown, it is the reward for suffering / for loneliness midst the field for the chain / of duty."²² This self-deprecatory crowning is the result of the poet's disillusionment with his love (or poetry, or soul, or conscience; all feminine nouns and possible antecedents to the pronominal persona of the poem). Within the frame of the theme of erotic disillusionment, in *Koronuvannia opudala* Kalynets' also develops a more sensual mood generated by unfulfilled desires. It is a mood of sexual frustration evoked by the failure of a prematurely attempted sexual union ("Osmyslennia poroha" ["The Contemplation of a Threshold"]) or by the almost Prufrockian indecisiveness in the making of a choice ("Osmyslennia vechora" ["The Contemplation of an Evening"]).²³

Although the depiction of erotic sensuality is rare in the collection, it does appear in the third segment of the poem, "Khronika osmyslen'" ("The Chronicle of Contemplations"), subtitled "Osmyslennia chekannia" ("The Contemplation of Waiting"), in which the poet evokes an aurally voyeuristic anticipation:

Приріє я до мушлі одвірка
шептала мушля у тиші
про сплески панчіх на підлогу
хвиль на пішаний берег

шугнула прибоем суконка
сплигло шумовиння сорочки
а понад всім шелест шерех
останньої піни станика

одвірку що буде з тобою
ходиш як човен по хвилі
невже тугі твої вуха
теж вчули чар роздягання²⁴

Such gentle eroticism is not typical of the theme of erotic disillusionment, however. More in line with the theme is the angry, mocking, almost vulgar eroticism (an altogether rare occurrence in Ukrainian poetry) in the unfinished collection *Spohad pro svit*. The most striking poems in this collection are the ones in which

22. *Ibid.*, p. 10.

23. *Ibid.*, pp. 14–16, 17–18.

24. *Ibid.*, p. 48.

Kalynets' universalizes his personal failures and, under the veil of explicit and frequently crude erotic imagery, writes poems full of social criticism and desperate anguish.

A seamy and vulgar scene is set in the first untitled poem of this cycle where "at the city marketplace / we give to Eros what is his," and where the foul curses of the unwelcome foreigners (*matiuk zaid*) preside over the blending of races:

де кровозмішування
мови з мовою
прелюдія нічного
кровозмішування рас

де королівський матюк зайд

вишльовують
як лущиння²⁵

The poem leveled at ode-writing poets, in which Kalynets' compares their sterile creativity to a masturbatory rape of self, is even more bitter:

ніч самогвалтів
тих
що повертаються
з порожніми руками
до ліжок
односпальних і двоспальних

у сподіванні ерекцій
у м'ясних снах

ніч самогвалтів
знайомих поетів

які виціджують
із срібних пер
водянисте молочко
для од²⁶

Equally devastating is the portrayal of the sexual odyssey of the Soviet elite:

нічною одіссеєю
щасливо оминувши
скілли і харібду
сифілісу
.....

25. Kalynets' in *Vuzvol'nyi shliakh*, 27, no. 1 (January 1974): 42.

26. *Ibid.*, pp. 43-44.

нічною одіссеєю
прибивається до берегів
еліта наша²⁷

What is most interesting in these poems, however, is that they illustrate the merging of the theme of erotic disillusionment with the theme of social protest as Kalynets' is drawn more and more away from poetic aloofness and toward involvement with the political and social issues of the day.

As with the first two themes, Kalynets' s preoccupation with the third major theme in his poetry is apparent in the collection *Vidchynennia vertepu*. The second *intermediia*, entitled "Kalynovyi herb" ("A Guelder-Rose Crest"), consists of sixteen minipoesms, and concludes with a repetition of the first poem of the collection, in which Kalynets' again introduces himself as the last "descendant of the noble breed of wandering scholars," wearing a blue shield with an autumn leaf of the guelder-rose on his sleeve.²⁸ The symbolism of the crest is most revealing: a blue shield with a yellow (autumn) leaf of the guelder-rose not only represents the Ukrainian national colors but has deeper cultural meaning—the guelder-rose is the folk song metaphor for the Ukraine itself.²⁹ By choosing this crest, Kalynets' gives the first glimpse of the underlying reasons for his poems of protest. This becomes even more apparent in the third *diistvo*, which includes the first poem that incorporates the theme of social protest. This poem also foreshadows the poems of the final collection, *Pidsumovniuchy movchannia*. Kalynets' dedicates it to the contemporary Ukrainian Herostratus, Vasiliu Liubchuk:³⁰

Живемо як у Бога за пазухою:
заслуги, вислуги, вислизуємо звинно.
Звісно, професоруєм, а межистравними павзами
згадуються наші діла доброчинні.

Бувало пустимо півня під Холодного безсмертя,
лопоче з полотна на полотно червоний . . .
Архипенко й той у наших руках меркне,
бо коли з глини, вертайся в глиняне лоно.

27. Ibid., p. 44.

28. Kalynets', *Poezii z Ukrainy*, p. 87.

29. It alludes to the famous folk song sung by the *Sichovi Stril'tsi* (The Sich Riflemen) during their campaign for the Ukraine's independence in World War I, "Hei u luzi chervona kalyna pokhylylasia" (Hey, in the Meadow the Red Guelder-Rose has Drooped). In the song, the tree symbolizes the Ukraine and the riflemen pledge themselves to "raise the drooping tree, cheer up the Ukraine, and free brother Ukrainians from Muscovite chains." It is also significant that in today's Soviet Ukraine, the branch and berries of the guelder-rose are often worn at many public functions (such as the celebration of Shevchenko's birthday) by sympathizers of the Ukrainian cause.

30. Vasiliu Liubchuk is responsible for the destruction of Ukrainian art works in the National Museum in Lwów. For details, see V. Moroz, "A Chronicle of Resistance," in V. Moroz, *Boomerang* (Baltimore: Smoloskyp Publishers, 1974), pp. 91-124, esp. pp. 100-102.

Бо коли малоруський, назад до хопти,
 між гречкосіїв у курні сіни.
 Либонь нас жоден дідько не вхопить,
 любчику, голубчику, скурвий сину!³¹

Quoted here not for its poetic excellence but for its unequivocal statement, the poem leaves no doubt as to Kalynets's position on the national question in the Soviet Ukraine. He has aligned himself with that branch of the dissident movement whose main concern, in addition to basic human rights, is the preservation of Ukrainian national identity, historical past, and cultural sovereignty in the face of Soviet Russification. The most famous proponent of this movement is the historian Valentyn Moroz.³² It is to Moroz, therefore, that Kalynets' dedicates his last and most powerful collection, *Pidsumovniuchy movchannia*.

In describing this collection in his survey of contemporary Ukrainian literature, George Luckyj writes that "although dedicated to Valentyn Moroz, [the collection] is free of overt political themes."³³ Yet Luckyj goes on to list the major motifs in the collection as "the agony of suffering, imprisonment, betrayal (Judases), corruption of the spirit, hypocrisy, the poet's role. . . ."³⁴ In the context of Soviet reality, such social awareness on the part of the poet is certainly a political, and an extremely courageous, act. Moreover, the collection is political by the very fact that it is dedicated to Moroz, who himself has become a political figure, and also by the fact that it expresses, through the medium of poetry, the same concept of *oderzhymist'*—an uncompromising, unwavering conviction in the justice of one's cause—which is the essence of Moroz's political thought. Finally, in being the "lyricism of actuality," it is as overtly political as Shevchenko's *poema*, *Son (The Dream)*, or T. S. Eliot's *The Waste Land*.

It is the evolution of this theme of social protest which distinguishes Kalynets' from his contemporaries in the same way that Moroz differs from the other dissident writers, such as Chornovil, Dziuba, Sverstiuk, or Svitlychnyi. What makes Kalynets' unique, at least in Ukrainian poetry, is that he has expressed his theme in the most sophisticated modern poetry yet to appear in the Ukraine. Thus, from both a thematic and a structural point of view, *Pidsumovniuchy movchannia* is one of the most interesting poetic collections to emerge from the Soviet Ukraine. The collection consists of nine long poems, which are all fine examples of modern poetic expression. All the poems are written in free verse and structured on the basis of syntactic parallelisms and repetitions. Kalynets' steepes his verse in metaphors which most often draw upon the pagan and Christian subconscious. As in most modern poetry, personification and metonymy appear as frequent tropes. The poems are hermetic and therefore allow a multileveled interpretation. Yet, given the dedication to Moroz, at least one key to the understanding of the poems is readily available: Kalynets' quite openly identifies the suffering of Moroz with that of Christ and, in dedicating the collection, expresses his veneration of the dissident: "I would like, that this

31. Kalynets', *Poezii z Ukrainy*, p. 100.

32. For Moroz's views, see Moroz, *Boomerang*.

33. Luckyj, *Discordant Voices*, p. 136.

34. *Ibid.*

book / be for You even for a moment / Veronica's kerchief [veil] on the way / of the cross. // I would like, that this book / like Veronica's kerchief remind / us about the holiness of Your / face."³⁵ Kalynets' maintains the reverent approach in one of the most quoted poems from the collection, "Trenos nad shche odniieiu khresnoiu dorohoju" ("Trenos on yet Another Way of the Cross").³⁶ Comparing Moroz's ten sorrows with the stations of the cross, Kalynets' follows Moroz on his way to contemporary Golgotha. Like Christ, Moroz, "because of his love for us / has accepted / such a terrible / punishment // to save us / from the greatest / sin // the indifference / to fire."³⁷

In a poem written in response to a line from Moroz's own poem "Tiatyva" ("Bowstring"),³⁸ Kalynets' evokes an image of a windmill turned to stone and ascribes to Moroz the power of a knight whose one mighty thrust of the spear will shatter the stone and free the windmill. Thus Moroz, unlike his literary predecessor Don Quixote in his battle with *real* windmills, will defeat the *imaginary* petrified windmill, for he will vanquish time, and "to conquer time / is to battle / the petrified / windmills." Moroz can accomplish his task, because he is the essence of life, strength, and belief; he has come from "fire": "it seems to me / that You have come out of / the dark opening / of flame."³⁹

Despite the predominance of the image of Moroz throughout the collection, not all of the poems are devoted specifically to him. Thus in the poem "Dlia zachynu" ("For the Commencement") Kalynets' celebrates the nightingale of poetry, which by "the key of metaphor opens the lips" and rules the enchanted castle which stands alone and in its nethers hides "the beginning of all beginnings—the word."⁴⁰ In the poem "Dosvid virsha" ("Experience of a Poem"), Kalynets' compares the ecstasy of awareness born through creation to an act of love in which the "breasts of the apple of recognition come forth from indifferent darkness, as if from stone."⁴¹ In a poem dedicated to his wife, "Po sei bik do-shchu" ("On this Side of Rain"), he refers to the life-giving rain of commitment and how the world is now divided "on this and on that side of rain."⁴² By means of a modern parable, the poem shows the impossibility of "going into the rain" and coming out dry or partially dry. The implication is that there is no such thing as half-commitment or commitment without involvement. In "Zahuminkovi grotesky" ("The Grotesques of the Outskirts"), Kalynets' uses striking metaphors for a bitter portrayal of a contemporary provincial populace which has made a god out of the soccer ball ("sviatyi dukhu u shkirianii obolontsi"); which is frightened by a planted bomb that may or may not explode; which lives in a city surrounded by "tongues of tin" that produce a "theatrical thunder" as soon as anyone tries to go past the confines of the provincially acceptable; and which sits down to supper where there is always at least one Judas and where the tastiest dish is "mania," and all feed "on the host of complexes of one hot

35. Kalynets', *Pidsumovniuchy movchannia*, p. 5.

36. For an English translation of this poem, see Moroz, *Boomerang*, pp. 261–64.

37. Kalynets', *Pidsumovniuchy movchannia*, p. 60.

38. Moroz, *Boomerang*, p. 129.

39. Kalynets', *Pidsumovniuchy movchannia*, p. 41.

40. *Ibid.*, p. 6.

41. *Ibid.*, p. 13.

42. *Ibid.*, p. 21.

poet from the capital who, even dining by himself, is not sure of the absence of a Judas.”⁴³

Having singled out Moroz as the modern savior of the Ukraine and having pointed out the philistines among its people, Kalynets' is compelled to draw the inevitable conclusions about the cause of the Ukraine's misfortunes. It would be easier to lay all the blame on others; yet, although he recalls the destruction of the Ukraine's cultural and historical heritage in “Obelisky dymu” (“The Obelisks of Smoke”),⁴⁴ Kalynets' realizes that the fault lies within the Ukraine itself. This realization produces a poem of such national pathos as has not been seen in Ukrainian literature since Shevchenko's “Rozryta mohyla” (“The Excavated Mound”). But whereas Shevchenko mainly blamed the renegades (*perevertni*), in “Zvernennia zi stin” (“Address from the Walls”), Kalynets' uncovers a more universal self-destructive streak in the Ukrainian nation:

впізнаю тебе
таким співучим батогом
ніхто ще не замахувався
на своїх синів

і по тому
як завзято топчеш мене
у землю
впізнаю тебе

тільки ти одна
можеш так легковажно
до сусіда бігати
по сіль духовну

і вогню позичати
щоб на власну стріху
півня пустити⁴⁵

Shevchenko saw hope for the Ukraine in the glory that was buried in the Cossack mounds. Kalynets', however, sees hope only in the self-will which must be forged in dungeons:

винеси з льохів
пам'ять
про свій
геральдичний обрис

на стіні катівні
карбований⁴⁶

43. *Ibid.*, pp. 35–38.

44. *Ibid.*, pp. 61–68.

45. *Ibid.*, p. 71.

46. *Ibid.*, p. 74.

Having reached this point, the poet can say no more. He must make the ultimate sacrifice and become silent. In the final poem of the collection, which bears the title of the collection itself, Kalynets' explains the meaning of his silence. The poem is ostensibly about the ancient bard Mytusa who preferred death to singing praises to *kniaz'* Danylo. Kalynets' immediately draws the analogy between Mytusa's defiant silence and his own, but he admits that perhaps it is too late for silence—"o iaka vzhe piznia osin' / nashoho movchannia"—perhaps silence is indeed too inconsequential—"o iaka zabava vitrovi / nashe dribne movchannia." Like Mytusa, he will love the autumn and leave the autumn day "free from the favors of benefactors, not having left a single book."⁴⁷ It is, in fact, nature that contains the poet's best verse. There is only one nature, one country that the poet can serve and, though another one may try to take its place, he will have only silence for it:

але я не мав більше
для іншого вітра
для іншого ясена
для ще одної милої
ні рядочка⁴⁸

The only poetic expression possible is "to be silent through the lips of the autumnal day, the uncertain color of eyes, the deceptive meeting of hands, the yellow cloud of a tree outside the window."⁴⁹ Like Mytusa, he has refused to serve tyrants, either for gain or for praise, and in summing up his silence he realizes that his poetry in nature is as eternal as an autumn day.

Apart from the renunciation of his Soviet citizenship,⁵⁰ a letter to the Red Cross offering his thin "extra" blanket for prisoners in Chile,⁵¹ and a dirge, "Pokhoron druha" ("The Funeral of a Friend"), occasioned by the capitulation to the regime of his friend, the poet R. Kudlyk,⁵² Kalynets' has remained silent. Though he was a prolific poet, not a line of poetry has been written since his imprisonment.

47. *Ibid.*, pp. 83–84.

48. *Ibid.*, p. 90.

49. *Ibid.*, p. 91.

50. *Suchasnist'*, 1976, no. 4, pp. 111–12.

51. *Novyi shliakh*, September 18, 1976.

52. *Svoboda*, October 30, 1976; *Suchasnist'*, 1976, no. 12.