

ОБРАЗ БОЖОЇ МАТЕРІ В ПОЕТИЧНИХ ТВОРАХ

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IMAGE OF MOTHER OF GOD IN POETIC WORKS OF

K. MORDATENKO

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Вилка Л. Образ Божьей Матери в поэтических произведениях К. Мордатенко. Вопрос духовности и христианской традиции является достаточно объемным ответвлением в современной украинской литературе. Поэтому **цель** статьи – исследовать библейские мотивы, сюжеты о Матери Божьей, сформировать своеобразную хронологию жизни Марии, проанализировать образную палитру библейского архетипа в творчестве К. Мордатенко. **Методы исследования:** историко-литературный, пообразный, сравнительного анализа. **Научная новизна** проявляется в том, что до сих пор почти нет научных статей о поэтическом наследии К. Мордатенко в целом и его духовных текстах частности. **Выводы.** Мы рассмотрели религиозные стихи, где порознь ярко и многократно выписан образ Богородицы в творчестве К. Мордатенко. Автор специфически, в разных ракурсах апробирует данную тематику, придает ей нового звучания и смыслов.

Ключевые слова: К. Мордатенко, религиозная поэзия, Матерь Божья, Иисус Христос, вера, Библия, Новый Завет.

Setting the problem in general view and its connection with important scientific and practical tasks. Biblical stories and images are used by many artists – sculptors, graphics, painters, composers, theater directors, writers. In different periods, H. Skovoroda, T. Shevchenko, I. Franko, N. Koroleva, Lesia Ukrayinka, O.Kobylianska, B.I. Antonych, I. Bahrianyi, T. Shevchuk, L. Kostenko, I. Rymaruk, P. Midianka, M. Kiyarovska, D. Matiyash and other appealed to biblical motives. The problem of spirituality and Christian tradition is enough actual offset in modern Ukrainian literature. The impact of biblical books on literature works is still enormously prolific and very significant, as Bible is inexhaustible source of primordial topics, which will never stop to be relevant. Konstantyn Mordatenko is very copious author of cultivation of biblical and new Testament themes and plot. This topic is still absolutely unexplored and non-examined by literary critics, that’s why, our article is essentially propaedeutic studio of religious poems of Bila Tserkva poet. „K. Mordatenko is one of a few modern Ukrainian poets, in whose creativity spiritual motives are dominated (it is necessary to tell, that there are not only religious or historical-philosophic topics, but those which are connected with soul purity, childish innocence and light). Spiritual works of the author are connected with images of Ukrainian victorious past, bloody pages of history and biblical archetypes, etc.”

Analysis of investigations and publications of the prob-

lem. Nowadays, scientists try to comprehend morally-ethical content of Christian doctrine in general in a new way, appealing to the image of Christ, Mother of God, their generally human feat. Except of parable stories and motives, using of stories about actions of prophets-saints, apostolic stories, Ukrainian literature implements artistic rethinking of evangelical stories. In recent decades, Ukrainian literary studies received row of scientific investigations connected with reception of Bible in Ukrainian and worldwide literatures, transformation, rethinking of Christian elements in works of Ukrainian writers of different epochs (Ye. Sverstiuk², M. Zhulynskyi, V. Antofychuk, V. Sulyma³, M. Klochek and other). V. Antofychuk implements the attempt to consider regularity and originality of reception of ideas and images of New Testament in Ukrainian literature of the XX century in his investigation, to reproduce historical context of assimilation of evangelical story-imaginative material, to reveal „agreement” and distance between writers and New Testament⁴. I. Betko, modern investigator of the problem „Bible and Ukrainian poetry” indicates that perfect knowledge of Bible „helped to see better and understand specifically-historical, national in all its drama”. She also emphasizes, that period of the end of XIX – beginning of XX centuries was especially intensive in Bible exploration by Ukrainian culture, marked by “bright individually-creative coloring”⁵.

¹ Vylka L. “Neobarokovy ta sloviano-khrystyianskyi prostir liryky K. Mordatenka” [Neo-Baroque and Slavic-Christian space of lyrics of K. Mordatenko], *Actual'ni pytannya syspil'nykh nauk ta istoriyi medytsyny* [Current Issues of Social Studies and History of Medicine], Chernivtsi: BSMU, 2017, N 4, P. 180–183 [In Ukrainian].

² Sverstiuk Ye. Na sviati nadiy: vybrane [On the holiday of hopes: chosen material], Kyiv: Nasha vira, 1999, 782 p. [in Ukrainian].

³ Sulyma V. I. Bibliya i ukraiyinska literatura [Bible and Ukrainian literature], Kiev: Osvita, 1998, 400 p. [in Ukrainian].

⁴ Antofychuk V. Yevanhelski obrazy v ukraiyinskyi literaturi 20 st. [Evangelical images in Ukrainian literature of XX century], Chernivtsi: Ruta 2001, 335 p. [in Ukrainian].

⁵ Betko I. “Bibliyni siuzhety y motyvy v ukraiyinskyi poeziyi kintsia XIX–pochatku XX stolittia” [Biblical plots and motives in Ukrainian poetry of the end of XIX–beginning of XIX century], *Ukraiynska mova i literatura v shkoli* [Ukrainian language and literature at school], 1991, N 10, P. 66 [in Ukrainian].

Aim of the article: to research biblical motives, stories about Mother of God, form peculiar chronology of Maria's life, analyze imaginative palette of biblical archetype in works of K. Mordatenko.

Presenting main material of investigation. Beside approbation of parable plots and motives and using of narrations about actions of prophets-saints, apostolic preaches, Ukrainian literature interprets morally-ethical content of Christian doctrine in general in a new way, appealing to the image of Christ, Mother of God, their generally human feat. It is known, that „Religious plots of many works – are the way of expression personal vision of one or another phenomena and processes of modern reality, comprehension of human being. So, not abstract didactics must be leading in studying of transformation "imaginative language of New Testament, but motive, elementary semantic structure, created by numerous microscopic elements of narration, which acquire complicated associative-symbolic sounding"⁶.

K. Mordatenko appeals more to images of New Testament in his spiritual creativity, he is interested in figures of Jesus Christ, Mother of God. Different sainted persons are presented in his texts, who are mentioned in Bible and in the history of Church in general, in particular, Symon Kyryneiskyi, Kyr Andriy, Blessed Mykolay Chernetskyi, Yosyp Slipyi, Klymentiy, Pavlo and other.

K. Mordatenko frequently creates „mystically-religious sketches, such apocrypha, where the author rethinks traditional Christian symbols, which fluently flow into true living paganism. And again, as in the „Prayer of Infant”, Human is the main driving force of the Universe, who creates personal history on personal land⁷, that we can meet in the collection „Ukrainhelie” (2009).

Many author's poems are dedicated to certain religious date, Mordatenko forms in such way church calendar of his texts. The first pome, that chronologically describes life of Mother of God in ontological understanding is text „Christmas of Devotion Mother of God – September,8 (21)”. The writing is not saturated with difficult instructive content, is not overloaded with church language, etc., it is in easy, simple manner of almost childish writing, retelling biblical story of conception and birth of Maria. Even more, the poem absolutely doesn't have sacral and first lines, which describe the moment of conception of Devotion, describe the scene of love of two elderly people Yakym and Anna in naturalistic and somewhat outright way:

sopiv nad neyu, kvoli stehna miav,
na vushko shepotiv: „moya zh ty kralia,
tu naydorozhche, tu – moya simya,
zhyttia bez tebe vzhe ne uyavliayu”;
vin yazychkom takrav's' yiyi hrudey,
shcho vtratyly davno solodku nizhnist',
zneviryvshys', shcho matymut' ditey,
koyalys' litni cholovik i zhinka⁸

Pastoral Hosanna to newborn girl Maria and futuristic

allusion in her future large role in the life of whole humanity and the world are the ode of cited poetry: *zyavylos' vporu bazhane dytia... / plitkarky vhamuvalysia nasylyu, / tsikavylys' v batkiv: «nazvaly yak?» - Mariyeyu... kolys' narodyt' syna...*⁹

Poetry „**Introduction into the church of mother of God – November, 21 (December, 4)**” is logical continuation of the story of birth of Mother of God. Here we see again apocryphal household scene, that is absolutely atypical for canonical biblical story, with all its elements: spalo divcha yak zavzhdy, / z lialkoyu v teplomu lizhku, / batko skazav: „ne budy/ hay shche pospyt' hochha b trishky”; / maty sama ne svoya – / ochi hovala pomerkli,/ vstalo nevdovzi dytia – / silo na horshchyk samenke [...] pislia ohaynyh vbyran', / vyishly odiahneni z haty –/ litni batky vely v hram / donechku, shcho posmihalas'¹⁰. Family prepares for the first procession of the daughter to the church and the author describes the scene such as this is Ukrainian family, whose traditions are always connected with worship of church as the House of God. And only finishing of the poem carries sacral message to recipient in particular its last words, that is expressed in the name of Mother of God:

lupalo z ban' zolottia,
divchynka mruzhylas' mriyno.
–yak tebe zvaty? – spytav
pervosviashchennyk
–Maria¹¹.

The poem „**Annunciation of Mother of God – March, 25 (April, 7)**” is the next by chronology. The text has dialogical character and describes night conversation of Maria with Angel-envoy. And again, the poet gives the situation household character, describes it as almost everyday event: „nehadano, bez oholosky / prylynuv yanholy v domivstvo, / de divchyna chesala kosu / v nichniy sorochtsi pered snom”¹². Communication of Mother of God with Angel and her receiving of the notice about ascension into her bosom of Holy Spirit is finished by clearly not sacral, but even somewhat intimate, erotic words:

zdiymalysia nalyti hrudy,
mov shchoyno zorana rillia,
i na zhyvit poklavshy ruku,
skazala: „Bozhe, ya tvoya!”¹³

From the poem „**Christmas – December, 25 (January, 7)**” a reader knows transformed story by the author about conception and birth of Jesus Christ. Maria and Josef are central characters in the text. Mordatenko approaches to image of both characters in interesting way and shows them in somewhat household light. The text starts from emotional and strictly male feeling of Josef who having learned, that his wife was pregnant:

v cholovika v dushi klekotilo,
azh zmarniv i ohliav, ta ne bidkavs':
vin diznavsua ishche do vesillia,
shcho yoho narechena... vahitna¹⁴.

⁶ Antofiychuk V. Yevanhelski obrazy... *op. cit.*

⁷ Nedzelnytskyi A. “Poetychnyi apokruf ukrayinskoho symbolizmu (retsenziya na zbirku virshiv Kostiantyna Mordatenka „Ukrainheliye”)” [Poetic apocrypha of Ukrainian symbolism (review on the collection of works of Kostiantyn Mordatenko „Ukrainheliye”)], [Electronic resource], URL: <http://blacksun2000.sumno.com/literature-review/poetychnyj-apokryf-ukrajinskogo-symbolizmu/> (application date 13.05.2018), title from the screen [in Ukrainian].

⁸ Mordatenko K. “Duhovni virshi” [Spiritual poems], *The manuscript is given directly by the author*, 14 April, 2018.

⁹ Ibidem.

¹⁰ Ibidem.

¹¹ Ibidem.

¹² Ibidem.

¹³ Ibidem.

¹⁴ Ibidem.

Maria is described as ordinary woman in the poetry, who has problems and physical excitation of a person, who carries a baby. The author describes her state in very naturalistic way, that gives biblical story a certain extreme vital meaning: „cherevata, vazhka, pry nadiyi, u vazhi, u povazhnomu stani, hruba, Bozhe!”¹⁵ Heading biblical plot, the author doesn't withdraw from it, but his story has strictly narrative character, modernized by non-characteristic words for biblical vocabulary, without any philosophical deviations or deductions:

vydav yakos' nakaz duzhe vazhnyi,
pro perepys naseleattia – tsisar;
y prytyahlysia druzhyna u tiazhi
z cholovikom dlia obliku v misto;
sutenilo, dobralys' nasylyu,
zhinku nudylo bezperestnaku,
cherez brak vilnyh mist' poshchstylo
u hlivu pryhylytys' do ranku¹⁶.

We can see chronological continuation of New Testament story in the poem „**Presentation of the God – February 2, (15)**”, where the image of Maria is also similar to descriptions of heroines of Ukrainian literature of romanticism („Naymychka” [Handmaiden], „Kateryna” written by T. Shevchenko, „Marusia” written by H. Kvitka-Osnovianenko, etc.) and forms rustic image of devout woman-mother, respected wife, the poet Ukrainizes poetic silhouette of Mother of God:

sorokodenne nemovliatko
nesly batky u tservku shche
dvi horlytsi vziala Maria
na tsilopalny zhertvu, shchob
ochystylas' blahohoviyno,
mov kvitka peliustky u doshch¹⁷.

We can see another Maria in the poem „**Dormition of the Mother of God – August, 15 (28)**” – woman of elder age, who suffered terrible grief of loss of son, unspeakable pain of crucifix of Jesus Christ for human sins. The poem describes the situation of fast death of the Mother of God. Archangel Gabriel came to Maria and assured her, that she doesn't have to be afraid: na lavi bilia neyi siv / i rozpoviv shcho dali bude: / dusha vidlyne yvi sni, / yaku zustrine hlopets' liubyi / y poverne dushu v tlinnu plot', / i pidut' vdvoih u Bozhe Tsartsvo; / vid serdtsia v zhinky vidliahlo – / v peredchutti piankoho shchastia¹⁸. The author presents allusion on biblical antagonists, mean „congeners” of Christ in the last verse of the poem:

pro te, shcho zhinochku vziav Boh,
povidav syniv druh zradilyi,
shcho paltsia htiv vstromyt' svoho
u diry vid tsviahiv na tili¹⁹...

Poems analyzed above, which we conditionally call „New Testament calendar”, have mostly descriptive character, they are characterized with plot, parable, there is not large accumulation of metaphors, complicated syntactic constructions, characteristic to the writing of K. Mor-

datenko. If there were not be frequent descriptions of intimate scenes and erotic suggestions, the reader would think, that this spiritual lyric is poetic adaptive Bible for children.

Iconic image of the Mother of God we can see in the poem „**Vyshhorod icon of the Mother of God**”. The poetry is full of metaphorical content and divides a reader into two images: the portrait of icon, which is pictorially described by the author and image of biblical Maria, archetype model which is engraved in imagination of each Christian. The first verse makes recipient initiated into sacral conversation of lyric hero with the icon of the Mother of God: movchys' nemov zasyiana rillia, / z tvoyeyi smuty vyplutavsia ledve; / vyimayesh sertse z tila, yak bdzholiar / iz vulyka pahushchu ramku z medom²⁰. Then the artist gives his characteristics to portrait peculiarities of the icon. In particular, the look of Maria is described by the author with epithet „sino luhove, / v yakomu tsirkunuy siurkochut' tyho” and metaphor: „tviy pozir biya movchannia kamenyste, / i siayesh, yak chershnia, shcho tsvite / i polyvaye moloko v synyznu”; nose: „mov kalynovy zhyvets', / shcho vyrynu iz kuchuhury snivu”; arms: „tvoiy doloni, nache berehy, yaki yordan' trymayut' na hrudnytsi”. The image of little Jesus who causes strong emotions in poet is also described in metaphoric and symbolic ways, creating the feeling of extreme intimacy of the monologue of lyric hero in front of the icon: „Tvoyim dyttiam, yak lypoyu okrip, / moya dusha zavariuyetsia y kysne”.

Large reverence of lyric hero reaches such a level, that lyric „me” of the poet almost materializes iconic Maria in his imagination:

torknutysia po-spravzhniomu yakby!
vtopytysia v tvoyemu skorbi hochu;
tremtiat' vusta, yak promin', shcho vidbyys'
vid krapli, shcho zryvayetsia z lystochka²¹.

The poetry „**Sages**” finishes the range of images of the Mother of God in texts of K. Mordanenko. The personage of the Son of god is central in the poem, with whom lyric hero conducts conditional conversation, however, sadness of Mother overflows the whole canvas of the writing, as she had had bitter understanding of his terrestrial fate at the very beginning of this central biblical story, after birth of the son: „yak znavylas' zirka, pryshly zovsibich / mudretsi iz daramy do Syna; / pryhornula Maria do sebe shche bilsh / nemovlia; vrizh arkana, muzyko!”²² Ode of the poem is one of the most important constants of all religious poems of the artist, that summarizes the whole greatness of Jesus and total falling of human, who crucifies the Son of God:

i koly zasurmyv u surmu vartovy,
rozpynatel' pryiniavsia do zboru;
nezabarom mene ne pobachyte vy,
ale potim pobachyte znovu²³.

The image of Mother of God is redefined in the poem „Peace of exhaustion” (2010)²⁴, where pictures of eternal verities, biblical senses and lives of saints, Gospel precepts are depicted in neo-Baroque intentions. Here the poet ap-

¹⁵ Ibidem.

¹⁶ Ibidem.

¹⁷ Ibidem.

¹⁸ Ibidem.

¹⁹ Ibidem.

²⁰ Ibidem.

²¹ Ibidem.

²² Ibidem.

²³ Ibidem.

²⁴ Mordatenko K. Supokiy znemohy: poe-Maria u dva oka „Premich dolehlivosti”, „Bibliya rym”: poeziyi [Peace of exhaustion: poe-Maria in two eyes „Premich dolehlivosti”, „Bible of rhymes”: poems], Kyiv : VTs „Prosvita”, 2010, 36 p. [in Ukrainian].

pears as spokesman, who is frozen between biblical time and time of technically-civilizational decline, he appeals to global problems, which objectify crisis of ontological and anthropocentric. The poem is intertextual intertwining of proverbs and sayings, quotes from Bible, occasional metaphors, etc.²⁵.

Conclusions. K. Mordatenko differs among Ukrainian poets of the past and present, because many of his poems have sacral thematic, touch biblical images and plots, re-think ontological and spiritual problems of humanity, etc. As the connoisseur of the author's texts mentions: „his poetry is not smooth. The author's word formations or forgotten words rediscovered by him firstly alert a reader, but they don't look like foreign inclusions, conversely, they excite emotional perception of said, give deep national sounding to it”. It allows the artist to have specific, deeply individual poetic vision of historical philosophy of whole humanity. We considered religious poems, in particular, brightly and repeatedly issued image of the Mother of God in works of K. Mordatenko. The author approves mentioned theme in specific way and in different aspects, gives it new sounding and senses. **Prospects of further investigations** consist in that it is necessary to investigate in details another as well approved image in the texts of the artist – penetrating symbol of the Son of God.

Вилка Л. Образ Божої Матері в поетичних творах К. Мордатенка. Питання духовності та християнської традиції є досить об'ємним відгалуженням у сучасній українській літературі. Вплив біблійних книг на літературні твори й досі є надзвичайно плідний і значний, оскільки Біблія є невичерпним джерелом одвічних тем, які ніколи не перестануть бути актуальними. К. Мордатенко у своїй духовній творчості звертається більшого до образів Нового заповіту, автору цікаві постаті Ісуса Христа, Матері Божої. У його текстах присутні різноманітні канонізовані персоналії, які згадуються в Біблії та історії Церкви в цілому (Симон Киринейський, Кир Андрій, Блаженний Миколай Чернецький, Йосип Сліпий, Климентій, Павло та ін.). **Мета** статті: дослідити біблійні мотиви, сюжети про Ма-

тір Божу, сформувати своєрідну хронологію життя Марії, проаналізувати образну палітру біблійного архетипу в творчості К. Мордатенка. **Методи дослідження:** історико-літературний, пообразний, порівняльний аналіз. **Наукова новизна** виявляється в тому, що досі майже немає наукових статей про поетичну спадщину К. Мордатенка загалом та його духовні тексти зокрема. **Висновки.** К. Мордатенко вирізняється серед українських поетів минулого і сьогодення, тому що багато його віршів мають сакральну тематику, торкаються біблійних образів та сюжетів, переосмислюють онтологічні й духовні проблеми людства тощо. Схарактеризовано вірші, які ми умовно називаємо „новозавітним календарем”. Тексти мають здебільшого описовий наратив, характеризуються сюжетністю, притчевістю, у них не спостерігається великого нагромадження метафор, важких синтаксичних конструкцій, загалом притаманних письму К. Мордатенка. Ми розглянули релігійні вірші та зокрібно яскраво й багаторазово виписаний образ Богородиці у творчості К. Мордатенка. Автор специфічно й у різних ракурсах апробує зазначену тематику, надає їй нового звучання й смислів.

Ключові слова: К. Мордатенко, релігійна поезія, Матір Божя, Ісус Христос, віра, Біблія, Новий Заповіт.

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²⁵ Vylka L. «Neobarokovy i ta sloviano-khrystyianskyi prostir liryky K. Mordatenka»... *op. cit.*