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CRIMEAN TRAVELOGUES BY LESYA UKRAINKA AND IVAN TRUSH: INTERMEDIAL PARALLELS

Abstract. *The Purpose of the Study* is to present the results of the research on the artistic approaches undertaken by painter Ivan Trush and writer Lesya Ukrainka in capturing the multidimensional essence of Crimea. Both artists are prominent representatives of the Ukrainian modernistic culture of the late 19th and early 20th centuries. They paid great attention to the representation of natural and cultural landscapes that inspired European artists. For the first time, the subject of analysis in the article is a comparison of the Crimean discourse by representatives of different art forms, which is **the Novelty of the Study. The Methodology.** The topic is comprehended through intermedial interpretation, which involves examining how various artistic forms interact and influence one another. Additionally, the study employs elements of imagological analysis as a branch of comparative studies, delving into cultural images and stereotypes presented in the artists' works. **The Conclusions.** The paper proves that Lesya Ukrainka and Ivan Trush expanded the palette of national art with traveling motifs. The Crimean trips played an important role in shaping the creative personality of both authors. In several of their works, mirror impressions are captured through different art forms. Both Trush and Lesya Ukrainka proved to be masters of marine landscapes and mountain views. Both poeticized the exotic vegetation of the Crimea in their travelogues. The poet and painter discovered Crimean Tatar culture, which is represented by images of religious buildings and ethnic peculiarities of local people's clothing. With their Crimean texts, Lesya Ukrainka and Ivan Trush significantly enriched the traditional picture of the Ukrainian world. The results acquired can serve as a foundational platform for subsequent scholarly inquiries into the intricate cultural interplay between Ukrainian and

Crimean Tatar heritages, grounded in the analysis of visual and literary artistic expressions.

Keywords: *the Crimea, intermediality, geopoetics, landscape, marinist, exoticism, Crimean Tatar culture.*

The Problem Statement. The Crimean Peninsula holds a significant position, concentrating on the reflection of unique loci of the world. The compact territory, which has undergone complex historical vicissitudes, shrouded in myths that have become part of the world's treasury of ancient worldviews, has long attracted artists. This is especially true of the South Coast, whose landscapes combine the vastness of the sea and picturesque mountains.

In a long process that Zygmunt Bauman described as the evolution from pilgrimage to tourism (Bauman, 2000), bifurcating changes were brought about at the turn of the 19th and 20th centuries. Italy and Egypt dominated as popular travel destinations, driven by the pursuit of novel experiences, the expansion of leisure spaces, the allure of escapism, and other related factors. For many, the topography of the Crimea was shrouded in an equally exotic flavor. The poetess Lesya Ukrainka and the painter Ivan Trush were prominent representatives of Ukrainian art whose talents were shaped by European culture. Their social interests overlapped, and the thinker and public figure Mykhailo Drahomanov became an authoritative ideological mentor for both in their youth. The poetess and the painter desired to travel, to seek exotic experiences, and their routes were close enough to each other in space and time.

Crimean motifs occupy an important place in the artistic world of Lesya Ukrainka and Ivan Trush. Their depiction of the natural and socio-cultural realities of the recreational area during its formation represents a kind of inter-artistic dialogue. At the

same time, their works are convincing evidence of the Ukrainian national development of modernist trends in related arts. Thanks to their creative achievements, Lesya Ukrainka and Ivan Trush became leaders in the processes of Europeanization of Ukrainian culture and the destruction of isolation. However, there has been no analytical comparison of the various geopoetic images in the creative heritage of both artists. The interpretation of the Crimean block of texts by Lesya Ukrainka and Ivan Trush remains particularly relevant. Unfortunately, the theme of the Crimea in national Ukrainian art has been marginalized in scholarly studies for a long time, though it's exceptionally important for the consolidation of society. The acute awareness of the relevance of this topic has been observed after the temporary occupation of the peninsula by Russia. At the same time, the work of prominent masters Lesya Ukrainka and Ivan Trush should be viewed from the height of a century's distance as a valuable contribution to an important stage in the comprehension of the phenomenon of the Crimea in the artistic palette of the world.

The Analysis of Sources and Recent Research. The Crimean theme in Ukrainian art history has long been on the margins, with only a few comprehensive analyses of the peninsula's nature and socio-cultural characteristics reflected in works of art. However, in the first monographs on Lesya Ukrainka's work, published in the 1920s, the poetess's Crimean heritage was highly appreciated. Thanks to the works of Mykola Zerov, Mykhailo Dry-Khmara, Andriy Muzychka, and others, the tradition of prioritizing Lesya Ukrainka's drama for her researchers was established. It was only after World War II that interest in the poet's travel motifs in her lyrics grew, and at that time the most noteworthy book was Oleh Babyshkin's *Lesya Ukrainka in the*

Crimea (1954). Hryhoriy Avrakhov contributed to the understanding of the originality of the author's poetry by writing the book *Artistic Mastery of Lesya Ukrainka's Lyrics* (1964). However, it is only in recent decades that the Crimean segment of the poetess's work has attracted many literary critics. It is worth highlighting the conceptual views of such researchers as Nataliya Yakubchak (*Crimean Echoes: Lesya Ukrainka's and Adam Mickiewicz's Journey Cycles*, 2007), Oksana Prysiazhniuk (*The Poetic Image of the City in Lesya Ukrainka's Crimean Memoirs*, 2010), Mykhailo Vishnyak (*The peculiarities of Lessia Ukrainka's Crimean's lyric poetry*, 2011), Nina Danylyuk (*The Crimea's Linguistic Image in the Poetry of Lesya Ukrainka*, 2020), and Liudmyla Pochynok (*Travelogue in the Lyrics of Adam Mickiewicz and Lesya Ukrainka*, 2022). Despite the attempts to consider Lesya Ukrainka's Crimean lyrics from a comparative perspective, intermedial interpretations in this area are extremely rare. On this background, Larysa Voloshuk's articles *Intermediality in Lesya Ukrainka's Early Poetry* (2017) and *Intermediality in Lesya Ukrainka's Artwork: Collection of Poems "On the Wings of Songs"* (2017) are notable.

Much less frequently, scholars have turned to the Crimean works of the painter Ivan Trush. Sporadic appeals to him can be found in the works of Mykola Holubets, Natalia Aseyeva, Anatoliy Zhaboriuk, Borys Lobanovsky, Yaroslav Nanovsky, Hryhoriy Ostrovsky, and others. Yuriy Yamash compensated for the lack of attention to this topic with his numerous articles and monograph *Trush Paints the Crimea* (2018).

The Purpose of the Article. The specificity of Crimean images, which enriched the related arts of the early modernist period, has not yet been the subject of research in art history. The

painter Ivan Trush and the writer Lesya Ukrainka left exceptional material for research in this area. The purpose of the article is to present the results of the research on the artistic approaches undertaken by painter Ivan Trush and writer Lesya Ukrainka in capturing the multidimensional essence of Crimea.

Materials and methods. Despite the boundaries of the artistic genres, scientists have been trying for several centuries to explain the commensurability of painting and literature based on their functional purpose, which is to reflect a reality that is to some extent dependent on the cultural and historical continuum. The two different semiotic systems are usually mutually influenced. In the 20th century, a thorough analysis of literature and painting interpenetration was carried out by Heinrich Wölfflin, *Aage Hansen-Love*, Hans Lund, and others. Scholars emphasize that writers and painters often present similar themes in their works, maintain communication among the creative intelligentsia, resort to adapting techniques that were originally proven in one of the related arts, and sometimes the artist's personality can combine the talents of a painter and a writer. It is noteworthy that artists from both fields actively use the potential of color and synesthesia, although, of course, their representation in paintings and verbal works is not identical. The art of words primarily appeals to metaphor to evoke certain associations in the recipient. As Valentyna Fesenko points out, "...painting, with its passion for vivid writing, chiaroscuro, smooth or discontinuous lines, and the use of various drawing techniques, attracts literature, making it speak its own language" (Fesenko, 2014). Natalia Mochernyuk notes: "...it is a priori impossible to analyze literature as an art form without resorting to parallels with other artistic fields to describe its specifics" (Mocherniuk, 2018).

This research employed a combined methodology to explore the dynamic interplay between literature and painting, with a specific focus on the artistic approaches of painter Ivan Trush and writer Lesya Ukrainka in capturing the essence of the Crimea. The methodological framework encompassed intermedial interpretation and imagological analysis, facilitating a comprehensive understanding of how these art forms interacted and influenced the conceptual perspective of Crimea's image.

Intermedial interpretation involves an in-depth examination of the interactions among various artistic forms, and how they mutually influence each other and contribute to the development of a coherent narrative. By scrutinizing the works of Ivan Trush and Lesya Ukrainka through this interpretive lens, we determined the uncovered shared themes, techniques, and inspirations that transcend the boundaries of their respective artistic genres.

The imagological analysis, a specialized branch of comparative studies, was employed to delve into the cultural images, motifs, and stereotypes present in the artistic works of Trush and Lesya Ukrainka. This approach provided valuable insight into how both artists portrayed Crimean Tatar culture and reflected prevailing preconceptions about it. The analysis aimed to reveal the intricate ways in which literary and visual elements intertwined, contributing to the overarching portrayal of the region.

It's well known that the history of tourism began with a pilgrimage popularized by royalty. In particular, the journey of St. Helen to Jerusalem in the fourth century is now considered iconic. The opening of a new space led to its cultural development and had a substantial impact on the development of art. As Olena Haleta notes, the lands discovered through traveling appear to artists "as a space of new possibilities for text creation..." (Haleta, 2015).

The Crimea, with its amazingly rich history, sacred myths, and unique landscapes, was for centuries a part of the Ottoman Empire and a rather closed territory to the rest of the world. Travel to the peninsula intensified only in the second half of the eighteenth century. It is to be noted that after the annexation of the Crimean Khanate by the Russian state in 1783, the peninsula was often used to exile politically disfavored individuals. This policy was a kind of continuation of the Roman Empire's tradition of isolating undesirables. However, educated hostages of the imperial system often asked the government the permission to be sent to the Crimea, as they comprehended it not as a barbaric province but as a source of learning about the traces of antiquity, early Christianity, and the sociocultural characteristics of the peninsula's autochthonous population. For example, the famous Ukrainian historian Mykola Kostomarov, who was serving an exile for his participation in the Brotherhood of Saints Cyril and Methodius, repeatedly appealed to the relevant authorities to send him to the Crimea and eventually, at the suggestion of the governor, was able to travel to the peninsula in 1852 for medical treatment.

In the second half of the 19th century, the natural environment of the Crimea quickly gained popularity as an attractive recreational area. At one time, Prince Potemkin intended to make the Crimea a place for exile for English convicts, but a hundred years later the royal elite built their residences here. In addition to the colonists, the number of pilgrims of different nationalities increased significantly, as well as the number of impressions recorded in artworks. Thus, the Crimean discourse, which for Ukrainians was mostly associated with folklore (historical songs, dumas about Ukrainian prisoners), received a new narrative wave.

At the turn of the 19th and 20th centuries, travels to the Crimea became quite common. Travelers usually discovered the peninsula as a heterotopia, sometimes as a utopia embodied in this locus, and thus a standard image of postcardlike Crimea was created in the culture. At the same time, several examples show that the southern coast of the Crimea gained a reputation as an aesthetic Mecca, which became a purpose for artists who consciously sought artistic inspiration while traveling.

Lesya Ukrainka and Ivan Trush belonged to the same generation of Ukrainian artists, although they lived on opposite sides of the border that at the time divided the Russian and Austro-Hungarian empires. However, this did not prevent them from establishing communication and maintaining friendly and business connections due to their activity in public life. The young people first met in the spring of 1900, when Lesya Ukrainka, at the request of the Gallican Ivan Trush, agreed to pose for a portrait commissioned by the Shevchenko Scientific Society in Lviv. The Kyiv sessions became the basis for a friendly relationship: six months later, in a letter to Olha Kobylanska, she wrote: “We are very good comrades with him”¹ (Ukrainka, 2021d). On the invitation of the poetess’s mother, in 1900, the artist spent his vacations in Zelenyi Hai in the Poltava region in the Drahomanov family estate, located on the picturesque river Psel. Here he met Lesya Ukrainka’s cousin Ariadna, whom he married in 1904, thus joining the Kosach-Dragomanov family. However, the relationship between the artists had already been spoiled, mostly due to different opinions on how to organize Mykhailo Drahomanov’s archive. A true scandal was caused by the fact that the painter sold

¹ Unless otherwise stated, the translation by O.V.

a portrait of Lesya Ukrainka to Polish Count Leon Piniński without her permission. The writer took an uncompromising position, as commercial interests were completely alien to her noble nature. The painter had to return the portrait to the Scientific Society and burn a copy of it, but the conflict between the two was not fully resolved. The trauma she experienced in her relationship with the artist formed the basis of the artistic concept of Lesya Ukrainka's last work, the drama *The Orgy*.

Despite the fundamental difference between the two artists, starting in 1903, the intersections of their paths left vivid cultural traces. Both significantly enriched Ukrainian culture with travel motifs and imagological sketches, which contributed to the entry of Ukrainian art into the core of world trends. In both the writer's and the painter's travels, there are distinguishable cycles that correspond to the priority tourist destinations of the time: Italian, Egyptian, and Crimean. The artists' itineraries have many coincidences, but they did not meet directly during their travels, although they were interested in the same topographies. However, they did have ideas to plan a joint trip abroad. For example, in one of her letters from 1902, the poetess wrote: "P[an] Trush is going to Italy in April, he promised to visit me here, so maybe I will have company to Florence and Rome" (Ukrainka, 2021e).

The difference in the reception of particular lands by both artists is to a great extent a consequence of the purpose of their trips. While Ivan Trush went traveling primarily for the sake of creativity and plein air work, Lesya Ukrainka was guided by the advice of doctors who tried to help her in her exhausting "thirty-year war" with tuberculosis. However, within the recreational areas, the writer sought opportunities to satisfy her curiosity, and what she saw inspired her to create travelogues.

Lesya Ukrainka explored the Crimea especially intensively during her first trip, which was a gift from her mother in 1890. Her impressions became the material for her notes in the album *POESIE*, signed by Olena Pchilka: “Look around, wherever you are, and write...” (Ukrainka, n.d., p.11). The young poetess traveled around the Crimea with it. The following summer, she had to change locations again during her climatic treatment on the peninsula. She observed four seasons on the South Coast, starting in June 1897, when she decided to accept a long “exile” away from home. During 1907–1908, the writer changed her “permanent home” in the Crimea again, coming here for the treatment of her future husband Klyment Kvitka for tuberculosis.

Crimean impressions of the poetess reflected in her fiction can be divided into three areas:

– Yevpatorian, which includes mainly works written under the influence of swimming in the Black Sea in 1890–1891.

– Bakhchisaray, which represents a trip through the mountains from Sebastopol to Yalta with a stop in Bakhchisaray (the works of these two areas formed the basis of the poetic cycle *Crimean Memories*).

– Yaltian, which reflects the specifics of the resort town on the South Coast and its surroundings (sketches of this area were included in the poetic cycle *Crimean Reviews* and the story *Above the Sea*).

In his review of Lesya Ukrainka's first collection *On the Wings of Songs*, critic Osyp Makovey paid attention to the “cult of nature” in the young author’s poems, in particular, he highly complimented her marinist landscapes that sparkled with sunny colors (Makovey, 1893). Already at the beginning of her career, the author formed her creative credo, in which, in the first place,

she recognized her purpose as discovering for the Ukrainian reader “a distant world – the more world one sees, the better” (Ukrainka, 2021c).

The idea of expanding the usual boundaries of one’s horizons was also close to Ivan Trush. According to Ivan Franko, the painter “passionately sought beauty and truth and tried to expand the scope of his art” (Franko, 1981). He greedily accumulated numerous travel experiences – Croatia, Italy, Palestine, Egypt, etc. Trush made a pilgrimage to the Crimea “for beauty” during 1901–1904. Contemporary Ukrainian literary critic Ivan Luchuk suggests that Lesya Ukrainka influenced Ivan Trush’s plans to visit the peninsula, but “the main motivating appeal to the image of Tauria was Trush’s desire to illustrate Adam Mickiewicz’s Crimean Sonnets” (Lushuk, 2018). In other words, the artist was led by a quite intermedial and intercultural context. It is worth recalling that Lesya Ukrainka was also inspired by Mickiewicz’s images, and they constitute the palimpsest enlightenments in her first poetic cycle. According to Natalia Yakubchak, the main thing that unites both Ukrainian and Polish poets is the experience of a real trip to the Crimea (Yakubchak, 2007). Ivan Trush organized Crimean vacations for himself only in the fall, enjoying the picturesque “velvet season”. He first came here in October 1901, and two years later he visited the Crimea again (September-October). His longest trip, made with his young wife after the wedding, was in 1904. The artist gained real-life impressions in Yalta, Alupka, Simeiz, Sebastopol, Balaklava, Hurzuf, Alushta, and Bakhchysaray. Ivan Trush's Crimean series is mostly scattered in museums and private collections. It is known that more than thirty of the artist’s Crimean works burned in a fire in the house of historian Mykhailo Hrushevsky.

Many Crimean locations made a colossal impression on both artists. At first, however, both Lesya Ukrainka and Trush had to overcome a certain prejudice against the excessive beauty of the local nature. Trush's confession in a letter to his bride is illustrative: "...I see a lot of operettishness in Vorontsov Park and on the seashore in Alupka" (Trush, 1901). But the amazing nature surmounted irony and skepticism.

It was quite expected that marine painting, which had already been exemplified by the famous Ukrainian artists Ivan Aivazovsky and Arkhip Kuindzhi, would play an important role in the Crimean works. One of the first known works by Ivan Trush is the sketch *Moonlight Night Over the Sea (Alupka, 1901)*. The author was attracted by the dynamics of the landscape, the combination of the sea elements with the phenomenon of celestial colors in the light of the moon. According to art critic Yuriy Yamash, coloristics is the main prerogative of Trush's seascapes. The painter finds "many shades in the sky, and expressively twists the brushstroke, modulating the mobility of the waves" (Yamash, 2018). More and more sketches of the night sea were born, and the artist worked on some of them, shining a flashlight from his hat. In the sketch *Moonlight Night in the Crimea* he successfully applied the impressionistic technique of vibrancy, the movement of waves in his marinas becomes more powerful, and the contrasting light spots on the water are bolder and more magnetic.

The effect described by the young Lesya Ukrainka in the line "drowning in a silver dream" (Ukrainka, 2012a) seemed to be a goal for Trush's marine paintings. The poetess was always attracted to the mystery of the sea, and its unpredictability, which can be seen in her poems:

It's wild, and it's weird, no rhyme and no reason it knows,

‘Twas yesterday when it so playfully splashed
In spite of the weather so calm;
Now it is rolling the waves to the shores so gently,
Though the wind very fiercely is driving the clouds through
mountains...² (Ukrainka, 2012).

Hypnotic visions inspired by the night sea are conveyed by the poetess in her poem *On a Boat*. Like Trush’s, it is also a complete immersion in contemplation, although not from the shore, but amid the sea.

The midday images of the sea, drenched in sunshine, were quite parallel for both authors. Instead, a vivifying midday light that seems to accompany the calm at sea and causes myth-making intentions dominates in Lesya Ukrainka’s poem *Silence at the Sea*: “It must be a land of light and golden blueness”... (Ukrainka, 2012a). Similar moods are conveyed in the works of Ivan Trush, for example, in the painting *Sea Shore*, which is known in several variations (replicas). In it, the artist avoids a clear horizon line, the sea and sky gently penetrate each other, creating the impression of affinity between natural phenomena.

The rocky shore gradually becomes very important for the painter. It is known that Ivan Aivazovsky, Serhiy Vasylykivsky, and many other masters in their Crimean works sought a perspective that would reflect the combination of sea and mountain elements, which is the uniqueness of the region. Undoubtedly, Trush was also attracted by the picturesque grottoes, monumental blocks protruding from the sea surface, for which Cape Fiolent is famous. In the work *Rocky Coast*, Cape Diana from the height of the mountains resembles a bizarre structure, like a broken entrance

² Translation by Nataliia Naumenko (Naumenko, p. 66).

arch to the sea. Thus, the Baidar Gate, a monument built in honor of the completion of the road between Sebastopol and Yalta, gives the impression of an architectural reproduction of a natural construction. Lesya Ukrainka passed through these same places and reflected on her emotions from what she saw: “The Beskids gray, red rocks, / Wild and unsteady, hang over us” (Ukrainka, 2021a), which reminded her of the dwellings of evil spirits.

Later, the mountains became the painter’s priority focus on his plein air. During the second trip, Trush willingly took up sketches around Alushta and Büyük Lambat, as well as “among the fields surrounded by mountains on the right by Demerdzhi, on the left by Babuhan” (Trush, n.d., p. 1). Mountainous reliefs, in which the author demonstrates experiments with perspective, dominate in his works *Crimea. Mount Kekeneiz, Sunset. Kekeneiz*, and *Mount Kastel in the Clouds*, where the silhouettes of the mountains are painted in different lighting.

Both Ivan Trush and Lesya Ukrainka had experience in crossing the Crimean Mountain range, and they were attracted to the natural amphitheater above the sea. Apparently, at one time they both responded to the offer of the Yalta Club, which popularized mountain travel. For Lesya Ukrainka, it was a trip to Ai-Petri (1897), made by horse-drawn carriage, in a wicker four-seater “basket”. Lesya Ukrainka conveyed the complexity of the journey, which seemed like “the road to Nirvana”, in her poem *Fragments of a Letter*. At the top of the hill, she records the stern language of mountain beauty and her subjective feelings:

Ivan Trush experienced a similar ascent to Mount Chatyr-Dag (1903), which he described in his memoirs. That was a group trip by mazhar (large cart), but the artist split off from his fellow travelers to reach the peak of the mountain with the guide at an

expedited pace. Fatigue and thirst exhausted the artist, so he experienced unforgettable moments near a healing mountain spring, where he drank cold water as if he were “taking of happiness” (Trush, n.d.). Traveling in the mountains enriched the master’s work with full-scale sketches, which were made directly on the Jayla. For example, near Chatyr-Dag, he created *Crimean Landscape*, in which the painter successfully conveys a stone triumph, resorting to expressive lines.

In the imaginative world of Lesya Ukrainka’s travelogues, the flora of the South Coast of the Crimea is noteworthy. Foremost, travelers paid attention to the exotic colonnades of cypresses, which were not typical of the vegetation of continental Ukraine. Carlo Bossoli, Friedrich Gross, Arkhip Kuindzhi, and others introduced the motif of Crimean cypresses into painting. Ivan Trush also sketched dark green pyramidal trees in his etudes, looking for new angles and aura of lighting. He emphasized the geometric silhouettes of the trees with color saturation, combining them with other plants (*Crimea. Cypresses, Cypress Grove*). Ivan Mochulsky was one of the first to appreciate the moodiness of Trush’s floristry: “Slender, mournful cypresses cast long melancholy shadows from their tops” (Mochulskyi, 1905). The painter also prioritized the Crimean pine as a subject of art depiction (*Lonely Pine, Pine on the Crimean Rock*, etc.). The painter expressed his admiration for the Crimean vegetation in his letters, such as: “When I walk under the laurels and cypresses, I feel the happiness that the Crimean wind from the south brings me, putting around me the nature I have only read about in poetry” (Trush, 1901). This probably refers to the texts of Lesya Ukrainka, who willingly wove the characteristic Crimean trees into her poetic landscapes. For instance, almost phantasmagoric sketches of

cypress trees in the unsettling light of the night among city buildings appear in the Yaltian poem *Wintry Spring*.

The music of sad cypress trees touched by the wind arranges the artistic world of the dramatic scene of *Iphigenia in Tauris*. Lesya Ukrainka conveys a clear change of stripes of different vegetation in her poem *Excerpts from a Letter*, which she noticed while climbing the mountains in the following sequence: grapes, laurel, magnolia, cypress, sycamore, birch, sycamore, oak, thorns, thistles, and wormwood. The central focus of this dynamic landscape is the saxifrage flower (Edelweiss). According to Nadiia Koloshuk, "...one has to be a symbolist poet to see in a modest mountain plant not just the ability to survive in uninhabitable conditions, but the will of the Living to win over the Stone / Lifeless / Deadly..." (Koloshuk, 2018). But at the same time, one must be a true visual artist to make the reader imagine the color of the "Stone-Break" ("lomykamin" – Lesya Ukrainka's name for it) with a few strokes:

...a flower, so big and beign, that's opened its petals to heaven, and dwe-drops were diamonds gleaming on the bottom of it³ (Ukrainka, 2021a).

Interestingly, during his trip to Chatyr-Dag, Ivan Trush similarly came across a rare edelweiss, which he picked to replenish the Crimean herbarium for his bride.

The cultural landscape is quite distinct in the Crimean works of both artists. Foremost, the famous Count Vorontsov Park, created in Alupka by German gardener Karl Kebach, became Ivan Trush's creative laboratory. However, the painter was practically not interested in the palaces of the nobility. Rather, he paid

³ Translation by Nataliia Naumenko (Naumenko, p. 67).

attention to the remains of the architectural grandeur of the medieval past, especially the Genoese fortress (Cembalo) in Balaklava. Much more often Trush tried to capture Crimean Tatar religious buildings (sketches *Mosque*, *Mosque in Alupka*, etc.). A minaret played an important role in the composition of these works. The aspiration of the sacred structure to the sky seemed to echo in the majestic cypress trees that grew nearby. For Lesya Ukrainka, Muslim religious buildings became a marker of the uniqueness of the region's image. Bakhchisaray is reasonably considered the cultural, historical, and spiritual center of the Crimean Tatars, where all the pilgrims' roads led. Lesya Ukrainka's impressions of Bakhchisaray are concentrated in three poems of the cycle *Crimean Memories*, which poetized the view of the night city with moonlit minarets, the half-ruined khan's palace with the famous fountain, garden, tower, and a desolate, numb cemetery.

Almost fourteen years later, Ivan Trush followed in Lesya Ukrainka's traces, and Bakhchisaray was the beginning of his honeymoon trip to the Crimea with his wife, Ariadna. Here he sought inspiration for his future paintings. At the Khan's cemetery, he photographed the gravestone of Khan Kyrym Gerai and apparently managed to make a full-scale study, the motif of which he repeated many times. The artist made a lot of sketches on the city outskirts, which surrounded the hills. His works *Crimean Landscape* and *Above Bakhchisaray* are full of philosophical ideas. The author repeated the view of the bizarre rocks, which were called the Bakhchisaray sphinxes, in several replicas. One of them became his last unfinished painting, which he worked on before he died in 1941. In the city's shops, the Trush couple observed folk crafts and bought a Crimean Tatar towel, which Ariadna cherished

throughout her life. It should be recalled that in the summer of 1891, Lesya Ukrainka sent her uncle and Ariadna's father, Mykhailo Drahomanov sketches of Crimean Tatar ornaments worthy of serious ethnographic research of a comparative nature.

The travelogues of Lesya Ukrainka and Ivan Trush show that the peninsula they discovered was primarily a territory of Crimean Tatar culture. In their artistic texts, we find sketches of autochthonous types and features of ethnic clothing. Lesya Ukrainka's poem *Tatarochka* is well known, in which the author depicts with great sympathy a swarthy, playful girl in the national Crimean Tatar costume – a bright red and an embroidered white chador. In Ivan Trush's paintings, the staffage silhouettes of Crimean Tatars sometimes appear as a capacious detail of the landscape. For example, in the painting *Crimean Landscape*, one can see the figures of two people sitting on the ground in a pose typical of Muslims. The artist intended to paint "a quite nice Tatar, who though looks a bit like a prim guide" (Trush, n.d., p. 1). An explanation for this type can be found in a note left by Lesya Ukrainka in her story *Over the Sea*. "The Tatar guides in Yalta are known as people of very easy manners, and the ladies who travel with them alone to the mountains do not have the best reputation" (Ukrainka, 2021b). However, the painter's interest in the Rembrandtian type of the elderly man, who with his face and physique testifies to the experience of his years, obviously dominated. Ivan Trush's painting *Tatar* depicts a white-bearded old shepherd, wearing a terracotta-colored kaftan, holding a cane, who is meditating in a calm pose, and his static pose seems to repeat the outlines of the rocks in the distance.

Crimean impressions are echoed in the later works of both artists. It remained a "*beautiful land*" in the memory of Lesya

Ukrainka, who from a distance mentally imagined this region as a utopian heterotopia, an eternal oasis, and at the same time a real land. Imagological appeals to the Crimean Peninsula during travels to other magical parts of the world are found in the epistolary of both artists. Ivan Trush, while in Italy, noted: “There are many motifs for painting here. However, I did not know in Rome a single minute of pleasure that I experienced in Kyiv on the Syrka or in the Crimea” (Trush, 1902).

The Conclusions. Both Lesya Ukrainka and Ivan Trush significantly expanded the thematic palette of national art and literature by representing popular recreational and tourist centers of the time. Despite the complicated trajectory of their relationship, the artists' travel experiences are largely consonant and sometimes even identical. In part, this was due to the choice of routes, among which the Crimean Peninsula played an important role. Both fully appreciated the uniqueness of the landscapes of the Southern coast of Crimea, which inspired the creation of marine paintings, mountain views, and images of exotic vegetation, which were usually endowed with symbolic meaning. Both the poetess and the painter felt the echoes of previous civilizations and their mythology, which were especially actualized by local place names. A special discovery for the artists was the Crimean Tatar culture, with its cult and ethnic originality. In their works, Lesya Ukrainka and Ivan Trush tried to capture the uniqueness of Bakhchisaray, the former capital of the powerful Crimean Khanate.

The works of both artists show that the Crimean plein air had a qualitative impact on the growth of their technique and the expression of their stylistic individuality. Lesya Ukrainka filled her landscape lyrics written in the Crimea with cultural and historical codes. In his new works on Crimean vacations, Ivan Trush emerges

as a master of impressionistic light and color effects, who was able to fill his images with a wide associative field. Thanks to the travelogues of Lesya Ukrainka and Ivan Trush, the realities of the Crimea were revealed in a new way in the Ukrainian worldview. As Osyp Makovey noted more than a hundred years ago, “Since not everyone will have to visit Crimea, one must take the poets’ word for it that it is beautiful” (Makovey, 1893). These milestones are of great importance on the long path of cultural development of the Crimean Peninsula as a unique territory of Ukraine, and the popularization of a recreational area that has every reason to become one of the centers of world tourism in the future. The results acquired can serve as a foundational platform for subsequent scholarly inquiries into the intricate cultural interplay between Ukrainian and Crimean Tatar heritages, grounded in the analysis of visual and literary artistic expressions.

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