

## МОЛОДА КАФЕДРА

УДК 821.161.2-1.09“19”І.Римарук.08

### POSTMEMORY AS A WAY OF IHOR RYMARUK'S POETIC ESSENCE

Iryna SHCHEPNA

*Ivan Franko National University of Lviv, Philology Faculty,  
1 Universytetska Str., Lviv, Ukraine, 79000*

Polymetaphorical poetry by Ihor Rymaruk gives rise to numerous question marks and three dots... The author of the article observes poet's rootedness in the culture, history and memory of his nation and offers a new term «Postmemory» for the discourse of Ukrainian literary criticism, which means a kind of memory «of the second generation with powerful, often traumatic, experiences which preceded their births» [20, p. 103].

*Keywords:* postmemory, memory, postmillenium poetry, the 80s generation, intergenerational transmission, «image investment», «metaphorization», prememory, paramemory.

On 4 December 2015 Vasyl Gerasymyuk opened a very important «Dialogue» with Volodymyr Morenets about a prominent figure of modern Ukrainian literary process – Igor Rymaruk. I desperately needed this conversation. As researching the literary heritage of an artist-intellectual, a poet-bibliophile (in the best sense of this apposition), a priest of literature without at least approximate to Rymaruk's background seems an utopia like *contra spem spero*. Moreover, while listening to *night voices* in the darkness *during the snowfall* or in times of *Goldener Regen*, while intuitively trying to find the right route in this *Bermuda Triangle*, tripping against own uncertainty, bumping own misunderstanding with the toes, the fear of throwing caution to the *wind* appears (especially if it's *divine wind*)... And then Volodymyr Morenets says: «I remember when Igor told me very honestly that “I feel my great-grandfather more acutely and lively than my contemporary”. This line of tradition, line of blood, line of heritage, line of cultural continuity was perceived so individually that the world around was temporary» [22]. And then everything falls into place. And it's easier to breathe because the paths have already crossed.

In spite of the fact that this permanent feeling of presence of «the most important unexpressed» continues to follow me now, I realize that there are some phenomenons which we must explain ourselves even because understanding (due to Paul Ricoeur) leads to self-understanding. Therefore I have rhetorically asked myself dozens of times why Rymaruk constantly wants to «*light a verse like a candle for an unforgotten ancestor*» [13, p. 193], where his mysterious knowledge of events which had taken place well in advance of his

birth comes from, tried to grabble the bottom of these «poetic memorials»... As these deep and strong relationships with the past demonstrate an eloquent and extralinguistic rooting in times gone by, magnetic leaning to history and culture of humanity and especially own nation, and own family: «*I knew / Father and Mother / both grandmothers / and forest where Grandfather was killed*» [11, p. 175]; «*to be a ghost of father / to be a ghost / to be*» [11, p. 32]; «*Such a familial world – from mother and to father, / such a strange tear, which I keep silent for You*» [13, p. 10]; «*I see everything: / stones on the banks of blood, / path, marked by a gleam in the darkness, / I see the traces – / grandfather's, father's, mine...*» [13, p. 131]; «*Who has called father / from the snowstorm / with a mysterious carol? / He opened the door easily... / I rumble the door amain!...*» [13, p. 209]

What can this «*pain in genes*» [13, p. 107] be called? Collective memory, according to Maurice Halbwachs, which appears in the process of human's socialization? Cultural memory, according to Jan Assmann, for which «not factual but recreated in recollection history is important» [3, p. 55]? Genetic memory, according to Carl Jung, which lives in genes of next generations? These concepts are relevant in the context of researching Rymaruk's poetry only partially, and don't characterize the state of things and words, as they really are. Besides, he says in one of his rare interviews: «I treat to all attributes, which contain “collective” with a great suspicion. A genial God's plan (or name Him somehow otherwise – but not a “collective” Wisdom) – in uniqueness of every individual, of every flower or animal, even in creation of hedgehog – earthly to echinus...» [10] But there must be a term which define Rymaruk's memory, who looked back «*on every memory and breath like on a whistle*» [13, p. 55] and wrote:

Коли під ранок ти відчуєш знову,  
що речення тісні, мов комірці,  
і розірвеш строфу восьмирядкову, –  
вважай: це крутять блюдечко мерці  
і дух твій викликають на розмову... [11, p. 19]

His wife Larysa Andriyevska, in preface to the posthumous edition «Divine wind», designates: «However Igor always behaved spontaneously and intuitively (it concerns not only literature), – as if someone prompted him – can't dare to suppose, from inside or from above» [11, p. 6]. And postmemory used to be this term.

I heard about postmemory for the first time in Humboldt University of Berlin during the workshop, which was organized by Chrystyna Nazarkevych. Without a clear understanding of what postmemory really is, I brought it home like a hammered peg into the temple. When You don't know why You need this but understand that won't be able to do everything as it should be without it in the future. Therefore after reading dozens of articles on this topic I realized that thanks to postmemory Rymaruk could «*see everything that once had flown with the winds*» [13, p. 15], that it really is the phenomenon I tried to define, name, comprehend, describe earlier ...

The term «postmemory» was introduced by Professor Marianne Hirsch, who explains and actively uses it in her essay «The Generation of Postmemory». It's a kind of second

generation's memory, namely, descendants of generation which bears collective trauma. Professor Hirsch describes this definition as «the relationship of the second generation to powerful, often traumatic, experiences that preceded their births but that were nevertheless transmitted to them so deeply as to seem to constitute memories in their own right» [20, p. 103]. She affirms that «postmemory is distinguished from memory by generational distance and from history by deep personal connection. Postmemory is a powerful and very particular form of memory precisely because its connection to its object or source is mediated not through recollection but through an imaginative investment and creation» [19, p. 22]. Postmemory is like obtaining memory from someone without being a witness of these events. It's like «knots» which «had tied torn time» [13, p. 63]. Rymaruk's words ideally illustrate this in a poetic aspect:

and sometimes it seems: that's from the antiquity,  
that's from the dark and unknown centuries,  
when nowadays  
suddenly  
man  
without any reason  
feels the pain [13, p. 107].

Eva Hoffman writes: «The paradoxes of indirect knowledge haunt many of us who came after. The formative events of the twentieth century have crucially informed our biographies, threatening sometimes to overshadow and overwhelm our own lives. But we did not see them, suffer through them, experience their impact directly. Our relationship to them has been defined by our very 'post-ness' and by the powerful but mediated forms of knowledge that have followed from it» [21, p. 25].

Marianne Hirsch who proposed the definition «postmemory» explains: «Postmemory is the term I came to on the basis of my autobiographical readings of works by second generation writers and visual artists. The "post" in "postmemory" signals more than a location in an aftermath. Postmodern, for example, inscribes both a critical distance and a profound interrelation with the modern; postcolonial does not mean the end of the colonial but its troubling continuity, though, in contrast, postfeminist *has* been used to mark a sequel to feminism. We certainly are, still, in the era of "posts", which continue to proliferate: "post-secular", "post-human", "postcolony", "post-white". Postmemory shares the layering of these other "posts" and their belatedness, aligning itself with the practice of citation and mediation that characterize them, marking *a particular end-of-century/turn-of-century moment of looking backward rather than ahead* and of defining the present in relation to a troubled past rather than initiating new paradigms» [20, p. 106].

This «particular end-of-century/turn-of-century moment of looking backward rather than ahead» is characteristic of the 80s generation who weren't afraid of looking back, see and remember: «*The voices're disappearing – like scripts / were disappearing ancient... like a shadow in the waves. / Will this song "neither happy nor sad" – / wash any else of generations? / They'll come in the timid silence / and maybe will be able to see through the breaks of the*

walls / light (?) traces on the wet sand, / narrow reeds of our backs...» [13, p. 240]. In 2009 Vasyl Gerasymyuk explains in the interview: «People who overstep bound of millennium try not to think about time. Thereafter they try to pay attention to a person who has overstepped this bound – the bound of millenniums. Poet examines himself, he is interested in himself like in an instrument. People were thrown on this bound, a millennium was overstepped – and what else has remained in yourself, what sense, what part of music, visions, philosophical moments – what else live has remained in yourself, it's the curious thing» [5]. Rymaruk's wife Larysa Andriyevska very nimbly names this poetry «postmillennial».

Therefore a «*broken like a monument*» [13, p. 193] (also autointertextual connection: «*I remember: I was a monument...*» [13, p. 191]) «*through the years / demolished like the door*» [13, p. 142] jumps «*in a full century like in a tram*» [13, p. 77]. Kostyantyn Moskalets in an essay «Both old scripts and modern writies» expresses his reception of one of the most recognizable postmillennial poems by Igor Rymaruk. «After arriving hither, getting off “two busy” epochs, reluctantly waiting for the following one – “some coquette, nymphet, Lolita” – the poet suddenly stops before a question: what has remained for him in this time of “marshy Lukrozaz” (Zerov's metaphor meets with Nabokov's character)? An image of a cooled tea, leavings of tea, which can't heat the soul anymore, is symbolic here...» [9, p. 79] These postmillennial texts breathe peculiar Rymaruk's categories of time: «*both the century / and the moment / you have lived / during the snowfall*» [13, p. 78]; «*Centuries beyond the window whistled like arrows*» [13, p. 179]; «*Of course, millennial November / covers empty pedestals... / But because of this didn't become closer 'neither hetmansky garden nor garden of Gethsemane*» [13, p. 198]; «*Don't hurry up – it's too eraly for you, / wild pear hasn't let the birds in the chest, / listen: knock on the door; / is stepping on the threshold – extinguishes a century, / lights – in a wooden bucket / a bundle of withered roses...*» [13, p. 82]; Nevertheless he wishes so strongly «*only to glance... at least with one eye...*» [13, p. 193].

Considering the fact that an idea of postmemory initially was connected with the Holocaust, Marianne Hirsch designates: «At stake is precisely the “guardianship” of a traumatic personal and generational past with which some of us have a “living connection” and that past's passing into history. At stake is not only a personal/familial/generational sense of ownership and protectiveness but also an evolving theoretical discussion about the workings of trauma, memory, and intergenerational acts of transfer, a discussion actively taking place in numerous important contexts outside of holocaust studies» [20, p. 104]. Therefore she defines postmemory as «an important explanatory vehicle and object of study» [20, p. 104] and gives such examples of functioning of postmemory in another contexts of intergenerational transmission (besides the Holocaust and the Second World War): American slavery, the Vietnam War, the Dirty War in Argentina, South African apartheid. Soviet and East European communist terror, and the Armenian and the Cambodian genocides [20, p. 104].

A French literary scholar Johnnie Gratton considers that Hirsch's idea of «imaginative investment», that «not only mediates but also empowers a memory that is belated rather than direct, and haunted rather than empty» [17, p. 2] is echoed in Burgelin's characterization of 'la mémoire de l'autre' (metaphorization). He explains: «The parallel between 'imaginative investment' and 'metaphorization' further underlines the likelihood that postmemorial life-

writing will lead its practitioner into a generically indeterminate zone lying somewhere between autobiography, biography and what we have come to know as ‘autofiction’» [17, p. 2]. Johnnie Gratton focuses on the book «Livret de famille» by Patrick Modiano and asserts that author «has engaged in this process of ‘metaphorizing’ his own memory via the memory of the other» [17, p. 2]. Therefore he suggests the distinction between such terms: postmemory, prememory and paramemory. Common aspect of postmemory and prememory is: «a belief that ‘personal’ memory is not just in and of the self but can also be in and of the other» [17, p. 4]. So prememory is the memory that can be inherited or acquired due to Hirsch’s «deep personal connection». Paranormal memory or paramemory «is a form of memory that, like other paranormal phenomena or events, lies beyond the scope of normal scientific understanding and is often condemned as superstition» [17, p. 4]. Gratton designates that paramemory is in biography of Dora Bruder, which Modiano wrote by means of his «surreal intuition» [17, p. 5].

Marianna Hirsch designates: «Fifty years after Adorno’s contradictory injunctions about poetry after Auschwitz, poetry is now only one of many supplemental genres and institutions of transmission» [20, p. 105]. In this context a discussion with professor Hirsch will be relevant. As poets mostly are extremely empathetic and sensitive individuals, they can feel such experience very deeply and write about this as if they have lived through these events themselves, as if it’s a part of their own memories. And when it comes to genuine, deep, skillful poets who have these signs of postmemory in their verses, poetry hence belongs not to supplemental but to main «institutions of transmission». The literary heritage by Rymaruk is a perfect confirmation in this context. Literature was a way of life, outlook, understanding of everything around: «якцїоненаслово – накогожтодї / покластїся?» [13, p. 75] His wife Larysa Andriyevska explains: «Poems were a part of him» [11, p. 9]:

ПРО ЦО

про що

про місячне світло  
гостре як мамин крик січної ночі  
коли народжувалась моя сестричка Наталочка  
а дід тримав мене на печі й не пускав до світлиці

про нашу прабабу Килину  
котра в 96 літ перед смертю дрова рубала  
вечорами молилась до Шевченка вишитого заповолочню  
бо в нашій хаті образів не тримали

про коня батьком змальованого  
білого як давньогрецькі легенди  
читані мамою вголос із темної книжки

про що

про печериці на лузі

про густі як роса куші  
про мак про півсвіту квітучого маку  
в ньому як заховаєшся  
то вже ніхто не знайде  
про руку розтяту до крові крижинкою  
несподіваною  
як вранішня стежка у високих снігах на подвір'ї  
про хлоп'я що Нового року хоче  
сильніш од ялинки  
вірш написати але ще не знає  
прощо [13, p. 23]

Vasyl Fashchenko designates: «Title is the first element of a structure, the first beam that stimulates imagination, paves the way to the core of wisdom» [14, p. 259]. As Igor Rymaruk «paid so much attention to composition and structure» [11, p. 10] and «was mercilessly captious with himself» [1, p. 220], the concept of every his book was thought-out really scrupulously. Yuriy Andrukhovych in 1998 had written about a very important aspect: «I am marveled at his precision. I mean his ability of finding the only one possible version of linking words and sounds. I'd like to compare this with the only one possible way of funambulist. But there must be more precision in a thousand of times as it comes to the most important thing» [2]. During conversation with Igor Ostrovskyy Rymaruk explains: «Conceptuality of the book is very important for me, her interne structure, stylistic and emotional balance, – hence I don't accept the principle “everything that was written must be published”» [10]. This filigree skills, the subtle and exquisite literary sense can be observed from cycle to cycle, from part to part, from book to book with admiration...

And then in the foregoing interview he talks about himself in the third-person narrative mode: «poet is a revenge seeker by his nature. But he aims not economical, ideological or social revenge – poem is the revenge for the dateless infernal solitude (Greek *orphanos* is translated as orphanhood, emptiness... – Orpheus and orphism are from here too). For the loss of the first sense of the words which was deprived by everyday using of these words. For breaking connections that once connected people with universal Absolute, with Arcana coelestia (Heavenly mysteries or Secrets of Heaven)» [10]. His poetical texts were also the revenge for night voices which he «had called» himself, which he «was searching in ecumenical commotion» [13, p. 218]. The revenge that he devoted to his alter ego Vasyl Herasymyuk. The revenge that finally became an arterial method, «circulatory system» of his whole literary works. And these *night voices* could fly for «poor candle» [13, p. 218], «be called» even in case if he had a «live connection» with them, if he could empathize their words so deeply that became able to erase the bound between his and their past. This appropriation of someone's memory caused some kind of madness («*I де на світі божевільня, / в якій мені не буде тісно?!*» [13, p. 214]), when «prophetic words crawled into mouths of crazy people» [13, p. 218] and when he couldn't cope with these «pseudohis» memories: «*I talk with everyone / as if I realize what I do*» [13, p. 219]. Postmemory just provides this mysterious and incomprehensible knowledge.

Iryna Borysyuk who researches poetry of the 80s generation interprets Rymaruk's memory in this manner: «Rymaruk's sense of sacredness of the word is especially acute

because word is not born and is not contrived, as its beginning lies beyond human. It is always “voices” (not a voice!) – a total chaos of non-isolation. Poet-mediator fixes these voices by the word, makes them visible. And that’s why a heard word (initial myth) and a spoken word (narrating own experience) are not only closely related in Rymaruk’s poetry – they are merged semantically and create unity when “someone’s” word is the beginning of “my” word, and on the contrary» [4, p. 6].

It’s important that «voices» are present in all Rymaruk’s looks and posthumous edition of his verses «Divine wind» just «represents the voices of all his winds» [11, p. 10]. Differentiation of these «voices» deserves a separate researching. Often it’s «visions and echoes» of postmemory: *«Були такі люди – / опівночі в пралісі чули: / співає... / не два і не п’ять – кількасот голосів» / Тужливе таке, ворохобне таке, / проминуле... / А вийдеш зі сховку – стихає. / Відлуння віків». / Так мовила жінка. Так тато колись їй повів»* [13, p. 250], sometimes it’s lamentation:

### ГОЛОС

Як оцю високу сивину  
кинеш на безпам’ятну огуду –  
я тебе навіки проклену,  
я тобі ніколи не забуду».

Я впізнав цей голос:  
неспроста,  
вирізниць у підземнім гулі,  
вдарившись об замкнені уста,  
він пробився в дірочку від кулі.

Струміль голосінь і голосів  
розсуває твердь і в душу свище...  
Скільки їх прорвалось! –  
аж осів  
горб землі на братській кладовищі [13, p. 17].

And sometimes these «voices» become a saving. Angela Findlay, «the granddaughter of a General who had been an instrument in Hitler’s war machine» [15, p. 22], analyzing her own experience suggests a new aspect of synthesis of arts with the concept of postmemory: «the role of art for postmemory trauma is about asking for and offering a space for some sort of forgiveness» [15, p. 22]. Poetry can be this excellent instrument for constructing such space and creating conditions for catharsis. Igor Rymaruk «after washing with the verse / the memory like the cellar» [13, p. 20] writes ironically:

### ВІЙОН

Ба, ніколи не думалось, що воля така солонна:  
вдихнув – і на сивих устах спливла одразу, руда,  
і в бороді колючій, немов в’язнична солома,  
мишвою солоні звуки злякано шарудять.

Мудрий, знаття, був грек: бочка – оселя тепла,  
сон одпихаєш од горла – пальці димлять, як гноти.  
Привиду ліхтаря світити нога затерпла...  
Знайдено вдалу риму – тепер мідяка б знайти...

Що ж: уклонитися долі й Діві за те повісμο,  
якого не стало на мотуз, щоб взяти мене д'горі,  
й далі на чорну днину –  
під хор солодкий: «Повіс'ємо!» –  
в писану торбу складати вірші, як сухарі.

Вибито страх із душі, вивалено, як днище  
з бочки відьмацького сусла – і потекли слова,  
змійлися між камінням, лилися все нижче й нижче,  
туди, де загнудує очі цупким корінням трава.

Трухляві дошки проламували, прозріння просили  
у всіх, кого так любив, у кого хлібину вкрав,  
обмили батькові кості, збурунились – і щосили  
хлопнули в небо, Пречистій зачервонили рукав [13, p. 279].

Kostyantyn Moskalets designates very perceptively about Rymaruk's ironic voice: «Recent years we had a lack of everything but not irony and, to be honest, it palled and stopped being effective which it was in the 80s. An abusing method of speaking had become a stereotype of behavior of speakers, had spread, and as every mental consumer good (a forgotten word), had lost its value. Nowadays even policemen speak ironically. But Rymaruk wouldn't be himself if he limited himself by some kind of frivolous “c'est la vie”...» [9, p. 78]

Researcher Esther Jilovsky in her work «Recreating Postmemory? Children of Holocaust Survivors and the Journey to Auschwitz» in the context of conversation about postmemory and attempts of objectivation it in literature asks an actual and rhetorical question that finally would have to be in everyone who was touched by this concept: «how can someone become a witness to something they did not actually live through?» [18, p. 146] She describes in general the phenomenon of postmemory by this question and offers such a reflection: «postmemory is both a memory removed from the source, and a personal interpretation of history» [18, p. 149].

Therefore it's efficient to pay more attention to a literary interpretation of the concept of postmemory. When it comes to so-called «postgeneration», especially to the writers of this generation, it's relevant to talk about interpretations. Any history, trauma, event which the author lives through and somehow tries to transmit in his text would have a cachet of both a someone's word, and this author's inability to prescind from himself, his own style of writing, his vision, his literary, life, familial experience and many other factors. Marianne Hirsch explains this in such way: «Postmemory characterizes the experience of those who grow up dominated by narratives that preceded their birth, whose own belated stories are evacuated by the stories of the previous generation, shaped by traumatic events that can be neither fully understood nor re-created» [19, p. 22]. Viktor Melnyk remembers: «I'm listening to Igor's story about familial rebel roots and how his grandfather – because of an eternal



Ukrainians' inability to reach an agreement between themselves – had died in the conflict between melnykivtsi and banderivtsi...» [8]

Ellen Fine who offered the term «absent memory» considers that the second generation continues «to 'remember' an event not lived through» [16, p. 187]. And this foregoing verb to 'remember' that is used in quotes with a special purpose Esther Jilovsky names «the inherent paradox» [18, p. 149]. She compares two texts in which the reception and the mode of imagination of Holocaust generation's memory: text by an Australian writer Lily Brett «Too Many Men» and text by a German writer Helena Janeczek «Lektionen des Verbogenen». «Janeczek explicitly rejects the notion that she has inherited any of her parents' memories, while Too Many Men's protagonist, Ruth, has unconsciously absorbed the experiences of her parents to the extent that she forgets that she did not actually live through them» [18, p. 150]. Esther Jilovsky designates: «This is a pertinent example of postmemory – Ruth has not actually recalled the incident from personal experience but has instead created a fantasy that corresponds to the Holocaust story of her parents» [18, p. 150]. Partially this «pertinent example» can be considered as an answer for Jilovsky's question «how can someone become a witness to something they did not actually live through?» [18, p. 146]

The best conclusion would be words by Vasyl Herasymyuk: «It's impossible to write about these verses. Everything would be inappropriate. Too moving» [6, p. 177].

отож перебираєшся – навпомацки наосліп –  
з канапи  
до якої не дійшов поріздвяного вечора батько  
на ліжку  
що в ньому перед Великоднем бабця заснула [13, p. 296].

#### СПИСОК ВИКОРИСТАНОЇ ЛІТЕРАТУРИ

1. *Андрієвська Л.* Від публікатора / Л. Андрієвська // Кур'єр Кривбасу. – 2010, січень-лютий. – №242–243– С. 220–222.
2. *Андрухович Ю.* Середина ріки [Електронний ресурс] / Юрій Андрухович. – Режим доступу до ресурсу : <http://day.kyiv.ua/uk/article/osobistist/seredina-riki>
3. Ассман Ян «Культурная память: Письмо, память о прошлом и политическая идентичность в высоких культурах древности». – М. : Языки славянской культуры, 2004. – 368 с.
4. *Борисюк І. В.* Стилєтворчі функції міфо-ритуальних форм у поезії вісімдесятників (В. Герасим'юк, І. Римарук, І. Малкович) : автореф. дис. на здобуття наукового ступеня канд. філол. наук : спец. 10.01.01 «Українська література» / І. В. Борисюк. – К., 2006. – 19 с.
5. Василь Герасим'юк: «Не люблю своє покоління...» [Електронний ресурс]. – Режим доступу до ресурсу : <http://litakcent.com/2009/04/01/vasyl-herasymjuk-ne-ljublju-svoje-rokolinnja/>
6. *Герасим'юк В.* Післяслово [до видання : Ігор Римарук. Останні поезії] // Сучасність. – №11 (569)'08. – С. 123–128.
7. *Межва Л.* Ігор Римарук мав чотири дружини [Електронний ресурс] / Л. Межва. – Режим доступу до ресурсу : [http://gazeta.ua/articles/people-newspaper/\\_igor-rimaruk-mav-chotiri-druzhini/259489?mobile=true](http://gazeta.ua/articles/people-newspaper/_igor-rimaruk-mav-chotiri-druzhini/259489?mobile=true)

8. *Мельник В.* Кава без Ігоря. Як це було коли він був живий [Електронний ресурс] / Віктор Мельник. – Режим доступу до ресурсу : <http://umoloda.kiev.ua/regions/0/116/0/44649/>
  9. *Москалець К.* Гра триває : літературна критика та есеїстика / Костянтин Москалець. – К. : Факт, 2006. – 240 с.
  10. *Островський І.* Потаємні небеса: «Ліпше роль генія на сцені, аніж роль блазня в парламенті» / І. Островський // *День*. – 2002. – № 67. – 11 квітня.
  11. *Римарук І.* Божественний вітер: останні вірші / Ігор Римарук. – Чернівці : Букрек, 2012. – 272 с.
  12. *Римарук І.* Останні вірші / Ігор Римарук // *Кур'єр Кривбасу*. – 2010, січень-лютий. – №242–243– С. 222–236.
  13. *Римарук І.* Сльоза Богородиці. Вибране. – К. : Дніпро, 2007. – 400 с.
  14. *Фащенко В. В.* Новела і новелісти. – К., 1968. – 262 с.
  15. *Findlay A.* Art and Postmemory [Elektronic resource] / Angela Findlay. – Access mode : [http://angelafindlaytalks.com/talks\\_files/Research%20%20art%20and%20postmemory.pdf](http://angelafindlaytalks.com/talks_files/Research%20%20art%20and%20postmemory.pdf)
  16. *Fine E.* Transmission of Memory: The Post-Holocaust Generation in the Diaspora / Ellen Fine ; ed. Efraim Sicher, in *Breaking Crystal: Writing and Memory after Auschwitz* (Urbana & Chicago: University of Illinois Press, 1998). – P. 185–200.
  17. *Gratton J.* Postmemory, Prememory, Paramemory: the Writing of Patrick Modiano [Elektronic resource] / Johnnie Gratton. – Access mode : <http://www.tcd.ie/French/assets/doc/ModArticleJG.pdf>
  18. *Jilovsky E.* Recreating Postmemory? Children of Holocaust Survivors and the Journey to Auschwitz [Elektronic resource] / Esther Jilovsky – Access mode: [http://artsonline.monash.edu.au/colloquy/download/colloquy\\_issue\\_fifteen/jilovsky.pdf](http://artsonline.monash.edu.au/colloquy/download/colloquy_issue_fifteen/jilovsky.pdf)
  19. *Hirsch M.* Family Frames: Photography, Narrative, and Postmemory / Marianne Hirsch. – Cambridge MA : Harvard University Press, 1997.
  20. *Hirsch M.* The Generation of Postmemory [Elektronic resource] / Marianne Hirsch. – Access mode : [http://www.academia.edu/8973119/The\\_Generation\\_of\\_Postmemory](http://www.academia.edu/8973119/The_Generation_of_Postmemory)
  21. *Hoffman E.* After Such Knowledge: Memory, History, and the Legacy of the Holocaust / Eva Hoffman. – New York : Public Affairs. – 2004.
- Джерела
22. Діалог: Василь Герасим'юк – Володимир Моренець ч. 1. [Телепередача]. – 2015. [Електронний ресурс] / Володимир Моренець – Режим доступу до ресурсу: <https://www.youtube.com/watch?v=HGhHFd9k1XI>

*Стаття надійшла до редколегії 18.04.2016  
Прийнята до друку 20.05.2016*

**ПІСЛЯПАМ'ЯТЬ ЯК СПОСІБ ПОЕТИЧНОГО БУТТЯ  
ІГОРЯ РИМАРУКА****Ірина ШЧЕРНА**

*Львівський національний університет імені Івана Франка,  
вул. Університетська, 1, Львів, Україна, 79000*

Поліметафорична творчість Ігоря Римарука провокує появу безлічі знаків питання та трьох крапок... Автор статті обсервує закоріненість поета в культуру, історію та пам'ять своєї нації і пропонує новий для українського літературознавчого дискурсу термін «постмеморі» – вид пам'яті «другого покоління зі сильними, часто травматичними, досвідами, які передували його народженню» [20, с. 103].

*Ключові слова:* постмеморі, пам'ять, постміленіумна поезія, вісімдесятники, інтергенераційна передача, «образна інвестиція», «метафоризація», премеморі, парамеморі.