

## DREAM IN A KLEIN BOTTLE: IHOR MURATOV'S LYRIC *IN THE DREAM*

KEVIN MITCHELL REESE

University of North Carolina Greensboro, Greensboro – USA  
urm727@gmail.com; <https://orcid.org/0009-0000-8165-5348>

JOHN WRIGHT

Barnard College, New York – USA  
jcwright@barnard.edu; <https://orcid.org/0000-0002-5695-4271>

ANTONINA TYMCHENKO

Ivan Kotlyarevskiy Kharkiv National University of Arts, Kharkiv – Ukraine  
162@ukr.net; <https://orcid.org/0000-0003-2726-8181>

## СОН У ПЛЯШЦІ КЛЯЙНА: ПОЕЗІЯ ІГОРЯ МУРАТОВА У *СНІ*

КЕВІН МІТЧЕЛЛ РІЗ

Університет Північної Кароліни Грінсборо, Грінсборо – США

ДЖОН РАЙТ

Барнард Коледж, Нью-Йорк – США

АНТОНІНА ТИМЧЕНКО

Харківський національний університет мистецтв ім. І.П. Котляревського, Харків – Україна

АНОТАЦІЯ. Харківська література середини ХХ ст., після перенесення столиці до Києва, тривалий час лишалася маловідомою широкому загалу; така тенденція зберігається навіть сьогодні. Проте традиції Червоного Ренесансу були гідно продовжені цілою плеядою висо-

кообдарованих митців – Василем Мисиком, Ігорем Муратовим, Василем Боровим, Іваном Вирганом, Робертом Третьяковим та іншими. У статті запропоновано аналіз одного з ліричних віршів Ігоря Муратова (*У сні*), яскравого лірика, прозаїка і драматурга ХХ століття. Дослідники вважають за продуктивний мікроаналіз поезії, що відкриває підтексти і дає змогу відчитати приховані сенси. Лірична композиція становить варіант типової мрії про політ – те, що зазвичай є баченням свободи, стає кошмаром несвободи. Сон зображений як аналог перебування дитини в утробі матері. У ході інтерпретації виявляється подібність семантичної структури вірша до самоперетинів пляшки Кляйна, а також інші несподівані контексти і алюзії. Зроблено висновок, що твір *У сні* зокрема й творчість Муратова загалом є небуденним явищем в українській літературі та потребує подальшого вдумливого дослідження.

Ключові слова: поезія, Харків, Ігор Муратов, вірш *У сні*, оніричний концепт, мікроаналіз, пляшка Кляйна, семантичний самоперетин

## SEN W BUTELCE KLEINA: WIERSZ IHORA MURATOWA *WE ŚNIE*

KEVIN MITCHELL REESE

Uniwersytet Karoliny Północnej w Greensboro, Greensboro – USA,

JOHN WRIGHT

Kollegium Barnarda, Nowy Jork – USA

ANTONINA TYMCZENKO

Charkowski Narodowy Uniwersytet Artystyczny im. I.P. Kotlarewskiego, Charków – Ukraina

STRESZCZENIE. Literatura charkowska połowy XX wieku, po przeniesieniu stolicy do Kijowa, przez długi czas pozostawała mało znana ogółowi społeczeństwa; tendencja ta utrzymuje się do dziś. Jednak tradycję Czerwonego Renesansu godnie kontynuowała cała konstelacja niezwykle utalentowanych artystów – Wasyl Mysyk, Ihor Muratow, Wasyl Borowy, Iwan Wyrhan, Robert Tretiakow. W artykule podjęto analizy jednego w wierszy Ihora Muratowa (*We śnie*), wybitnego poety, prozaika i dramaturga XX wieku. Badacze proponują mikroanalizę tego wiersza, w toku której odkrywano podteksty i dokonywano odczytania ukrytych znaczeń zawartych w jego treści. Liryczna kompozycja odwraca typowy sen o ucieczce: to, co normalnie byłoby wizją wolności, staje się koszmarem zniewolenia. Sen przedstawiony zostaje jako analogia pobytu dziecka w łonie matki. W procesie interpretacji wiersza ujawnia się podobieństwo struktury semantycznej tego tekstu do samoprzecięć butelki Kleina, a także inne nieoczekiwane konteksty i aluzje. Stwierdzono, że w szczególności liryk *We śnie* i w ogóle twórczość Muratowa jest zjawiskiem niezwykłym w literaturze ukraińskiej okresu sowieckiego i potrzebuje dalszych badań.

Słowa kluczowe: poezja, Charków, Ihor Muratow, *We śnie*, koncepcja oniryczna, mikroanaliza, butelka Kleina, semantyczne samoprzecięcie

The literary history of Kharkiv is filled with extraordinary and understudied figures. To the general public, Kharkiv is known for the Red Renaissance, but few know that after that truly brilliant period, the literature of Slobozhanshchyna did not come to an end – the city continued to speak in poems, and the authors of the next generation continued the traditions of their predecessors with dignity.

Ihor Muratov (1912–1973), a Kharkiv poet of the generation following the period of the Red Renaissance, is the subject of relatively few studies [Брюгген 1964], [Чернуха 2015], [Веретюк 2015], [Веретюк 2017]). These studies analyze recurring themes in Muratov's lyrics in a wide sense. In the opinion of the authors of this article, the close reading of a single lyric is a promising approach for the study of Muratov; microanalysis of his poem seems likely to be very productive, because it is precisely this approach that uncovers subtexts and implicit meanings.

**The purpose** of the study is to analyze the poem *In the Dream* (*У сні*) using the techniques of microanalysis and structural study with the aim of discovering the hidden meanings of this work. I. Muratov's *У сні* (1972) presents a reversal of the typical dream of flying – in this poem, what is usually a vision of freedom is a nightmare of unfreedom. The speaker is trapped in dream-flight, and the entire poem is addressed to his mother, whom he beseeches to light a candle and wake him. The lyric's fundamental tension hinges on the ambiguous positioning of the speaker's mother: she is both exterior to the dream (apparently capable of breaking the spell by lighting the candle) and interior to it (she can hear his entreaties, can see him in flight). This irresolvable contradiction, central to the poem's nightmarish (un)logic, can be visualized using the Klein bottle, a topological surface with no boundary curve<sup>1</sup>. The poem can also be read as a pre-birth monologue: the child speaks to the mother who carries him. We will present both readings below.

---

<sup>1</sup> First described in 1883 by the German mathematician Felix Klein, the Klein bottle is similar to the more famous surface of the Moebius band / strip. The formation of the Klein bottle is described by H. Graham Flegg in his 1974 monograph *From Geometry to Topology*:

Starting from a completely open cylinder, one end is stretched out, bent over, 'passed through' the curved surface (without breaking or intersecting it), and finally joined up with the other end of the original cylinder from the inside. The operation of 'passing through' the curved surface without breaking or intersecting it cannot be performed in three-dimensional space. It can, however, be 'performed' in an abstract mathematical space of four dimensions. [...] The surface of a Klein bottle is thus both closed and one-sided [Flegg 1974: 29].

Later, Flegg comments: "an insect walking about on a Klein bottle may find itself in its original location in space but upside-down relative to its starting orientation (though, of course, this would be a 'mathematical' species of insect capable of taking a four-dimensional walk!)" [Flegg 1974: 31].

Як у дитинстві сниться: я лечу.  
 Це ж я у сні расту, це я зростаю.  
 Скоріше, мамо, засвітіть свічу  
 І розбудить: ви ж бачите – літаю.

A dream like one in childhood: I'm flying.  
 I'm growing in my dream, I'm growing up.  
 Hurry, mama, light the candle  
 and wake me up: surely you can see I'm flying.

Ще й залечу, і більш не прилечу,  
 І вам додам турботи і скорботи...  
 Не кваптесь, мамо, засвітіть свічу  
 І припинить нічні мої польоти.

I'll fly away and never fly back again,  
 and I'll give you extra care and sadness...  
 Don't hurry, mama, light the candle  
 and put an end to my nighttime flights.

Бо я вже налітався доскочу,  
 Тут тісно, мамо, б'юся об стелю хати...

Because I've already had my fill of flying,  
 there's no room in here, mama, I'm banging up against  
 the ceiling of the house...

О, пожалійте, засвітіть свічу,  
 У мене й крил немає, щоб літати.

Oh, take pity on me, light the candle,  
 I don't even have the wings to fly.

*У сні* is a brief lyric – three four-line stanzas of iambic pentameter – that contains a dense series of irresolvable contradictions. The first line frames the poem as an evocation of a distant childhood: *Як у дитинстві сниться: я лечу*. In the following line, the speaker would seem to be a child again, experiencing an adolescent dream of growth: *Це ж я у сні расту, це я зростаю*. This line contradicts the first: he is unaccountably both grown *and* growing. The double perspective contained in these two lines prepares the reader for the series of contradictions to follow. The poem's central contradiction is introduced in lines 3-4: *Скоріше, мамо, засвітіть свічу / І розбудить: ви ж бачите – літаю* (here and further quotes from [Муратов 2012: 76]).

The location of the speaker's mother ambiguous: she is assumed to be outside the dream, capable of ending it by the lighting of the candle, but she must be inside the dream in order to see him flying and to hear his pleas. This positional impossibility suggests the mathematical surface, the Klein Bottle, a "container" in which there is no distinction between "inner" and "outer". The mother stands both inside the dream and outside it.

These two lines also introduce the contradiction of light: The poetic persona's plea for light suggests darkness in the hut, but he assumes that his mother can see him flying: *ви ж бачите – літаю*. He cannot, or at least does not, see her—her presence is only felt, not seen. Furthermore, the candle, the sole concrete visual element of the poem, is visual only *in potential* – the candle is never lit. Moreover, the speaker's assumption that lighting the candle would end the dream implies that the candle is exterior to the space in which he is trapped, either outside the dream in the waking world, or in an outer circle of the dream-plane that contains the setting in which the poem takes place. Thus the inner setting of the poem is of one perfect darkness; this lack of visual input goes against the traditional dream of flight, a central element of which is the perspective one gains from seeing from

a great height. The speaker has no perspective whatsoever, and the reader must be struck by the poem's intense pall of claustrophobia.

It is interesting that in the very first line the author introduces us to two 'locations' at once – childhood and sleep. One gets the impression that this is a pleasant memory, because usually parents are happy to celebrate their child's growth and the new stages of his life. At the rhythmic level, we also observe a certain intonation rise in the second line, which ends with an unstressed syllable:

*Це ж я у сні расту, це я зростаю*

However, in the third and fourth lines we find a note of alarm: *Скоріше, мамо, засвітіть свічу / І розбудить: ви ж бачите – літаю*. This sounds like a cry for emergency assistance. The next paragraph gives the reason for the request – the hero is afraid that he will fly away and not return, thereby causing his mother suffering. It is important that here, as if realizing that he could scare his mother with his urgent and alarming request, he significantly softens his request: *Не кваптесь, мамо...*

The third stanza is, as it were, the conclusion of the entire work. Here we find fatigue (*...вже налітався досхочу*, and for some reason this phrase does not sound like joy of self-realization, but rather like a sickly desire for rest) as well as the notion of being cramped – both in physical and metaphorical terms, maybe even social (a poet with the gift of foresight is always cramped in his time and society; a poet in the Soviet Union was always cramped because of censorship).

The speaker's very desire for light is itself contradictory. Despite the poem's fundamental repetition – the third line in each stanza ends with the imperative *засвітіть свічу* – it is unclear whether the speaker wants the light lit: the second stanza presents the possibility that the end of the dream-flight will result in unhappiness for the mother: *Ще й залечу, і більш не прилечу, / І вам додам турботи і скорботи...* Thus, he asks that his mother not hurry to wake him, leaving him imprisoned in his dream of flight: *Не кваптесь, мамо, засвітіть свічу / І припинить нічні мої польоти*. If it is assumed that this poem presents at least two spheres (inner darkness, outer unlit candle), then the speaker may be experiencing a fleeting desire to isolate his mother from the gloom in which he is trapped.

Yet the final stanza renews the speaker's pleas to be freed from his dream by the lighting of the candle. This stanza is characterized by an even keener and more desperate anxiousness:

Бо я вже налітався досхочу,  
Тут тісно, мамо, б'юсь об стіну хати...  
О, пожалійте, засвітіть свічу,  
У мене й крил немає, щоб лігати.

The adverb *доохочу* (to one's heart content, as much as one desires) starts the stanza off on a discordant note, as the preceding stanza indicates that the speaker's flight is involuntary. The second line of the stanza is arguably the most despairing of the entire lyric, evoking both claustrophobia and darkness, as the speaker's predicament suggests that of a bird or a moth trying to escape a dark room, beating against the wall. (Following nightmare logic, the lighting of the candle will bring the mothlike speaker to a fiery death.) The intensity of this line is heightened by the vocative *мамо*, paired in the previous two stanzas with the repeated imperative *засвітіть свічу*, here replaced by the new imperative *пожалійте*. That the speaker's mother should pity him adds a new element of potential control to the off-screen depiction of this figure: is she a fellow prisoner inside the dream, or its cruel author? Or is this entreaty addressed to someone else entirely? As is the case with the previous contradictions, this mismatch cannot be resolved. Furthermore, the close confinement of this stanza conflicts with the speaker's flight as presented in line 5, in which *залечу* (*I'll fly high up*) and *більш не прилечу* (*I won't fly in again*) present a sense of space and an expansive, if darkling, horizon. This spatial contradiction cannot be mapped.

Finally, the poem ends with the speaker's baffling statement that he lacks wings and cannot fly. While (dream-)flight does not necessarily depend on physical wings, the speaker presents them as essential for his flying. This is perhaps the poem's most flamboyant contradiction, on the level of Magritte's famous surrealist piece, the 1929 *La Trahison des Images*, also known as the *This Is Not a Pipe* painting. This final line features the conjunction *ї*, here serving as an emphatic particle, with the sense of *I don't even have wings*. There is, in fact, a network of such particles in the lyric:

Line	
2	Це <b>ж</b> я у сні расту, це я зростаю
4	І розбудіть: ви <b>ж</b> бачите – літаю
5	Ще <b>ї</b> залечу, і більш не прилечу
12	У мене <b>ї</b> крил немає, щоб літати

These particles highlight a series of contradictory statements bordering on lies: the speaker is in a dream of growth (it's a nightmare); he says his mother can see him (there's no light); he'll fly by (the space is confined); he lacks wings (he's been flying).

In summation: the speaker is both young and grown; he flies yet lacks wings; his flight takes place against his will yet he flies *доохочу*; his mother sees him flying, yet the room is in darkness; the speaker both pleads for the candle to be lit and urges his mother not to rush with the lighting; his mother is both within and without the dream; his mother controls the dream-window yet is imprisoned within the dream.

Deeper structures are revealed through an analysis of the lyric's verbs, listed in the following table:

Line	Verb	Mood	Person
1	сниться	indicative	3 <sup>rd</sup> singular
1	лечу	indicative	1 <sup>st</sup> singular
2	зростаю	indicative	1 <sup>st</sup> singular
3	засвітіть	<b>imperative</b>	2 <sup>nd</sup> plural
4	разбудіть	<b>imperative</b>	2 <sup>nd</sup> plural
4	бачите	indicative	2 <sup>nd</sup> plural
4	літаю	indicative	1 <sup>st</sup> singular
5	залечу	indicative	1 <sup>st</sup> singular
5	прилечу	indicative	1 <sup>st</sup> singular
6	додам	indicative	1 <sup>st</sup> singular
7	(не) кваптесьь	<b>imperative</b>	2 <sup>nd</sup> plural
7	засвітіть	<b>imperative</b>	2 <sup>nd</sup> plural
8	припиніть	<b>imperative</b>	2 <sup>nd</sup> plural
9	налітався	indicative	masc. sing.
10	б'юсь	indicative	1 <sup>st</sup> singular
11	пожалійте	<b>imperative</b>	2 <sup>nd</sup> plural
11	засвітіть	<b>imperative</b>	2 <sup>nd</sup> plural
12	немає	indicative	3 <sup>rd</sup> singular
12	літати	infinitive	Ø

There are a total of nineteen verbs in the four stanzas, eleven of which are in the indicative mood; seven in the imperative mood; one infinitive. Of these eleven, more than seventy percent (eight total) refer to the actions of the poetic speaker. Of the remaining three, one is a second plural verb connected to the speaker's mother (*бачите*, line 4), and the other two are third-singular forms obliquely linked to the speaker: *сниться*, in the first line, opens his dream, and *немає*, in the final line, assisted by the infinitive *літати*, shows his lack of wings. Aside from these three, which frame the action of the poem both physically and thematically, the verbs suggest an arrangement that contradicts the speaker's state of unfreedom: he acts or is compelled to act (the indicative verbs are nearly all his), while he implores his mother to act (the imperatives – thirty-seven percent – are all directed at her). The jailer-keyholder merely observes and is not goaded to action, while the prisoner grows, flies, implores, beats himself against the walls of his cell. Even the mother's sole indicative verb is the speaker's hopeful narrative of what he *wishes* for her to

perceive: the phrase *ви ж бачите*, particularly with the aforementioned emphatic particle *ж*, can be translated as *surely you can see* or *you can see for yourself*. The speaker's desperation for his mother *to see* and *to act* is underscored by the three vocative repetitions of *мамо* (lines 3, 7, 10), which function here to boost the imperatives that follow them.

The discussion thus far suggests that the true puzzle of the poem is the speaker's mother and her position with respect to the plane of the dream. While the speaker's imprisonment is unsettling and his actions and desires are inconsistent, his orientation is clear: he is trapped in a nightmare. Given that the speaker is likely middle-aged or older, it is possible that his mother is deceased and that the dream has transported him to the house of his childhood. However, since there is no evidence of the mother's being living or dead in the text of the poem, this is a line that can be explored no further than superficial speculation. Excluding such speculation, we have at least three possibilities:

1. The mother is present in the dream, but is unwilling or unable to act. At any rate, if she is inside the dream, her lighting of the candle would be interior to the dream's surface, and would not break the speaker's imprisonment.

2. The mother is absent from the dream entirely, and the speaker's pleas into the unresponsive darkness are a feature of the nightmare.

3. The mother is both inside and outside the dream, witnessing the speaker's struggles and able to light the candle. This is the Klein-bottle model of the dream.

Given the centrality of irresolvable contradictions to the poem's structure, the third possibility seems the most likely, and the most disturbing, since it would mean that the dream depicted cannot be broken open. The compelling genius of the poem for the reader rests on this labyrinthine structure. What may seem upon the first reading to be a fleeting depiction of a disturbing dream becomes a kind of event horizon that starts to pull the reader's perspective inside the nightmare. One could, in fact, interpret the speaker's imperatives as addressed to whoever happens to read the poem. It follows that *the reader* stands transfixed in the mother's place, both in and out of the bottle.

To explore a similar line of thinking, we shall explore below another interpretation: the mother's ambiguous location (present / outside) may suggest that the speaker is located in his mother's womb. From the perspective of an unborn child, the mother is present (that is, not absent), but her face and her other external features, so important to an adult's notion of *mother* and the feeling of her presence, are inaccessible. She is all around, and yet, not there. A brief examination of the poem with this notion in mind will show whether Muratov's dream can also be understood as a dream of intra-uterine life.

In stanza 1, the poem begins with an account of a dream like a dream from childhood. In the dream, the speaker grows (*Це ж я у сні расту, це я зростаю*).

We may observe that the two flight-verbs in this stanza are the unidirectional *лечу* and the multidirectional *літаю*, not rhyming with each other, but conspicuous in opening and closing the rhymes of this stanza with their similar meaning. Consider these two verbs in context. First, unidirectional flight, then growth, then multidirectional flight (flying about, flying back and forth). Now consider the popular image of the unborn child “floating” in amniotic fluid within its mother’s womb. When the child is still quite small, it may be imagined to “zoom along” in its “flight” within the relatively large space available to it. As it grows, however, it becomes more conscious of the limitations of the space, and then has to fly “back and forth,” like a fish in an aquarium, always bumping up against the boundaries of its container. This notion fits well with what we find in the first stanza.

The speaker’s request that a candle be lit also fits: as he grows too large for the space, he wishes to be freed from that space, to be awakened by a candle flame, or awakened from the dream of pre-birth life by the light thought to be visible at the end of the birth canal. *ви ж бачите – літаю* can then be interpreted as “you see that I now have to do multidirectional flight because of my large size relative to the container, so let me out of here.”

Now consider the second stanza. *Ще й залечу, і більші не прилечу, / І вам додам турботи і скорботи...* The child-speaker, if released, will “fly” far away, never to return.<sup>2</sup> His departure for the world outside his mother’s body will bring her worries and sadness. The unborn child predicts what must be a universal known to all cultures in all times. Yet he also prefers to remain a while (*Не кваптесь, мамо*), even as he continues urging her to set him free. The safety and familiarity of the womb are attractive even as the speaker knows his exit is necessary.

The third stanza gives his explanation for his desire to leave: *тут тісно, мамо*. The same explanation was already implicit, suggested by *лечу* and *літаю*, in the first stanza. So we may say that we see three stages of intra-uterine growth here. The *лечу*-stage is characterized by a small speaker who has sufficient space to fly along in one direction. During the *літаю*-stage, the speaker is large enough to sense the restrictions of his space: he feels the necessity of “flying back and forth”. And during the final stage of growth, the speaker is so large that he says *Тут тісно, мамо, б’юсь об стелю хати*: his size now restricts him so much that he says there is not enough space, that he is banging up against the wall – in this reading, he is so mashed up against the sides of the uterus that he has no room to move around as he did in the first two stages of growth: now he can only kick against the sides of the womb. And now he notes that he lacks even wings for flying: he has grown so much that the restrictions of his container prevent any real transit, and he un-

<sup>2</sup> Recall the verse from the Gospel of John, chapter 3: “Nicodemus saith unto him, How can a man be born when he is old? can he enter the second time into his mother’s womb, and be born?”

derstands that his “flight” was not powered flight made possible by wings, but only the freedom of being small in a large space. What he once understood as flight was the free motion of his smaller body through the space that has not grown as fast as he has grown. Instead of moving about as in the first two stages of growth, he can now only kick against the sides of the womb.<sup>3</sup> He begs his mother to take pity on him, to give birth to him (lighting the candle), for he does not even have the wings to fly as he thought he had.

The year the poem was written – 1972 – suggests further possibilities for interpretation. It is known that in the last few years of his life, Muratov struggled with a deadly disease, sometimes feeling as if he was on the threshold of two worlds. This sense is reflected in the lyric’s structure. Is this a dream within a dream, or a dialogue between two souls that are already in the next world? We may also interpret the “flight situation” as referring to the separation of the soul from the body.

Also relevant is the fact that the poet’s mother had gone blind as early as 1941, making the appeal *ви ж бачите* [line 4] all the more piercing. Given that Muratov was dying as the poem was composed, we may read the speaker’s entreaties as an attempt to remain in the world of the living: though terminally ill and tired, the poet wants to live, and so the speaker asks his mother to wake him up, to bring him to his senses, not to let him cross the threshold. Even the phrase *засвітить свічу* itself, through the high raised *i* and graphically high *в* in the written text resemble hands raised up, palms folded for prayer.

The notion of the womb before birth is easily found in the text, while the circumstances of the poet’s biography suggest that the womb we find implied throughout the poem may be understood as the boundaries of life itself. As the ill poet approaches the end of his life, he searches for a similar experience...but what in life can be the precedent for death? Muratov finds that precedent in birth itself, a change from a known but outgrown context to a new one, unimaginably different. In this interpretation, the candle is not only the light at the end of the birth canal, and not only a candle whose light will wake the dreamer, but a candle his mother should light in church with her prayers for his bodily health, or for the repose of his soul. The notions of *mother* (caretaker / container) and *life itself* are poetically superimposed on each other in the multiple interpretations that exist in the mind of the reader.

---

<sup>3</sup> One might note here that a poet with the gift of foresight is always cramped in his time and society; in the Soviet Union, poets were always cramped because of censorship. Further, considering the social context, we may find that the final line of the poem, *У мене й крил немає, щоб літати*, suggests a kind of artistic fatigue. This fatigue is understandable, given the Soviet backdrop of the poet’s life, but the masterful poem itself suggests that the poet still possessed his artistic powers, and did in fact have the poetic “wings” necessary for flight.

Certain ones among Muratov's other lyrics from 1972 form a kind of unofficial cycle of poems revolving around this same theme: vision, balancing on the edge. The similarly titled *Сновидіння* also depicts a vision – the speaker flees from wrongs, flattery, praise and everything worldly to an uninhabited shore, to oblivion and non-existence, where his neighbors are only migratory birds (flight again). In another, *Як тихо пам'ятники сплять!* the speaker says *У потойбіччя на порозі*. Still another – *На незнайомому майдані* – the speaker finds himself in an unknown place where he is young; he does not recognize himself, and the final line returns to the border of death: *Шукаю смерті – й не знайду*.

None of the readings of *У сні* completely resolve the lyric's fundamental contradictions. The purpose of this study is not to resolve such contradictions but to catalog, even celebrate them. Poems like Muratov's admit the possibility of a functional infinity of interpretations, and, reading them, one gains a sense of the limitlessness described by Lina Kostenko:

Все, що буде, було і що є на землі,  
і сто тисяч разів уже бачене й чує,  
сірі вузлики ранку – твої солов'ї,  
все це тільки одне нерозгадане чудо [Kostenko 1980: 7].

Were this list to be lengthened, it might include Muratov's *У сні*.

Ihor Muratov's poetry is an extraordinary example of 20th-century Ukrainian literature. His work awaits further readings and interpretations so that its high quality can be made known to a wider audience. The poem analyzed here is evidence of the author's ability to create unusual lyric world. His artistic images ends beyond the borders of literary conventions.

## Bibliography

Flegg H.G., *From Geometry to Topology*, Mineola, New York: Dover Publications, 1972.

Білецька-Муратова Н., ...*Не сміючи сказати „Він помер”*, [в:] „Прапор”, 1981, № 3, с. 93–104.

Брюгген В., *Дар чесного серця (про поетичні новинки 1963 р.)*, [в:] „Прапор”, 1964, № 5, с. 69–74.

Веретюк Т., *Ігор Муратов: творчість письменника у контексті українського літературного процесу 30–70-х років ХХ століття*, дис. ... канд. філол. наук, Харків, 2014.

Веретюк Т., *Тема війни в поетичній спадщині Ігоря Муратова*, [в:] „Літератури світу: поетика, ментальність і духовність”, Кривий Ріг: Криворізький державний педагогічний університет, 2017, вип. 9, с. 42–52.

Костенко Л., *Неповторність*, Київ: Молодь, 1980.

Муратов І., *Дорога до сина*, Київ: Молодь, 1967.

- Чернуха А., *Типи кохання в поезії Ігоря Муратова 60–70 рр.*, [в:] „Наукові записки Харківського національного педагогічного університету імені Г.С. Сковороди. Літературознавство”, 2013, т. 1, № 3–75, с. 159–163.
- Шатилов М., *Ігор Муратов: Заручник мінного поля Ігор Муратов*, [в:] Електронний ресурс: <https://virchi.narod.ru/poeziya/muratov-biograf3.htm>.

## Bibliography [References]

- Flegg H. Graham, *From Geometry to Topology*, Mineola, New York: Dover Publications, 1972.
- Biletska-Muratova N., ... *Ne smiiuchy skazaty „Vin pomer”* [...Not daring to say “He is dead”] [v:] „Prapor”, 1981, no. 3, s. 93–104.
- Briuhhen V., *Dar chesnoho sertsia (pro poetychni novynky 1963 r.)* [*The honest heart’s gift (about poetic novelties of 1963)*] [v:] „Prapor”, 1964, no. 5, s. 69–74.
- Veretiuk T., *Ihor Muratov: tvorchist pysmennyka u konteksti ukrainskoho literaturnoho protsesu 30–70-kh rokiv XX stolittia* [*Ihor Muratov: the writer’s works in the context of the Ukrainian literary process of the 30s-70s of the 20th century*], dys. ... kand. filol. nauk, Kharkiv, 2014.
- Veretiuk T., *Tema viiny v poetychnii spadshchyni Ihoria Muratova* [*The theme of war in Ihor Muratov’s poetic works*], [v:] „Literaturny svitu: poetyka, mentalnist i dukhovnist”, Kryvyi Rih: Kryvorizkyi derzhavnyi pedahohichnyi universytet, 2017, vyp. 9, s. 42–52.
- Kostenko L., *Nepovtornist* [*Uniqueness*], Kyiv: Molod, 1980.
- Muratov I., *Doroha do syna* [*The way to the son*], Kyiv: Molod, 1967.
- Chernukha A., *Typy kokhannia v poezii Ihoria Muratova 60–70 rr.* [*Types of love in Ihor Muratov’s poetry of the 1960s and 1970s*], [v:] „Naukovi zapysky Kharkivskoho natsionalnoho pedahohichnoho universytetu imeni H.S. Skovorody. Literaturознавство”, 2013, т. 1, no. 3–75, s. 159–163.
- Shatylov M., *Ihor Muratov: Zaruchnyk minnoho polia Ihor Muratov* [*Ihor Muratov: Hostage of the minefield Ihor Muratov*], [v:] Електронний ресурс: <https://virchi.narod.ru/poeziya/muratov-biograf3.htm>.

## Sources

- Муратов І., *На крилах Літани: Поезії. Зі збірок, із недрукованого й призабутого*, упоряд. О.І. Муратов, передм. Н. Білецької-Муратової, О. Муратова, Харків, Майдан, 2012, [в:] Електронний ресурс: <https://kharkiv-nspu.org.ua/archives/998>.

**Sources**  
**[References]**

Muratov I., *Na krylakh Litany: Poezii. Zi zbirok, iz nedrukovanoho y pry zabutoho* [*On Litana's wings: Poetry. From collections, from unprinted and forgotten*], uporiad. O.I. Muratov, peredm. N. Biletskoi-Muratovoi, O. Muratova, Kharkiv, Maidan, 2012, [v:] Elektronnyi resurs: <https://kharkiv-nspu.org.ua/archives/998>.

