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Belarusian Language Poetry by Mira Luksha: Intentions of Artistic Consciousness

Poezja białoruskojęzyczna Miry Łukszy: intencje świadomości artystycznej

Беларускамоўная паэзія Міры Лукшы: інтэнцыі мастацкай свядомасці

Abstract

The article considers the specificities of the author's artistic consciousness intentionality in the example of Belarusian-language lyrics by Mira Luksha. It underlines that fear in a variety of versions is the most important engine of the character's lyrical feelings. She demonstrates passionarity in defending her patriotic and moral values. Particular attention is paid to understanding the physicality and its functions in the poetic text: touching the perception mode as the main method of the lyrical character's reality exploration; concentration on the human body destructiveness as the way to identify internal pain; the suitability of body images for the disclosure of philosophical and religious-philosophical problems. Understanding loneliness as the inevitable finale of any human story (love, struggle, or even existence in general), the poetess consciously chooses loneliness for her lyrical heroine and at the same time declares the exceptional importance of love for a man. Corporeality is one of the clear intentions of M. Luksha's artistic consciousness in combination with the idea of identity, kinship and unity of the living and inanimate world, anthropomorphism forms the main principle of interaction of the lyrical heroine with the surrounding reality – tactile. Her bodily sensations are characterized by intensity and acuteness. The main features of M. Luksha's style are also highlighted. They were a result from the intentions mentioned above: conciseness, paradoxicalness, the picture graphicness, emotional economy, and aphoristic nature.

Keywords: Mira Luksha, lyrics, intentions of artistic consciousness, fear, physicality

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Abstrakt

Artykuł został poświęcony cechom intencjonalności świadomości autora na przykładzie poezji białoruskojęzycznej Miry Łukszy. Jak wykazało badanie, w analizowanych utworach literackich strach nierzadko wpływa na stan psychiczny lirycznej bohaterki, stojącej w obronie wyznawanych wartości patriotycznych i moralnych. Autor artykułu szczególną uwagę zwraca na fizyczność i jej funkcje w tekście poetyckim, percepcję dotykową jako główne narzędzie eksploracji lirycznej rzeczywistości, destrukcyjność ciała ludzkiego jako źródło bólu wewnętrznego; role stanów cielesnych w opisie problemów filozoficznych i religijno-filozoficznych. Rozumiejąc samotność jako nieuchronny finał każdej ludzkiej historii (miłości, walki, a nawet egzystencji jako całości), poetka z charakterystycznej dla niej trafną paradaksalnością sformułowań świadomie wybiera samotność dla swojej lirycznej bohaterki, a jednocześnie podkreśla wyjątkową ważność miłości w życiu człowieka. Cielesność jako jedna z wyraźnych intencji artystycznej świadomości M. Łukszy w połączeniu z myślą o identyczności, pokrewieństwie i jedności świata żywego i martwego, antropomorfizm stanowi podstawową zasadę lirycznej interakcji bohaterki z otaczającą rzeczywistością – takrylną. Jej doznania cielesne charakteryzują się niezwykłą intensywnością i czułością. Wyróżniono cechy stylu M. Łukszy, związane z wyżej wymieniononymi intencjami: lakoniczność, paradoksalność, graficzność obrazu, oschłość emocjonalna, aforystyczność.

Słowa kluczowe: Mira Łuksza, poezja, intencje świadomości artystycznej, strach, fizyczność

Анатацыя

У артыкуле на прыкладзе беларускамоўнай лірыкі Міры Лукшы выяўляюцца асаблівасці інтэнцыянальнасці аўтарскай мастацкай свядомасці. Падкрэсліваецца, што страх у разнастайных мадыфікацыях служыць важнейшым рухавіком лірычнага перажывання гераіні, якая надзелена пасіянарнасцю ў адстойванні сваіх патрыятычных і маральных каштоўнасцей. Асаблівая ўвага надаецца асэнсаванню цялеснасці і яе функцый у паэтычным тэксце: дотыкаваму модусу ўспрыняцця як асноўнаму спосабу асваення лірычнай гераіняй акаляючай рэчаіснасці; засяроджанасці на дэструктыўнасці чалавечага цела як спосабу выяўлення ўнутранага болю; прыдатнасці для вобразнага ўвасаблення філасофскай і рэлігійна-філасофскай праблематыкі. Разумеючы адзіноту як непазбежны фінал любой чалавечай гісторыі (кахання, змагання ці нават існавання ў цэлым), паэтка з уласцівай ёй трапнай парадаксальнасцю фармуліровак свядома выбірае для сваёй лірычнай гераіні самоту і разам з тым сцвярджае выключную важнасць для чалавека кахання. Цялеснасць як адна з выразных інтэнцый мастацкай свядомасці М. Лукшы ў спалучэнні з уяўленнем пра тоеснасць, роднасць і еднасць жывога і нежывога свету, антрапамарфізм фарміруюць базавы прынцып узаемадачыненняў лірычнай гераіні з акаляючай рэчаіснасцю – тактыльны. Яе цялесныя адчуванні характарызуюцца інтэнсіўнасцю і абвостранасцю. Адзначаюцца асноўныя адметнасці стылю М. Лукшы, абумоўленыя згаданымі вышэй інтэнцыямі: лаканізм, парадаксальнасць, графічнасць малюнка, эмацыянальная эканомнасць, афарыстычнасць.

Ключавыя словы: Міра Лукша, лірыка, інтэнцыі мастацкай свядомасці, страх, цялеснасць

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If the goal is to understand the immanent predetermined ways of artistic expression in the writer's work, her inherent aspirations and tendencies to reveal the spectrum of problems associated with certain assessments of reality, then one of the most important textual factors in the lyrics of Mira Luksha is fear in its various manifestations from a feeling of slight concern for loved ones to viscous anxiety in the expectation of the Apocalypse. It is not surprising that the poem that gave its name to the first poetic book of the writer *Замова* (The Spell) (1993), is a whisper-spell to deliver the beloved from fright with all the characteristic attributes of this magical genre: 'На чорны лес, // на зялёны лугі, // на сіне мора…'[1] (Luksha, 1993). By large, this early poem absorbed a number of portrait features of the lyrical heroine (and the subject of speech of M. Luksha is the heroine, a complete person with a formed character, which continues in all the author's works), which are in subsequent books *Ёсць* (Exist) (1994) *Пад знакам Скарпіёна* (Under the Sign of Scorpio) (2011), *Радаслоў* (The Genealogy) (2017) – will only deepen.

Just as quietly, but no less persistently, it will continue to protect, save, and defend her ideals and values, seeing her own Patriotic mission in protecting everything that is dear to her, and at the same time realizing the futility of her efforts in the face of a powerful stream of time, acquiring eloquent features: loudly ('што робіш ты тут у такую пару года…'[2]), inexorable ('Матылёк – трывожны пасланец ночы…'[3]), merciless ('як страшна калі адным словам…'[4]), torn ('Ян Тарасевіч'[5]), etc. Even if the time seems favourable for positive changes, the people, indifferent and frightened, are not able to take advantage of the opportunity to change something for the better in their fate:

Быў час
збіраць камяні.
Час зерне класці
ў раллю.
Сперазання поўных снапоў
для чужых.
І далі яму свае
Грошык у дамавіну
(*Быў час*…)[6].
(Lukša, 1993).

[1] 'On the black forest, // on the green meadows, // on the blue sea...'.
[2] 'what are you doing here at this time of year...'
[3] 'The butterfly – an anxiety messenger of the night...'
[4] 'how fearfully when in a word…'
[5] 'Yan Tarasevich'.
[6] 'There was a time
to gather stones.
Time to put the grain

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Only one temporary category – eternity, which is related to the theme of the connection of generations, can acquire positive connotations from M. Luksha. The images of ancestors are idealized, correlated with the embodiment of a wise philosophy of life and serve as a kind of talisman for the lyrical heroine. However, their glorification takes place without overexpression (poems *народжаным у Гайнаўцы…* (born in Gainavets...), *Тата, сыпецца снег…* (Papa, it's snowing...), *Дарога* (The Road), *Дом у Баравых* (The house of the Borovs), etc.). According to the apt observation of Ala Siamionawa, the poetess is characterized by 'strictness of outlook' (Siamionawa, 2007, p. 90), which, combined with the brevity of the style and emotional simplicity, creates a strong effect in identifying the painful problems of our time. Even the motif of the end of the world, which is becoming ubiquitous in the collection *Радаслоў* (poems *Пяцьсот гадоў таму паміж…* (Five Hundred Years Ago ...)*, Па дарозе ў Пасекі* (On the Way to Paseki)*, Месца* (Place), etc.), is embodied quite casually, without tension, through the eyes of an outsider, which, however, does not weaken the emotional impact on the reader. The introduction into the text of the opposition 'one's own – another's' gives this motif an original interpretation:

> …канец свету тут усюды.
> Усюды канец таго свету, а шчыты маіх хат
> адварочваюцца разам са мною, кіруюцца заўсёды на ўсход…
> (*Месца*)[7].
>
> (Luksha, 2017, p. 65).

Eternity in the lyrics of M. Luksha acquires a symbolic material embodiment – the garden of a very old grandfather (*Сад* (The Garden), *Адчыні ўсе брамы…* (Open all the gates...), *Тата, сыпецца снег…* (Papa, it's snowing...), etc.), which refers to the biblical mythology of the lost Paradise, peculiar to all poetry of Belavezha writers. It is interesting, that the traditional antithesis of '*сад – лес*'[8] as '*сваёй*'[9], habitable space and '*alien*', hostile space and chaos, is not observed in the texts of M. Luksha. Her forest is the same territory of emotional comfort, an organic part of which is the

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into a ploughed field.
Weaving full sheaves
for strangers.
And they gave him their own
A penny in the coffin
(There was a time…)'.

7 'the end of the world is everywhere.
Everywhere the end of this world, and the shields of my houses
turn away with me, always pointing to the East...
(Place)'.

8 'garden–forest'.

9 'one's own'.

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lyrical heroine. By the way, the poetess herself, answering the question, when she feels most free, admits: 'Найбольш, калі іду па дарозе ў Белавежскую пушчу – да сябе, у вёску…'[10] (Litanketa Svabody: Mira Lukša, 2015). If the confrontation between the wild and the cultural landscape still occurs, as in the poem *Сад*, it precedes the union of these two plant communities, which merge, destroying the fence. Sometimes, being identified with the Motherland, the garden is endowed with spatial infinity. As in the previous case, the garden fence, the stone wall breaks or even destroys:

Адчыні ўсе брамы
ў стары сад
у найбольшы
незалежны сад у свеце

Дзедаў сад
На скрыжаванні вятроў
[…]
За мурам за садам
Мяжа княства
(*Надзея Артымовіч*)[11].
(Łuksza, 2017, p. 43).

It is interesting, that this work was published in the first collection of poems of the poetess, where it did not have any title, but in *Радаслоў*, having received the title-dedication, it had got a new context of perception. Similarly, the associativity of the poem, which in the last book was entitled *Алаіза Пашкевіч* (Aloise Pashkevich), had also increased.

Returning to the spatial indicators of the artistic world of M. Luksha, we note that, as a rule, the locus in her lyrics have often become topazes, and the picture of reality in such cases acquires an unexpected perspective. Yes, one more symbolic embodiment of the connection of generations – the old house – losing the walls, can also be expanded

[10] 'Most of all, when I am driving down the road to Belavezhskaya Pushcha – to my native village...'.

[11] 'Open all the gates
in the old garden
in the largest
independent garden in the world

Grandfather's garden
At the crossroads of the winds
[…]
Behind the stone wall behind the garden
The border of the Principality .
(Nadzeya Artymovich)'

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to the size of the Motherland (miniature *светлы дом*...(A Bright House)). And, oddly enough, the lyrical heroine in this house feels much more protected than behind an iron door with three locks:

светлы дом
дом без вокан
сам акном
ветры гуляюць
люляюць
на моцных руках
мяне гушкаюць
мой добры дом
без сцен і вокан[12]
(Luksha, 1993).

The poetess interestingly interprets the image of a wall, which never appears in her poems as an obstacle, interdiction, division, alienation. The wall is sometimes identified with the border, although quite conditional from the perspective of the difficulty of overcoming it (*Сад, Надзея Артымовіч*) or with a reliable shelter and defender, as in the poem *час*... (time…):

Сёння
уцякаеш у свае сцены
нахіленыя дружна над табою
кажаш: мой мур мой выбар[13]
(Luksha, 1993).

Feeling her messiahship, being chosen, the lyrical heroine, for all her courage and sternness, the desire to defend and protect as a way of life, remains a woman, and sometimes she herself needs protection. On the verge of despair, trying to save her

[12] 'a bright house
a house without windows
by the window itself
the wind blows
rocks
in strong arms
they lull me to sleep
my good house
without walls and windows'.

[13] 'Today
you run to your walls
which are together leaning over you
you say: my wall my choice'.

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people, crying from exhaustion, the pain of loneliness and an inherited knife (Luksha, 1993), she turns to the Saviour, and such poems sound extremely insightful:

Над пожняй счарнелай, над з'езджаным полем,
Над каменем гострым, над каменем гладкім…
Як цяжка таму, хто ведае болей,
Стаптанага жыта збіраці астаткі,

Не меўшы надзеі, хоць маючы Слова,
Якое з пачатку сусвета гучала…
О, Ойча, Ты ж нашаю, простаю мовай
Сказаў жа: "Хай будзе!" – і ўсё так паўстала.

Не дай жа таму, што ходзіць па полі,
Скалоўшы да крові і рукі, і ногі,
Не дай жа яму, не дай жа ніколі,
Каб болю не чуў; хай крычыць ад знямогі;

Хай крычыць – ён жа выбраў; ад крыку ступее
Іншы боль – боль самоты, боль нажа спадчыннога.
Вось там іншы ідзе, сівы, без надзеі,
З парожняй сявенькай ад гнілога парога!
(*Каласы*)[14].
(Lukša, 1993).

[14] 'Above the blackened stubble, over the trampled field,
Over a sharp stone, over a stone plain ...
How hard it is for someone who knows more a bit,
Trampled rye to collect the remains,

Without hope, though there was a Word,
Which since the beginning of the universe has sounded...
Oh, Father, you in our simple language
Said: "Let it be!" – and so it all came about.

Don't let the one who walks on the field,
His hands and feet were bleeding,
Don't let him, never let him,
That pain did not hear; let him cry from attrition.

Let him shout – he has chosen; the shouting will make more dull
Another pain – the pain of loneliness, the pain of an inherited knife.
There he goes, grey-haired, hopeless,
With an empty sieve from the rotten threshold!
(Ears)'.

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Patriotic and religious-philosophical problems in the artistic system of M. Luksha are inseparable, the images of '*роднай хаты*'[15] and '*роднага Бога*'[16] are concepts of the same order (the verses *Каласы* (Ears), *Жывіца* (Pitch Resin), *Катлоўка* (Katlovka), *Дарога* (Road), *Краявід* (Landscape), etc.). Moreover, her own path to the homeland is perceived as martyrdom. The poetess transfers the image of a barefooted woman with bloodstained feet from one collection of poems to another. This image of a passionate person becomes central in the poems *Надзея Артымовіч*, *Марушка (Marushka)*, *З казкі Андэрсена* (From the fairy tale of Andersen), *мы беглі да белага горада…* (we ran to the white city...) and others. Being an adherent of a graphic way of depicting reality using achromatic tones (white, black, grey, occasionally Sepia, and rust), M. Luksha rarely refers to spectacular colour combinations. The exception is for white-red blood spots on snow, under a bandage, on a white flag, on pale skin, which, of course, have a symbolic content and are associated primarily with sacrifice in the name of a high ideal:

> у белай сукенцы на белых палотнах на лугавінах росных
> агменю корань гадуе хавае ў далонях ад ветру
> глядзіць аж акрэпне адоліць памкненні
> выпрысне на губах мак ірвецца ў пальцах
> кашаль сухотны
>
> на белых сукенках штандараў макам гарыць Алаіза
> (*Алаіза Пашкевіч*)[17].
> (Łuksza, 2017, p. 51).

In general, the colourisation, colouring of the poem is considered by the poet as a stylistic abundance, which is expressed even on a metaphorical level – in the image of a dream, which can be muted with colour (the poem *Шагал* (Chagall)).

M. Luksha places the greatest imaginative and semantic load on the colour white, which in her philosophical lyrics correlates with absolute kindness, justice, light, freedom, and life, because the world itself is already 'white':

[15] 'the native home'.
[16] 'the native God'.
[17] 'in a white dress on white canvases on dewy meadows
the root of the fire grows hiding in the palms from the wind
watches until it is stronger to overcome the striving
poppy will upon the lips torn in the fingers
cough tuberculosis
on the white dresses of standards Aloise flames like a poppy
(Aloise Pashkevich)'.

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мы беглі да белага горада
самі белыя ў шрамах маршчын
бязлітасна маладыя…
(*мы беглі да белага горада…*)[18].
(Luksha, 1993).

Quite often, this colour of the poem is associated with the image of the Motherland (Belarus) and even specifically with the national character, because white is a superconscious colour (the poem *Полацак* (Polatsak)). It is interesting that understanding her own existence, the lyrical heroine, in a manner close to the aesthetics of meta-realism, tries to literally look inside her body, where a white carnation is rowing and splashing through the veins *у тунелі ўніз галоўкай*[19] (Luksha, 1993). On the one hand, the chosen colour, although unusual for such descriptions, has got positive semantics in the poetess's artistic system, which in the light of the above mentioned is easily read by the recipient. On the other hand, the choice of a flower along with a number of predetermined historical and cultural associations crosses the conflict-free image out. Thus, carnations in ancient mythology symbolize innocently spilt blood, as they grew in the place of the eyes of an unwary shepherdess, torn out and thrown to the ground by Artemis. In the biblical tradition, this flower is associated with the suffering of Christ. In other words, the sacrifice and suffering for the idea form the core of the image of the lyrical heroine.

The path of love in the lyrics of M. Luksha is no less bloody and thorny. Fear (anxiety, fright, and trouble) is quite often noted in the intimate poems of the poetess, acting as the dominant psychological state of her characters (*З казкі Андэрсена*, *як страшна калі адным словам…*, *баюся я… (*I'm afraid...), *на табе хлеб…* (bread on you...), etc.). And this explains the general dramatic atmosphere of such texts, where even the tide of the sea sounds like a requiem for lovers (the poem *і гэты час прыходзіць…*(and this time comes...)), and love itself carries pain and bloody wounds:

беглі мы да сябе
лютыя і простыя

і ноч нас даганіла
босых
да смерці ўскрываўленых

[18] 'we ran to the white city
white with scars from wrinkles
mercilessly young...
(we ran to the white city...)'.

[19] 'in a tunnel flower down'.

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заўтра будзе ранак
ран поўны і спеваў
(*мы беглі да белага горада…*)[20].
(Lukša, 1993) .

In the poem *як страшна калі адным словам…* love is perceived as an altar that requires sacrifice and on which 'згарэлі мы згарэла ўсё датла // і сівы попел пад расой нямее…'[21] (Luksha, 1993). The most radical embodiment of suffering for love is stigmata (this interpretation of the phenomenon of love is found in the poetry of M. Luksha and twice in the eponymous poems from the collections *Ёсць* (Exist) and *Радаслоў*. At the same time, the value of love for a person in the artistic and philosophical system of the poetess is equal to life itself and even more than life.

The ambivalence of perception of this phenomenon is caused by the impossibility of complete rapprochement with the beloved, the idea of loneliness as the inevitable end of the life of the man, who will still remain alone with his loneliness to the grave (the poem *маскі нашых твараў…* (the masks of our faces...)). Even in moments of emotional harmony, lovers do not become one:

і будзем разам –
хоць не можам –
два ручайкі
адной вады
(*баюся я…*)[22].
(Luksha, 1993).

[20] 'we ran home
fierce and simple

and night overtook us
barefooted
bloodied to death

tomorrow will be morning
full of wounds and songs
(we ran to the white city …)'.

[21] 'we burned, everything burned to the ground // and the grey ash over the dew is going numb'.

[22] 'and we will be together –
although we cannot –
two streams
of one water
(I'm afraid...)'.

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Distinctive in this context is the embodiment of the consequences of uniting hearts in the form of millstones that

чакалі прытуліцца
разам зварушыцца
а з сабой змагаюцца
крышацца…
(*Ён склаў жорны…*)[23].
(Luksha, 2017, p. 5).

The image of the stone hearts of lovers, in this case, should not be interpreted as a bad metaphor. The writer does not try to be original, creating a memorable paradox (although it should be noted that in general, M. Luksha's style is characterized by a tendency to combine the incompatible – oxymoron and phantasmagoria of images, wordplay, synaesthesia, and even modulation). The fact is that in her philosophical and aesthetic system, the animate and inanimate are endowed with the same characteristics. As a result, the stone, while retaining its physical characteristics (hardness andstrength), acquires others (memory and character), and therefore the images of the stone and the heart are concepts of the same order and neither semantically nor aesthetically contradict each other.

But the loneliness of the lyric heroine is not forced, not due to external circumstances and the situation. This is a conscious act of will caused by her ideas about the life scenario of any love story, as evidenced by the following aphoristic miniature: 'Не дзялю сябе // ні з кім я // з кім я'[24] (Luksha, 1993).

The impossibility of the complete fusion of souls is compensated by the union of bodies. Moreover, such contact in the intimate lyrics of M. Luksha usually have an innocent and chaste character (poems *я лячу да тваіх рук…* (I fly into your hands ...), *час…, на табе хлеб*..., etc.). A clear erotic subtext is read in the following miniature: '*ў самотную месячную поўнач // ў гулкім пакоі за збялелымі сценамі // фармуеш возера пяском гарачых рук'*[25] (Luksha, 1993). Body language as a manifestation of human intimacy also becomes a form of lyrical experience in revealing the collisions of love. Yes, the heroine of the poem *Стыгматы* (Stigmata) – consciously or not – copies and reflects the gestures of a loved one, which psychologists interpret as an instinctive desire to please the interlocutor.

Attention to the bodily beginning is characteristic of the poetess not only when revealing intimate issues. By analogy with the concepts of visual and auditory poetry,

[23] 'waited to embrace
move together
and fight with each other
crumble...
(He laid down the millstones...).

[24] 'I do not share myself // with anyone // with whom I am'.

[25] 'in a lonely lunar midnight // in an echoing room behind whitewashed walls // you form a lake with sand of hot hands'.

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which are designed for the visual and, accordingly, the acoustic effect of the poem, the lyrics of M. Luksha can be called 'tactile'. Physicality in its various manifestations becomes one of the defining features of the writer's artistic thinking, and the main principle of the assimilation of the heroine with the surrounding reality is, first of all, tactile perception. 'Пачуццё адзінства з усім жывым'[26] (Rublevskaya, 2012), which L. Rublevskaya rightly noted as one of the main features of M. Luksha's worldview, allows us to establish a special dialogue with the surrounding world, to build relationships that require not so much rational understanding as mutual empathy andmutual feeling. Moreover, the ability of tactile perception (tactile, temperature, kinetic) is possessed by both participants in such contact: a person and a thing. The latter is understood here as a manifestation of a thing-existence, reality in the broad, Heideggerian sense of the term, which includes everyday ordinary objects (actually things), living beings, natural objects, and objects-phenomena (poems *Трава* (Grass), *баюся я…*, *Жывіца*, etc.). Olfactory (odours) and gustatory (taste) sensations are often added to tactile perception, creating paradoxical, but meaningful images:

цалуюць пальцы
валасы травы маладыя

трава ведае
косткі пальцаў
смак чалавека
заўсёды жывога
<…>
смяецца ціха пад намі
скамечаная
смяецца
(*Трава*)[27]
(Lukša, 1993).

[26] 'A sense of unity with all living things'.

[27] 'kiss fingers
hair grass young
the grass knows
finger bones
taste of a man
always alive
[…]
it's laughing quietly beneath us
crumpled
laughs
(Grass)'.

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The semantics and structure of such bodily images are due to the extremely keen sensitivity of the lyric heroine, who is able to describe the taste of the eyes of a loved one, appealing to the taste of the northern moss, which the silky palate of a deer feels (the poem *будзем блукаць без мэты…* (we'll wander aimlessly...)). But in most cases, the gustatory somatics in the lyrics of M. Luksha acquire a philosophical projection andembodies the eternal victory of life over death in the form of a grain warmed under the tongue and planted in a grave (the poem *пасаджу ў агародзе на выветраным кургане…* (I will plant in the garden on a weathered mound...)). In the miniature *ем дзікі плод у старажытным садзе…* (eating wild fruit in an ancient garden ...), an apple eaten on a predatory *Spas* (Saviour feast) night (Luksha, 1993) becomes a multi-level metaphor that can only be deciphered in the context of the entire work of the poetess and is connected with the fate of Belarus, Christian ideas of salvation and overcoming fear (an allusion to the biblical episode when Christ, after His transfiguration, urges his disciples not to be afraid of the miracle).

The Christian subtext is also felt in the giving of bread and water the function of a kind of amulet that can prevent trouble:

на табе хлеб
еш
і не будзе табе болей страху
на табе ваду
чыстую
пі
вымый свае чорныя вочы
на сябе паглядзі
не будзе бяды
не будзі толькі бяды
[…]
пацалую твой боль
і не будзе табе болю
(на табе хлеб…)[28].
(Luksha, 1993).

[28] 'bread on you
eat
and you will no longer have fear
water on you
clean
drink
wash your black eyes
look at yourself
there will be no trouble

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'Water in the lyrics of M. Luksha is endowed with the epithets 'alive', 'holy' and has a fairly transparent meaning, which is preserved in all the poetry collections of the writer. The process of drinking water is identified with life itself, and the endurance of this association allows it to become the basis for new figurative structures that are important for understanding the poetess's philosophical concept. For example, a legless bird – Fatherland–Belarus – can't quench its thirst – from the poem *айчына* (fatherland): 'і толькі піць крычыць // салёнае вады піць просіць'[29] (Luksha, 1994, p. 34). Unity, relationship, and valuable isomorphism of the living and inanimate are laconically formulated in one line: 'п'юць ваду камень птушка чалавек і дрэва'[30] (Luksha, 1994, p. 35). This thesis also works in the opposite direction, when the human body is a mechanism, all the fluids of which – blood, sweat, and tears – are mixed: 'ноч выцякае з цябе // рыбкі трапечуцца за частаколам рэбраў // племя роднага акіян'[31] (Luksha, 1994, p. 21).

The concentration of the poetess on the physiology and the methods of showing bodily reactions indicate the mental sufferings and inner pain of the lyric heroine, which is expressed through psychosomatics. Her tears are not only a means of relief and purification of the soul but also sublimate into an act of creativity:

> Усё хапаеш у далоні вагонь –
> Чысты боль паэта, прарока.
> Горкім сокам спаўзае ў далонь
> З пэндзлем фарба слязой адзінокай
> (*Шагал*)[32].
> (Luksha, 1993).

M. Luksha invariably relates the image of the poet to the aquatic, or more exactly – to the underwater element, where there is not enough air to breathe, because 'вечны дом паэтаў'[33] (Luksha, 1993) – is Atlantis (poems *Атлантыда* (Atlantis), *Вуліца Млынавая* (Mlynavaya Street)). The creative act is quite painful and torturous, it is a thorny path of a lonely person,

---

just do not wake up trouble
[...]
I will kiss your pain
and you will not have pain
(bread on you…)'.

29 'only shouts drink // asks to drink salt water'.

30 'stone birdman and tree drink water'.

31 'the night flows out of you // fish shiver behind the palisade of ribs // the tribe of the native ocean'.

32 'You catch everything in the fire of the palm –
Pure pain of the poet, the prophet.
Slides into the palm by bitter juice
With a brush paint like a lonely tear
(Chagall)'.

33 'the eternal home of poets'.

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and therefore it is quite natural that the representation of the mechanism of inspiration and the process of the poet's birth of a poem is mystical and ritual in nature and is based on bodily destructiveness:

Мой вораг ляжыць забіты ды не пахаваны
даўно і свецяцца яго косці абмытыя дажджом
выгарэлыя на сонцы ачышчаныя мурашамі
як яго думкі голыя забытыя іншымі і перш за ўсё
ім самім

а я жыву і ў гэты момант жыве маё слова
калі пішу яго калі яго ты чытаеш
[…]
і вось хаваю яго і паміж лістамі белай паперы
забіваю яго яшчэ раз пры сведках
– ворага без якога я не ведаю хто я –
пры табе чытачу і яго пахаваем мы разам
і пашкадуем яго бо мы ўсе жывыя
пакуль цёплае слова ў пагоні за ценем
(*Абрад*)[34].
(Łuksza, 2017, p. 27).

The body of the enemy can be replaced by her own body, which the lyrical heroine perceives distantly, from the side, as if 'unfamiliar'. Bitten lips, bloodied feet, teeth-grinding, a bloodstain in the shape of a flower under a bandage, a burst palm lining – these are messages to herself, to her inner, unspoken pain: 'бо ліст пісала я да болю // на белай карце свайго цела'[35] (Luksha, 1993, verse *Як гэты студзень студзіць*

[34] 'My enemy lies dead and not buried
long ago and his bones shine washed by rain
sun-bleached cleaned by ants
like his naked thoughts forgotten by others and above all
by himself
and I live and at this moment my word lives
when I write it, when you read it
[…]
so, I hide it between sheets of white paper
I kill him again in front of witnesses
- the enemy without whom I don't know who I am -
with you, the reader and we will bury it together
and we will feel sorry for it because we are all alive
while the warm word in pursuit of the shadow
(Rite)'.

[35] 'because I wrote a letter to pain // on the white map of my body'.

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косці… (As this January cools the bones...)). It should be noted that the body as an object of observation has strong signs of disfigurement, defects, disease, loss, and inferiority. On the pages of M. Luksha's books the hunched and lame, crippled and bloodied, tuberculosis and numb, deaf and wounded wander (*Двое згорбленых* (Two hunched), *у колкай цішыні*… (in prickly silence...), *..., застукаў у дзверы госць з маёй Айчыны*... (a guest from my Homeland knocked on the door...), *выбраўся ты на вайну без вяртання*... (you are going to war without return...) and others). But the poetess is most interested in the metamorphosis of the human body, its self-movement. Yes, she often uses the blindness motif (in other words, the image of a seer, who has lost this quality). But such a physical defect is not associated with human callousness, disfigurement of the soul, and unwillingness to know the truth – qualities that such a metaphor traditionally embodies. Mira Luksha's characters, including her autopsychological heroine, go blind when they come out into the light. The loss of vision is another test on the way of the cross in search of *the white city*, where 'вядуць мяне як аслеплую ад свету сястру ў бок такіх самых як я'[36] (Luksha, 2017, p. 65, the poem *Месца*).

The lyrical heroine is able to hear the voices and pleas of the dead (the poems *Не кажыце Спарце*... (Don't tell Sparta...), *страціў я*... (I lost...) and even tactfully communicate with them (*Стыгматы*). Artistic and philosophical mastery of the theme of death is also understood primarily through corporeality, the gradual destruction of the physical shell, including her own:

маскі нашых твараў
палосамі пакрываюць
шкарлупіну зямлі
[…]
якія прыгожыя кветкі
растуць з нашых воч
а трава заглыбляе
карэньчыкі паміж зубамі
(*маскі нашых твараў*…)[37].
(Lukša, 1993).

[36] 'I am led, like a sister blinded by the light to the side of people like me'.

[37] 'masks of our faces
are covered with stripes
earth shells
[…]
what beautiful flowers
grow out of our eyes
and the grass starts
roots between teeth
(*masks of our faces*…)'.

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The metamorphosis of the body, the variability, the 'fluidity' of this image is realized (although relatively rarely) in the opposite direction – as a desire for perfection, the acquisition of superhuman abilities by the heroes. For example, the ability to fly: 'Навучыцца простая справа, трэба толькі хацець // моцна махаць рукамі і ўмела абмінаць перашкоды'[38] (Luksha, 2017, p. 51, the poem *Міхал Андрасюк* (Michal Andrasyuk). And completely unexpected in the artistic system of M. Lukshi, but very indicative for a deep understanding of the image of the lyrical heroine, is her transformation into an angel with young white wings, with a Belarusian song on her lips, which pleases and delights children from the white city (the poem *ідy белым гарадам…* (*I go through the white city…*).

Thus, one of the most important engines of lyrical experience in the poetry of M. Luksha is fear in its various manifestations. The desire to overcome this condition gives the heroine autopsychological strength and determination to defend her moral and patriotic ideals, and the latter is invariably associated with religious and Christian values. Awareness of the sacrifice of this path, combined with a graphic way of expression, a tendency to achromatic images with a clear symbolic emphasis on white colour, the emotional economy and aphorism in the design of philosophical maxims, on the one hand, creates the effect of a certain strictness of style, and on the other hand – gives the writer's poems a vital persuasiveness and artistic conviction. Understanding loneliness as the inevitable finale of any human story (love, struggle, or even existence in general), the poetess consciously chooses loneliness for her lyrical heroine and at the same time declares the exceptional importance of love for a man. Corporeality is one of the clear intentions of M. Luksha's artistic consciousness in combination with the idea of identity, kinship and unity of the living and inanimate world, anthropomorphism forms the main principle of interaction of the lyrical heroine with the surrounding reality – tactile. Her bodily sensations are characterized by intensity and acuteness. Through the psychosomatics and attention to the destructiveness and metamorphism of the human body, reactions to internal pain and mental sufferings are manifested.

Translated into English by Marharyta Svirydava

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[38] 'Learn – a simple matter, you only need to want to // strongly swing your arms and skilfully avoid obstacles'.

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