

INTERTEXTUALITY IN THE WORKS OF ÉMIGRÉ WRITERS OF THE TWENTIETH CENTURY¹

A INTERTEXTUALIDADE NAS OBRAS DOS ESCRITORES EMIGRÉS DO SÉCULO XX

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comprehensive examination aims to shed light on the multifaceted roles and applications of intertextuality within the realm of literary expression.

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Resumo: O artigo investiga a intrincada rede de interações intertextuais nas obras literárias de escritores emigrados ucranianos do século XX. Essas interações abrangem um espectro que vai desde a incorporação superficial de elementos até o profundo entrelaçamento de textos. Este estudo introduz, pela primeira vez, o conceito de poética intertextual do escritor. A exploração deste conceito desdobra-se em dimensões diacrônicas e sincrônicas, proporcionando uma perspectiva abrangente sobre a obra do autor e as suas nuances intertextuais. O exame das obras de escritores emigrados através das lentes da intertextualidade contribui para o quadro teórico dos estudos literários ucranianos no contexto das comunicações intertextuais. Além disso, esta abordagem alarga o âmbito da investigação sobre o património literário, elucidando o seu papel na intrincada trama dos diálogos culturais e literários ucranianos e europeus durante o início do século XX. O artigo aborda as dimensões teóricas fundamentais do intertexto. O autor analisa as definições dos termos “intertexto” e “intertextualidade” no âmbito dos conceitos literários contemporâneos. A ênfase é colocada no papel do intertexto como mecanismo central na interpretação de um texto literário, funcionando simultaneamente como fonte histórica, um "texto dentro de um texto" e um código informativo específico que contribui para a criação de uma nova composição literária. O autor dirige especificamente a atenção para os meandros envolvidos no desenvolvimento do "intertexto do autor", sublinhando o seu papel não só na origem de imagens literárias únicas, mas também na modificação de acontecimentos históricos. Esta abordagem visa acentuar a identidade nacional e a distinção do povo ucraniano. Escritores emigrados ucranianos empregam a intertextualidade como ferramenta para reproduzir motivos literários de obras previamente elaboradas, empregando técnicas como citação e alusão. São exploradas diversas facetas da intertextualidade, abrangendo sua utilização como elemento lúdico, código histórico e cronológico e outras modificações. Este exame abrangente visa lançar luz sobre os papéis e aplicações multifacetados da intertextualidade no domínio da expressão literária.

Palavras-chave: Construções intertextuais. Escritores emigrados ucranianos. Estrutura do texto. Texto dentro do texto. Singularidade cultural. Gostos artísticos.

1. Introduction

Intertextuality, widely acknowledged as a pivotal characteristic in contemporary literature, has been a subject of extensive inquiry by numerous scholars over the years. Frequently linked with poststructuralism in literary studies, this term has maintained its universality, signifying its role as a distinctive method of artistic cognition. This method facilitates the construction of a unique aesthetic concept grounded in a dialogue with antecedent texts. For the Ukrainian cohort of émigré writers and poets, intertextuality exerts a pronounced influence, serving not only as a tool for crafting the worlds depicted in their works but also as a means of articulating Ukrainian cultural distinctiveness vis-à-vis other cultures (Swinney, 2016). The analysis of the impact of a "foreign text" within an original work of fiction assumes particular significance in the exploration of poetic and artistic heritage. Such scrutiny elucidates the intricate interplay between external literary influences and the formation of a distinctive literary identity.

Intertextuality, frequently acknowledged as a pivotal feature of literature, has undergone thorough examination by various scholars in recent decades. Initially closely aligned with the poststructuralist approach within literary studies, this concept has evolved to demonstrate its universality as a mode of artistic cognition. It offers the author a framework for interpreting the world through interaction with other texts. In the literary productions of twentieth-century Ukrainian émigré writers and poets, intertextuality serves not only as a method for the creation and intellectualization of artistic discourse but also as a means of accentuating the distinctiveness of Ukrainian culture among its global counterparts (Tarnashinska, 2010). The utilization of "someone else's text" within the author's work to convey the author's perspective is particularly pertinent for the analysis of poetic compositions. This practice enriches the discourse surrounding the author's stance and contributes to a nuanced understanding of poetic works.

2. Literature review

Reconstructing a comprehensive depiction of the literary landscape in the twentieth century stands as a primary objective for contemporary literary scholars. In recent years, a multitude of studies on the works of emigrant writers has emerged, leading to the rediscovery of certain previously overlooked or unknown authors and their contributions, thanks to the research efforts of scholars such as Ben-Porat (2016), Furniss (2004), Gasparov (2013), and Johnson (2012). Although the term "intertextuality" came into prominence only in the 1960s, its conceptual underpinnings are rooted in a robust theoretical foundation that has evolved over the years. Within the poststructuralist era, scholars such as Fairclough (1992), Skar, Aasen, and Jølle (2020), and Worthen (2010) have scrutinized how literary works engage with other texts at various stages of their development. Their analyses assert that each literary epoch exhibits distinctive features in terms of intertextual references, highlighting the evolving nature of literary intertextuality across different periods.

Intertextuality, intimately linked to poststructuralist literary theory, has been a discernible feature in world literature since ancient times, as observed by Bhatia (2014) and Pantaleo (2016). Instances of textual borrowing, for instance, are evident in the Old Testament, reflecting a historical continuity of intertextual practices. The incorporation of elements from other texts was prevalent in ancient, medieval, and Renaissance literature. Notwithstanding the historical prevalence of the unattributed insertion of others' texts, a comprehensive theoretical comprehension of intertextuality only emerged in the twentieth century.

As emphasized by Gadamer (2019) and Levko & Kramar (2022), philological science actively engages with the phenomenon of the "text within text" due to its aesthetic potential and its significant role in the construction of persuasive discourse. Nevertheless, the study of intertextuality encounters challenges stemming from the inherent ambiguity surrounding this concept. Persistent questions regarding the delineation of what constitutes intertextuality as opposed to mere similarity remain unresolved. For instance, the distinction between textual allusion and historical allusion, as well as the classification of "intertextual paraphrase" as a form of intertextuality, remains unclear. These complexities present themselves prominently in the works of Ukrainian émigré writers and poets from the twentieth century.

The intricacies inherent in the artistic endeavors of the prominent generation of Ukrainian emigrants, specifically the artists of the Sixties, pose a challenge for any theoretical approach due to the distinctiveness characterizing each artist of this era. As underscored by Rimmon-Kenan (2019) and Velykoroda & Moroz (2021), creativity during this period transcends conventional interpretations of the Sixties, constituting an extraordinary artistic phenomenon. The work of these artists not only mirrors the central themes of Ukrainian poetry during that time but also distinguishes itself through profound philosophical content and mastery of lyrical form.

In the context of postmodern works, a focal point of examination for scholars such as Liebllich, Tuval-Mashiach & Zilber (2018), Mann (2013), and Pshchelko, Tsareva, Breskich (2022), intertextuality is contemplated through the lens of "postmodern consciousness." This perspective perceives the world as chaotic and bereft of absolute meanings, enabling language to be conceived as an infinite playground. Here, an endless amalgamation of texts, discourses, and language codes becomes conceivable in ironic and unpredictable combinations.

In recent scholarly works, the concepts of "intertext" and "intertextuality," in conjunction with the notion of "dialogicity," have gained prominence, thanks to the contributions of researchers such as Donchyk (1998), Perelomova (2012), and Prosalova (2014). However, two challenges persist: firstly, there has been a lack of a clear and universally accepted interpretation of these concepts for an extended period; and secondly, certain ideas proposed in the first half of the nineteenth century have yet to receive proper acknowledgment in Ukraine. These issues highlight the historical difficulty in understanding the importance of a writer's awareness of how their text interacts with other texts. When creating a work, a writer engages not only with the broader literary context of the past, present, and future but also shapes their aesthetic vision, selecting the most suitable forms for its expression. This dual process involves both interaction with existing literary traditions and the development of a distinctive aesthetic perspective.

Researchers underscore the significance of intertextuality as a mechanism for conveying profound meaning, concurrently eliciting historical recollection and fostering the generation of new works. They posit that "Through intertextual relationships, a text becomes a carrier of cultural memory as well as a source of new concepts through the reinterpretation of quotations, dialogue with literary heritage, and the fusion of known cultural elements." Although Y. Kristeva introduced the concept of intertext in 1967, establishing it as a pivotal element within the framework of postmodernism, its theoretical foundations trace back to earlier reflections in the field of literary studies (Telezhkina, 2014).

3. Aims

The study aims to scrutinize the nuances of intertextuality, shaped by the influence of the era, literary traditions, and the author's vision. The focus is on delineating the specific characteristics of intertextuality within Ukrainian writers and poets of the twentieth-century émigré community. This group serves as a prominent exemplar of profound intertextual heritage, warranting specific attention in scholarly examination.

Research Objectives:

- To articulate key concepts associated with intertextuality and elucidate their specificity within the context of emigration literature.
- To analyze the historical milieu of the twentieth century, examining its influence on the development of emigration literature and the utilization of intertextual devices.
- To investigate the principal works of Ukrainian émigré writers from the twentieth century to discern intertextual relationships.
- To perform a comparative analysis of intertextual elements across the works of diverse Ukrainian writers who represent emigration literature.
- To identify specific themes and motifs that manifest through intertextual interactions in the literary compositions of Ukrainian émigré writers.

4. Methods

The diachronic and synchronic dimensions of intertextuality within the literary productions of Ukrainian writers and poets from the twentieth-century émigré community serve not only to

mirror the historical context of cultural evolution and the modern era but also to dissolve the confines of direct comparison with specific temporal and spatial parameters. These dimensions extend to more overarching and abstract facets of text interaction, such as through intermediality. This intricate system of interrelationships constructs an expansive network of meanings, with the writer's text positioned at its core. To examine the intertextual features of the works by Ukrainian émigré writers and poets from the twentieth century, we propose a classification system encompassing various forms of intertextual relationships:

1. Personal Relationships with Other Artists: Defined as the intertextual contact environment.

2. Interaction with Different Verbal Works: This includes:

- The coexistence of texts, encompassing quotations, allusions, reminiscences, paraphrases, and other forms.

- Auto-intertextuality, denoting interactions between a work and other works by the same author.

- Quasi-intertextuality, signifying the presence of elements in the text that may appear intertextual but are not.

3. Intermediality: Interaction with artistic systems unrelated to the written word.

The principal methodological components of a writer's intertextual space encompass intertextuality, the interaction between diverse art forms (intermediality), and connections among the author's works (auto-intertextuality). These distinct forms of intertextual relationships represent discrete systems that are most effectively examined within the framework of the interplay between modernity and history. Additionally, it is pertinent to explore code intertextuality, pseudo-intertextuality, and the architectural organization of the text when investigating a writer's intertextual activity.

5. Results

The initial half of the twentieth century marked a period of significant trials and transformations for Ukrainian literature. Not all writers from this era garnered recognition in their homeland, particularly those who chose the path of emigration. However, contemporary times witness a resurgence of interest in these literary figures, particularly those residing outside Ukraine. The late nineteenth and early twentieth centuries were marked by heightened activity, not solely within literature but also across the broader cultural landscape. The community confronted a

multitude of challenges, including social tensions, terror, deceit, and spiritual decline. Writers of this epoch assumed the responsibility of shaping moral guidelines for society (Symonenko, 1994).

The literary legacy of the Ukrainian diaspora in the twentieth century significantly contributed to the advancement of Ukrainian culture, with a particular impact on literature. This body of literature encompasses a diverse array of topics and genres. While the majority of these works were composed beyond the borders of Ukraine and frequently encountered misunderstanding or neglect within the country, they nevertheless embody the distinctive characteristics and spirit of the Ukrainian people.

In the medieval context, intertextuality manifests through a structured system wherein biblical principles form the core, and local myths, folklore, and historical narratives surround them. These intertextual connections are explored through motifs and quotations. Realistic prose, rather than simply reproducing reality, utilizes ordinary language forms to create a sense of reality while concealing its intertextual associations. As early as 1920, B. Tomashevsky discerned the multifaceted nature of intertextual relations. According to his perspective, the examination of the influence of a particular author on others involves identifying reminiscences and borrowings in their works. The primary objective of literary studies, as outlined by Tomashevsky, is to categorize the types of textual borrowings (Levko & Kramar, 2022). This can encompass conscious quotations, the subconscious utilization of standard linguistic motifs, or mere coincidences. Without such precision, any parallels between works remain undefined, offering limited value for analysis.

To investigate the phenomenon of the "text within text," a foundational understanding of the concept of "text" is imperative. Scholars interpret the phenomena of text and intertextuality in diverse manners, introducing additional complexities when embarking on the practical examination of intertextuality within a specific discourse. In distinct contexts, text and intertext may exhibit unique characteristics and criteria. To engage in a more thorough exploration of specific intertextual elements, particularly within legal discourse, it is crucial to establish precise definitions of fundamental concepts and their roles (Makedon et al., 2020). Accordingly, attention should be directed toward the fundamental terms and their distinctive features within the scope of our study.

In the twentieth century, numerous Ukrainians, compelled by challenging social, economic, and political circumstances, found themselves compelled to establish new homes beyond their country's borders, engaging in emigration. The process of emigration unfolded across three pivotal stages, as delineated by Halych, Nazarets, and Vasiliev (2006):

1. Before the First World War: The primary impetus for emigration during this period was rooted in economic factors.

2. The Interwar Period: In this era, individuals departing Ukraine were predominantly representatives of the Ukrainian intelligentsia and those advocating for an independent Ukraine. Political motivations were the predominant driving force behind emigration during this phase.

3. During and After the Second World War: This period witnessed a substantial movement of people to countries such as the United States, Canada, Australia, Belgium, and several Latin American nations. The motivations for emigration during this time were diverse, influenced by the upheavals of the war and its aftermath.

Over an extended period, writers who chose emigration were frequently stigmatized as traitors, resulting in their works being excluded from educational curricula and withheld from publication. Nevertheless, after Ukraine attained independence in 1991, there has been a resurgence of interest in the literary productions of these émigré writers. An analysis of the works of twentieth-century Ukrainian émigré writers and poets through the prism of intertextuality proves insightful, considering their profound comprehension of their position within the broader global cultural milieu (Donchyk, 1998).

Emigrants assumed the role of cultural revivalists, fostering heightened interest in the hitherto neglected or prohibited national heritage. Their endeavors were directed towards the revitalization of Ukrainian spirituality and cultural legacy (Koskela, 2013). The stance adopted by this generation of artists becomes comprehensible when considering the intricacies of the socio-cultural milieu and historical circumstances within which they crafted their works.

5.1. Yuriy Kosach

A multifaceted figure encompassing roles as a writer, critic, literary scholar, artist, and civic activist, held a distinctive position within the Ukrainian diaspora. Throughout the Soviet era, his work remained on the fringes of attention, with only a few references subjected to ideological interpretation. The United States presented a formidable challenge for Kosach, a challenge reflected in the quality of his works, notably in the play "Kortez i Beztalanna," characterized by ironic, baroque notes, and intertextuality. Kosach's dramatic productions often incorporate autobiographical elements, intertwining the hero and the author, wherein Kortez serves as a reflection of the challenges of adaptation and societal misunderstanding. This work presents a complex case for analysis, wherein the character becomes a tool for the author's self-discovery.

The emotional state and trials of the character contribute to a deeper understanding of Kosach's inner world and experiences (Bilovus, 2005).

Kosach concentrates on literary comparisons, constructing parallels between his own life and the destinies of the characters in his works. The autobiographical approach in his writing serves as a means of self-expression and self-therapy. Themes such as duality, pretense, concealment, stage performance, and masks, interpreted as manifestations of intertextuality, pervade Kosach's dramatic works, mirroring his tactics and behavior.

5.2. Sviatoslav Hordynski

Sviatoslav Hordynski emerges as a versatile artist, encompassing roles as a writer, artist, translator, literary critic, and cultural critic, whose creative legacy awaits comprehensive exploration and acknowledgment. His poetry, reflecting the author's extensive education and literary fervor, stands as an excellent subject for research through the lens of intertextuality. Notably, M. Ilnytsky's work provides a distinctive contribution to the analysis, introducing a new dimension by concentrating on the theory of intertextuality, which exhibits profound correlations with S. Hordynski's oeuvre. The foundation for this examination lies in S. Hordynski's poems extracted from his pre-war collections, subsequently compiled in the volume "And the Shades of Colors, and the Dynamism of Lines..." (Izbenko, 2006).

The examination of S. Hordynski's works within the framework of intertextuality was grounded in two interrelated domains: the vertical axis, which signifies the interaction of the text with its context, and the horizontal axis, representing the interaction between the author and the reader. These concepts, formulated by Y. Kristeva drawing on M. Bakhtin's ideas, underscore an intricate dialogue between the text and its audience and, conversely, with other literary works. In this context, the notions of the "channel of communication" and the "openness of the text" assume particular significance for interactions with both the reader and other texts (Jacobson, 2002).

S. Hordynski, functioning not solely as a poet but also as a literary critic, actively employs the intertextual approach, evaluating the works of other writers within the broader global literary context. His contributions to comparative literary criticism accentuate his standing as a prominent Ukrainian comparatist. In the realm of S. Hordynski's endeavors, the intertextual approach transcends being merely a research method; it serves as a means of broadening the horizons of Ukrainian literature by incorporating elements of modernism and other international artistic movements (Perelomova, 2012). This, in turn, stimulates readers towards a more profound comprehension and appreciation of innovations within the literary process.

Let us scrutinize the personal style of S. Hordynski, characterized by active engagement with the reader through the personal connotations embedded in his works. In his lyrical contemplation of the world, he infrequently employs an impersonal form. Only a handful of poems portray the author's observation of reality from a certain distance, wherein he endeavors to capture visual details (examples include "Koliory i slova," "Na shpili," and others). Within this framework, the demarcation between S. Hordynski as a poet and an artist diminishes, given that his language is replete with artistic images (Jacobson, 2002).

The poems of S. Hordynski exhibit a melancholic mood, accentuated by recurring images of rain, wind, fog, and fallen leaves. The prevailing color in his poetic compositions is blue, symbolizing a contemplative and thoughtful mood. Hordynski's disposition towards other literary works is characterized not by conflict or deviation from them but, conversely, by respect and appreciation for the contributions of his predecessors to world literature.

5.3. Natalena Koroleva

In recent years, the surging interest in our historical heritage has sparked a revival in the remembrance of writers who resided abroad. Among these figures is N. Koroleva, an eminent representative of Ukrainian emigration literature. Her talent played a pivotal role in elevating the Ukrainian language to European standards. A luminous and multifaceted personality, Koroleva introduced innovations across various literary genres. Notably, her cycle of stories titled "Legendary starokyivski" has garnered acclaim, wherein she amalgamates mythological and literary motifs to craft a distinctive artistic realm. Her creative endeavors are propelled by a yearning for beauty, fantasy, and a temporary escape from the harsh realities of existence.

One of the pivotal aspects of Natalena Koroleva's creative paradigm was the active utilization of intertextual means. Intertextuality involves incorporating elements from other previously created works into a literary composition through quotations, allusions, hints, parodies, or profound interpretation. Despite the considerable potential inherent in this approach for scrutinizing literary works, studies specifically concentrating on intertextual connections, particularly within Koroleva's oeuvre, are presently rather limited (Bilovus, 2005). Consequently, a detailed examination of this subject remains pertinent.

Natalena Koroleva introduced an innovative approach to prose genres in Ukrainian literature. She elevated the historical narrative to a new, virtuosic level and reimagined the literary legend genre, skillfully blending elements of paganism, antiquity, Scythian, and Old Russian cultures with Christian motifs. In her works, the harmonious coalescence of diverse cultural

currents—Eastern and Western, pagan and Christian—is discernible, rendering her style distinctive by combining elements of Romanesque, Arabic, ancient, and Slavic cultures (Donchyk, 1998).

The author actively employed folklore as the foundation for her works in the cycle "Legendy starokyivski." This is particularly evident in the piece "Kyrylo Kozhumiaka." Valentyn Bychok's assertion that "a fairy tale is fiction, but its core contains a valuable grain of truth" aligns closely with Natalia Koroleva's approach. She not only recounts folk narratives but also imparts a scholarly undertone, underscoring the relevance and profound significance of these stories. For instance, drawing from the tale of Kyrylo Kozhumiaka, the author presents arguments supporting the theory of the origin of the name of the Kyiv district Vozdvyzhenka. Intriguingly, the Koroleva's narrative and the original tale exhibit considerable similarity in their plot (Jacobson, 2002).

The author delved into a meticulous examination of the principal characters and the contextual backdrop of the events narrated. Folk renditions frequently omit specific historical eras or the names of characters, except for the city itself. Within Koroleva's compilation, several narratives bear resemblance to hagiographies, akin to the lives of saints. Stories such as "Hostyna," "Pohoron," "Bisy," and "Z povistey vremennyh lit" fall within this genre.

5.4. Fedir Dudko

The literary contributions of Fedir Dudko, a distinguished representative of Ukrainian exile literature in the twentieth century, have long been overshadowed, akin to the fate of other émigré authors. The primary impediment to the exploration of his legacy was the restricted access to his works for researchers and a broader readership. The landscape began to shift in the late twentieth and early twenty-first centuries, with the publication of some of his works in the Diasporiana electronic library. Furthermore, owing to cultural affiliations with diasporas in the United States, Canada, and Australia, printed editions of his works found placement in libraries across Kyiv, Kharkiv, Poltava, and various other Ukrainian cities (Prosalova, 2014).

Fedir Dudko's literary oeuvre encompasses a diverse array of prose genres, spanning from short stories to novels, alongside journalistic essays. His works are distinguished by profound exploration of the psyche of his characters, expressive emotionality, and adept portrayal of the plot's atmosphere. The intertextual undertones in his works mirror the zeitgeist of the period in which the author was active. Dudko endeavored to communicate to the reader the profound inner sentiments of his characters, prioritizing the psychological aspect over the external depiction of events.

A book of short stories by F. Dudko titled "Zametil" was published in 1948 in Augsburg. The collection comprises four stories: "Bila korolivna," "Did Yakiv," "Sestra Lyudmyla," and concludes with the story entitled "Zametil." In contrast to the collection "Divchata odchaidushnykh dniv" (1948), which accentuates heroic portrayals of women during the era of national revival and is marked by elevated pathos, "Zametil" focuses on the intimate, personal dimensions of the characters' lives, although the final story transcends this thematic framework (Symonenko, 1994).

Recognizing intertextual connections facilitates an understanding of how one text engages with another. Within this framework, a literary work assumes the role of a "repository of cultural heritage" (Prosalova, 2014), fostering the exploration of new interpretations and the incorporation of fresh meanings. The intertextual matrix of the myth encapsulates a literary work within a profound and ancient tradition, thereby contributing to the comprehension of national character, archetypal patterns of the collective psyche, and cultural memories. This held significant importance for the Ukrainian diaspora in twentieth-century literature (Shapoval, 2009).

The examined works of F. Dudko present valuable material for scholarly exploration. A linguistic analysis of his prose holds the potential for fruitful investigation. Furthermore, it is crucial to contextualize the narrative "Zametil" within the broader scope of Dudko's literary legacy,

particularly considering his works on national liberation movements (Skoryna, 2018). In essence, the pagan ritual symbolism prevalent in Dudko's stories serves as a romantic sign that reinforces the neo-romantic tendency within Ukrainian emigration literature of the twentieth century. Intertextual engagements with folklore and literary motifs enhance the semantic context of Dudko's works, underscoring their connection with the broader literary heritage.

5.5. Zosym Donchuk's

Zosym Donchuk's literary career found impetus in the opportunity to expose the reality of the "Soviet paradise" following his relocation to Germany in 1945. His second collection, "Cherez richku" (1953), comprises 14 short stories. In the preface, Donchuk acknowledges the encouragement of his friends to diversify his subject matter, noting a perceived inclination to view the world in dark hues due to his personal experiences. The eponymous story of the collection stands out for its use of dialogue, contributing to the narrative's acuity and rhythm. The protagonists, Yakykhta and Oksana Pushkar face a challenging predicament: they must join a collective farm or face repercussions. Yakykhta devises a clever escape plan. Leveraging his role as a water truck driver, he is well-acquainted with the border guards, who trust him. One night, posing as a water collector, he conceals his family in a visa and clandestinely crosses the river into Poland. Subsequently, the village is prohibited from approaching the river (Bergman, 2014).

An ironic moment punctuates the narrative: Yakykhta leaves a note on the wall of his house for his "comrades," generously bequeathing everything inside the house to them and assigning "Father Stalin" ownership of everything outside. During the house search by the border guards, they discover only shattered ceramics and a boldly defaced picture placed in front of Stalin's portrait. This tale stands among the limited instances where an ordinary individual triumphs over an impersonal state mechanism.

Concerning the story "Sud" in Z. Donchuk's second collection, its plot and style would find a more fitting place in the "Chorni dni" section, as explicitly indicated by the author in the preface. The protagonist, Stepan, aspires to revisit his hometown and reunite with his beloved wife, Prisyra, during his vacation. The author portrays the tragic and commonplace destiny of a peasant through a series of descriptions: years of diligent labor with his wife culminate in becoming a victim of state repression, resulting in the confiscation of his property and expulsion from his home. Following this calamitous turn of events, Stepan resolves to seek employment in the mines of Donbas (Skoryna, 2019).

The initial collection, "Chorni dni," resonates with profound emotionality. Employing intertextuality in these works, the author exposes the duplicity and deceit of the system with anger and indignation, evident in pieces such as "Pravdu skazav" and "Smikh bozhevilnoi," thereby underscoring the pain and exploitation experienced by ordinary people, as seen in "Ostannii Velykden na Poltavshchyni" and "Babusia." The story "Pereprava" leaves a lasting impact with its sharpness and expressionistic portrayal of the brutal massacre of defenseless people by Soviet soldiers attempting to flee from the so-called "liberators" to the West. The ruthlessness and barbarism of the military juxtapose images of deceased children and elderly individuals, crafting a vision of an apocalypse. The incorporation of diary entries in the dedication enhances the perception of the description's authenticity. Through intertext, comments, digressions, dedications, and epigraphs, Zosym Donchuk conveys his emotionality within the text (Shelukhin, et al. 2021). He underscores the authenticity of his works by infusing them with specific names, emotionally charged titles, and a generally realistic structure (Telezhkina, 2014).

Within the "Desiata" collection, two stories prominently feature anti-totalitarian motifs: "Staryi mlyn" and "Pravo revoliutsii." The first story embodies cosmic justice through God's judgment, holding the murderer Osinov accountable. However, in "Pravo revoliutsii," the depicted reality is even more dire. Through these narratives, Donchuk underscores the societal double standard, wherein individuals lacking honesty and integrity ascend to high positions and power, leaving their victims defenseless. Employing various artistic techniques such as psychological characterization, language features, and dialogues, the author deeply explores his characters. Drawing from personal experience, Donchuk creates impressive and emotionally charged works.

5.6. Viktor Petrov

Viktor Petrov holds a distinctive position within the cultural landscape of twentieth-century Ukraine. The diversity of Petrov's scholarly pursuits finds expression in the nature and thematic content of his fictional works authored under the pseudonym V. Domontovych. His literary creations are intricate works of art, marked by the characteristics of intellectual prose. They intricately weave together diverse cultural codes and discourses through complex interactions.

In these works, aesthetics, and intellect are intricately entwined. The poetics of this subgenre of prose undergo enrichment by reshaping traditional conflict models, shifting from psychological (social) clashes among characters to the opposition of ideas. Rather than events dominating the narrative, these works prioritize reasoning, reflection, and debate. Volodymyr Dnirov observed that Domontovych's novels adhere to the modernist principle of conflicting

ideas, enhancing the content through poetic experimentation. Specially crafted characters metamorphose into elaborate metaphors, personified masks concealing opposing ideas. According to Kolarova (2010), this structural approach and intellectual openness to the debatable context of the era "prompt the reader to actively interpret it, occasionally resulting in the attribution of meanings to the text that the author did not initially intend."

The psychological essence and identity of a character are often delineated by their role in the concealed intellectual context of a work. Consequently, the character's identity may encompass shades of artificiality, grotesqueness, or simplification while simultaneously retaining individual psychological characteristics that merge the personal (emotions, plot) with the general (idea, overarching concept). The realization of the author's aesthetic and ideological concepts is thus facilitated through the active use of intertextuality, establishing connections between a distinct intellectual element of the work (idea or narrative) and both diachronic elements (tradition, key symbols, and codes of the past) and synchronous aspects (struggle of concepts, contemporary issues) of discourses. Therefore, Yuriy Sherekh's (Shevelov's) assertion that the examination of the sources of Domontovych's works offers not only intellectual pleasure for the researcher but also the key to understanding his creative method and distinctive traits as a writer appears quite reasonable (Bilovus, 2005).

The novel "Bez gruntu" unfolds within the framework of general aesthetic principles, reflecting the nuances of Domontovych's work and delving into various historiosophical and cultural issues that serve as the focal point of his reflections. This work manifests conflicting discourses materialized through the personalities of its characters. Simultaneously, references to pivotal moments in the author's oeuvre are discernible: the dilemma of art and its limitations, the interpretation of epochs as distinctive phenomena, inquiries into the reality of progress in history, existential musings of individuals about time, and the exploration of the destinies of those situated at the crossroads of epochs or beyond them (Telezhkina, 2014). V. Petrov's overarching context underscores a sense of crisis in the modern era and a quest for new directions in art and culture. Consequently, the thoughts of the Ukrainian historiosophist and writer resonate with subsequent theoretical studies.

6. Discussion

Current literary studies concentrate on intertextuality as a pivotal concept shaping the primary vectors of scholarly investigation. Given the profound significance and versatility inherent

in this concept, intertextuality serves as a dynamic mechanism propelling the evolution of literature, art, and culture at large. It embodies not only the interplay between texts throughout literary history and an artistic method but also constitutes a comprehensive approach to the analysis of art. Moreover, it functions as an intrinsic attribute of a specific text, delving into its context and augmenting it with connections to other literary sources.

Hence, intertextual poetics emerges as the linchpin for analyzing the works of Ukrainian émigré writers and poets of the twentieth century, facilitating the differentiation of their style from that of other contemporaneous authors who are less entrenched in the context of global culture. This concept extends beyond the realm of the author's style, encompassing their entire body of work. Intertextual poetics is grounded in the author's endeavor to juxtapose their work with both national and global cultural traditions. Within a text, intertextuality serves as a guide for identifying and comprehending its components, while intertextual relationships prompt an exploration of the intertextual context. As a methodological approach, intertextuality directs the selection of appropriate tools for research. To delve more profoundly into intertextual poetics, a cohesive intertextual approach is imperative.

7. Conclusions

It has been established that intertextuality serves as a pivotal characteristic in the artistic endeavors of Ukrainian writers and poets among twentieth-century emigrants within the framework of cultural systems. This underscores how historical phenomena, irrespective of their temporal and stylistic origins, exert an influence on the generation of novel artistic expressions and the cultivation of a renewed outlook on conventional subjects and genres. While the twentieth-century theory of intertextuality provides numerous interpretations of this phenomenon, two primary approaches emerge for comprehending the interaction between texts.

It has been substantiated that the literary productions of Ukrainian emigrant writers and poets from the twentieth century encompass a myriad of intertextual elements. These include quotations, allusions, titles that reference previous works or disclose genre innovations, retellings of established narratives like fairy tales, legends, or parables, and the reinterpretation of genre conventions. Particular emphasis is given to transpositive lyrics. This facet of their creative output, serving as an expression of intertextuality, finds its most insightful exploration through a comprehensive comprehension of intertext as the foundation of a cultural text.

It has been ascertained that the literary works of Ukrainian writers and poets from the diaspora frequently exhibit an intertextual approach, particularly in the realms of nature and existence. These authors actively employ archetypal images that mirror the national mentality. Intertextual elements serve various functions, facilitating a direct dialogue with the contemporary reader and fostering communication grounded in shared cultural and historical information. This, in turn, shapes the poetic contemplations of émigré writers and poets.

It has been observed that several emigrant writers and poets employ historical, cultural, or literary references, aiming to establish a profound interaction between their text and the cultural symbols of a specific era or the style of a particular author. Intertextual references serve to enhance the context of poetry, encouraging an informed reader to actively engage with and decipher the text. Consequently, by recognizing and comprehending these elements, the reader assumes a role akin to that of a co-author in the artistic process, unveiling additional layers of meaning at the intersection of the two texts. In the works of emigrant writers and poets, intertextuality emerges as a pivotal element that mirrors their perspective on world culture while accentuating the distinctiveness of Ukrainian cultural heritage. Through intertextual references, profound philosophical and cultural inquiries are explored, encompassing the artist's role in the world and the significance of their creative journey.

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