

UDC 37.037

SACRED IN THE POETRY OF TARAS SHEVCHENKO

V. I. Kafarskyi

The spiritual world of T. Shevchenko through the prism of personalistic and existential vision of reality, the so-called Shevchenko's theodicy and his personal perception of the suffering of the Ukrainian people is attempt to comprehend. The content of categories "sacred," "holy," "sacred" and their special coverage in the poetry of Taras Shevchenko are disclosed. The dialectic of poet's apophatic and kafathatic God-seeking, his pain for the fate of the Ukrainian people and a range of other feelings caused by his own vision of the image of the Lord God, the understanding of "good and evil," "fate and freedom" in their higher superhuman comprehension is Comprehended.

Key words: Sacred, faith, spirituality, inspiration, conscience, patriotism.

The category of "sacred" (sacrum) is one of the universals which fully contains the correlation, interdependence and communication, the most typical key notions and concepts of different religions and historiosophical studies. Gustav Mensing, for example, believes that "religion is an experienced meeting with sacrum, human activities in response, which is defined as sacred." [1, p. 18]

Paul Tillich focuses on the fact that religion, as the all-encompassing reality, "reveals the depth of human's spiritual life, usually hidden by the dust of everyday life and noise of our secular work. It gives us the experience of the sacrum, what should not touch, what brings fear, what is its ultimate meaning, the ultimate source of masculinity." [2, p. 241]

In the modern world, Zhaklin Rius emphasizes, "the revival of active and live hermeneutics, which explores Christian spirituality, however, penetrates into the world of Islam... and works on the gebrajsky field, marked our time and its changes in the sphere of thought," and therefore, in the Present "revival of religion appears before us as an undeniable reality." [3, p. 624]

Rudolf Otto has a very different point of view on this question. For him, spirituality, and therefore sacred are "clear and distinct concepts which are provided to the interpretation, analysis and even for definition. If an

object, which can be consider in the way only conceptual, let's call the rational, the creature of the deity, which is denoted by these attributes will be forced to identify as something rational and to consider the religion which it (the creature of the deity. – V. K.) acknowledges and supports as rational religion. Only through religion the faith is possible as a belief expressed in clear terms – as opposed to the pure sense." [4, p. 5] The development of rational elements in the concept of God (including ethics) on the basis of irrational (Judaism, Christianity, Islam and in other religions) requires the transfer to a higher category – the concept of the Holy, the sacred, sacred. Holiness for Christianity, emphasizes R. Otto, "never is only numinosum, even at the highest stages, it is something that in a perfect way is always saturated with rational elements, appropriate, individual and ethical... We got used to use the word "Holy" in the sense which is quite portable and at least not the primitive, – stressed R. Otto. – Understand it as usually as an absolute moral attribute, as "quite good." However, the use of the word "Holy" in this sense is not accurate. "Holy" contains these elements too, but also "a distinct excess." The fact that the word "Holy" and its synonyms in the Semitic languages, in Greek and Latin and other ancient languages "meant primarily and mainly the only this Supplement, and the element of morality was not involved at all or not immediately and never separate." [4, p. 15, 131] Moral-ethical component will appear in the religious attitude some later – when, according to Hermann Cohen, the individual in religious perspective becomes able "to realize his guilt and sin. This discovery has acquired a religious force: man preached repentance with the purpose of the divine forgiveness. And thus, this moral shock may helps the person return to a state of calm and peace, to turn the lost integrity" because the human person is "born not only in shock, but it is growing in reconciliation with God." [5, p. 217]

Determining the structure and morphology of the Holy, the sacred requires argumentation of the choice of the Latin term sacrum to the dominance of the research object is a certain universal category and its manifestations, in this case, in fiction. For the Ukrainian language (and other Slavic) there is a necessity to distinguish the term "sacred" (as the most exact match to the Latin sacrum) and "Holy," "sacred," because the attempt of use these concepts as identical causes certain semantic, theological, axiological and methodological doubts and problems, and especially in the process of analyzing artistic creativity.

The famous researcher of religion's philosophohistory, Ezhenio Tria believes that Holy refers to that which is the most sublime, what should not

touch (not even “view”). Instead the *sacrum* should be attained (as the cult’s object or sacrifice) and therefore should be destroyed or usualness; sacred can mean something which should be rejected, and even that “pushing off, repulsive, unfriendly” (as the Latin *sacer*). [6, p. 118] Mirchea Eliade notes that “the ambivalence of the sacred... in terms of axiology, because “sacred” at the same is “occurrence,” or “that which brings misery.” [7, p. 54] Rozhe Kaiua also points to the fact that the categories of pure and impure are “certain determinants in any religious system” and “from the beginning determine not ethical antagonism but religious polarity,” and “in the world of sacred they play the same role as the notions of good and evil in the profane’s world.” From such approach it can be concluded that protestant pair of concepts depravity/Holiness also requires the consideration not through ethical antagonism, but through religious opposition because “even properly identified also call for a certain caution and represent along with the world of general use two poles of a certain threat sphere.” [8, p. 52–53] Typical, considering the problem Toporov, is that with the introduction of Christianity (as the Slavs as Baltic people), the epithet “Holy” began to be used in words which undoubtedly denote “base values of new religion, which relate to the sacred sphere.” [9, p. 183] However, at the ancient Slavs was the antithesis of the sacred – as ritually pure, and secular – as ritual unclean. The “Holy” is separated from the other things, remote from them (Latin *sacrum*). It’s power provides an exceptional position. Consequently, Metropolitan Hilarion also stressed that in Ukrainian language “sacred” is “absolutely pure” and “Holy” is “absolutely clean and honest person who lives please to God.” [10, p. 235]

Consequently, a special treatment to God was formed from the enslaved people. One of the manifestations of the national spirit was the so-called “practical atheism.” It has not passed Ukraine too. The destruction of churches, the forcible imposition of Catholicism on the right-Bank of Ukraine, as Moscow’s pressure on the left-Bank of Ukraine, disregard of the Moscow Governor to the Ukrainians, the arrogance of the nobility and Polish influence of the Cossack elite has caused outrage, which, on the one hand, degenerating into doubts of faith, but also has opened the way to Ukrainian hearts to the ideas of Christian messianism, which more or less was practiced by all members of the Cyril and Methodius brotherhood – the fraternity, which program was based on the Gospels and the commandments of Christ. So, the cry of the Kirillo-methodius brotherhood were the words of Jesus Christ: “Presume the truth – the truth sets you free.” We all know what path Ukraine came both in the social and spiritual dimension of historical time, which could not be reflected in the worldview of Ukrainians, and

consequently, on the perception of works of philosophers, poets, writers, including Taras Shevchenko.

Today is more wider the circle of supporters which espouse the thesis of an anthropocentric ethical (personalistic-existential) coordinate system of the spiritual world of T. Shevchenko. Being suddenly “in prison,” the poet especially painfully worries his loneliness, unrelated. But he sees through the window under casemate’s walls blood brother’s mother “blacker than the black earth” and immediately thanked the Lord for his fortune, for “What I don’t share with nobody / My prison, my chains!”

So Ye. Sverstyuk, in spite of Soviet researchers, says that spiritual, ethical bases of Ukrainian literature were grounded by T. Shevchenko exactly, [11, p. 125] and S. Efremov and V. Bazilevskiy emphasize the uniqueness at the global level, the ethical pathos of the poet. [12, p. 186; 13, p. 22]

Note that Albert Schweitzer defined ethics as “a limitless responsibility for all living.” [14, p. 308] That is cognition of the nature of good and evil. And the ability to convince others in the truth of your own opinion. After all, “to venture on doing good deeds, you must know what it really is.” [15, p. 44] On the other hand, in history there are thousands of unfortunate example when erroneous ideas about good and evil led to tragic consequences. Therefore, the father of ethics, Socrates became the father of logic, and lyric poet Taras Shevchenko became an existential poet-thinker who has chosen the justice as the over goal of his art, moral recovery and spiritual renovation of Ukrainian society.

Is it because the ethical motives of good and evil, truth and falsehood, God and human charges for evil, God – and human justification for good, finding ways of the victory of good are constantly dominate in the works of Shevchenko?

Shevchenko in his poetry models paradoxical in its controversies and diversity, but a holistic image of the Creator, the image that inevitably is formed in the minds dissected, helpless, naive, but spirited man, the seeker of truth. The integrity of this image is provided by the absolute recognition of the supremacy, the omnipotence, kindness and God’s humanity. Around this core all the other lines are revolving, transforming into each other, until not merge with it. In other words, without a strong faith the image of God in our soul is splitted into small unconnected splinters under the blows of the “solidified” by (M. Berdyaev) of consciousness, mind, which narrows, primitively anthropomorphisms, schematizes all things. When faith is primary and unwavering, so the inevitable bitter questions, doubts, appeals

attacks of the mind – only reinforce it. So happened with T. Shevchenko. [16, p. 445]

A whole range of feelings to the Supreme which are going through the spiritual person, the poet supplies in “the Heretic.” The salt of the poem is a prayer of Ivan Hus (and Shevchenko, and any god-fearing truthfighter), where excited confession about gross injustice in the world is transformed into burning inquiry (“For what are they missing? For what do You punish/ Yours and obedient and kind children?”), and that – in an expression of firm conviction (“the Fierce evil / Don’t act without the guilt of anyone”) and understanding of their insolence and humble plea (“Pray, Lord, have mercy on us, / Save us, Holy power, / Sores my tongue for blasphemy / And ulcers of the world to heal!”).

Sometimes in the same work only one line is illuminated, the other is in another, so the reader should be able to combine these components in such only Shevchenko’s image of the Lord.

For example, the poem “the Dream.” In the text we find the only appeal: “Should God see through the clouds / Our tears, sorrow? / Perhaps He will see and help / Like as those mountains.” But all other lines (the same as in “Heretic”) are in the subtext. The author pushes us to this idea by later work with the same name “Dream” and the same parallel “the God – mountains” (mountains are the variant of the image of the grave of the national soul):

Та все пішло царям на грище:
І Запоріжжя, і село...
І монастир святий, скарбниця, –
Все, все неситі рознесли!..
А ви, ви, гори, оддали!!
Бодай ніколи не дивиться
На вас, прокляті... а гетьмани,
Усобники, ляхи погані!!
Простіть, високії, мені!
Високії! і голубії!
Найкращі в світі! Найсвятії!
Простіть!.. Я Богу помолюсь... [17, p. 249]

The attitude to the Almighty Shevchenko clearly shows in “the Caucasus”:

Ми віруєм Твоїй силі
І духу живому.

Встане правда! Встане воля!
І Тобі одному
Помоляться всі язики
Вовіки і віки. [17, p. 187]

Waves of sadness, despair, hope and inner spiritual resistance we find in the works of Taras Shevchenko, where imperceptibly, but the notes Kyiv and Russian Christian messianism are sounded. Shevchenko keenly feels his human weakness. He realizes that without God’s assistance to the Ukrainian people they should not solve their problems. That’s why he asks of the Creator, to feel his soul and heart with a great force:

Подай душі убогій силу,
Щоб вогненно заговорила,
Щоб слово пламенем вдалось,
Щоб людям серце розтопило!
Мені ж, мій Боже, на землі
Подай любов, сердечний рай!
І більш нічого не давай! [17, p. 421]

In these Shevchenko’s lines, as in the works of Skovoroda, Novitskyi, Kostomarov, Kulish, Gulak and later Yurkevich, we see the grains of philosophy, which were written not by a cold mind, but Christian heart.

A particular anxiety and desperation cause more frequent poet’s manifestations of the little Russian – mutation of Ukrainian soul, which is manifested not only in moscovit, but in the emergence of so-called Lithuanians – Ukrainians, which adopted the Catholic faith, but were talking in their native language. To stop this process, Shevchenko appeals to those who abandoned their language and faith, and warns that the Good of heaven will turn away from them, because they have renounced their maturity:

Бо хто матір забуває,
Того Бог карає,
Того діти цураються,
В хату не пускають.
Чужі люди проганяють,
І немає злomu
На всій землі безкінечній
Веселого дому. [17, p. 196–197]

The gloom which was covered the over part of the educated Ukrainians, resembled the mind's state of the Jewish nation after the destruction of the Temple.

Feeling the human predicament, an impasse, in which there was Ukraine, own pain for the fate of the Ukrainian people, Taras Shevchenko says:

Я так її, я так люблю
Мою Україну убогу,
Що прокляну святого Бога,
За неї душу погублю! [17, p. 249]

We understand that this is the cry of the soul, and not atheism, it is the despair, the rejection of the Creator's will, the loss of hope on His help. Despite on his own feelings, Shevchenko reminds Ukrainians about the love of God, but as the love of equals, and says that such "love is the Lord grace." Because, none of the mortals should not attain for another love only the love of family or love of others. The same love Shevchenko loves his Homeland.

Неначе праведних дітей,
Господь, люби отих людей,
Послав на землю їм пророка;
Свою любов благовістить,
Святу правду возвістить! [17, p. 305]

"Even the precepts of Christ do not require from us more as Taras Shevchenko feels," – writes the researcher of poet's creativity D. Buchinskyi. [18, p. 165] But Shevchenko's love is not only to neighbor but also to all Ukrainian people, and therefore requires much more from himself and makes his love to revolt against the falsehood and injustice. In "Hosea, Chapter XIV," the poet proclaims the inevitability of the massacre against the oppressors of Ukraine. Bible stories are the canvas in which Shevchenko draws his image of a free Ukraine, "then how, o Lord, Holy truth will come to the ground." [17, p. 411]

In the poem "Imitation of Psalm 11" Shevchenko aphoristically proclaims a key slogan of his work: to magnify our mind and language. "I'm on guard round them, those of my slaves will put the word," says the poet. [17, p. 404] And do it in this way. Eternal love of poet's heart and soul, about each line of his works is spoken, belong and will always belong to his native Ukraine:

А ти, моя Україно,
Безталанна вдово,
Я до тебе літатиму
З хмари на розмову. [17, p. 154]

God of Shevchenko is in his soul: there he finds Him and talks to Him about his own fate and the fate of his people. This conversation is not between a slave and his master, but equals, it is not a prayer, but the requirement to give Ukraine the share of love that she deserves. At the same time, Shevchenko is well aware about whom he blames, whom he asks and demands: "God, says the poet, judge me by your will. Pray: God, teach them by my mouth verbs." [17, p. 202]

Despite on his own pain about the fate of the Ukrainian people, Taras Shevchenko reminds Ukrainians about the love of God, but the love of equals, and says that such "love of the Lord is grace."

As we see, all mentioned texts in more or less way are reduced to the Atheistic context or at least to the finding of misunderstanding, Shevchenko's rejection any ways of God's Providence and that, N. Berdyaev wrote "the evil is a condition of good." [19, p. 75] It gives grounds to say that Shevchenko's works should be read in a special "Shevchenko" context, which certifies the highest level of poet's understanding of God as the Creator of heaven and sympathy to Him as to a loving father, who is heavily suffering when he sees the shame and ridiculous, unnecessary tortures of his unwise children. However, this subject deserves the separable detailed research.

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САКРАЛЬНЕ У ПОЕЗІЇ ТАРАСА ШЕВЧЕНКА

В. І. Кафарський

Зроблена спроба осмислити духовний світ Т. Шевченка крізь призму персоналістсько-екзистенційного бачення дійсності так званої шевченкової теодицеї та його особистого сприйняття страждань українського народу.

Розкривається зміст категорій «сакральне», «святе», «священне» та їх особливе висвітлення в поезії Тараса Шевченка. Осмислюється діалектика апофатично-кафатичного Богошукання поета, його біль за долю українського народу та спектр інших почуттів, викликаних власним баченням образу Господа Бога, розумінням «добра і зла», «долі і волі» у їх вищому надлюдському осягненні.

Ключові слова: сакральне, віра, духовність, осяяння, сумління, патріотизм.

САКРАЛЬНОЕ В ПОЭЗИИ ТАРАСА ШЕВЧЕНКО

В. И. Кафарский

Предпринята попытка осмыслить духовный мир Т. Шевченко сквозь призму персоналистско-экзистенциального видения действительности так называемой шевченковой теодицеи и его личного восприятия страданий украинского народа.

Раскрывается содержание категорий «сакральное», «святое», «священное» и их особое освещение в поэзии Тараса Шевченко. Осмысливается диалектика апофатическо-кафатичного Богоискательства поэта, его боль за судьбу украинского народа и спектр других чувств, вызванных собственным видением образа Господа Бога, пониманием «добра и зла», «судьбы и воли» в их высшем сверхчеловеческом постижении.

Ключевые слова: сакральное, вера, духовность, просветление, совесть, патриотизм.

Kafarskyi Volodymyr Ivanovych – Doctor of Law Sciences, Candidate of Philosophical Sciences, Professor, Member-correspondent of the Ukrainian Academy of Political Sciences, Director of the Research Center of Ukrainian Constitutionalism, Head of the Department of Special Law Disciplines of the Educational and Scientific Law Institute of the National University of Water and Environment, Freelance Consultant of the Comitee of Verkhovna Rada of Ukraine on Science and Education (Ivano-Frankivsk, Ukraine). E-mail: kafarskyu@rambler.ru

Кафарський Володимир Іванович – доктор юридичних наук, кандидат філософських наук, професор, член-кореспондент Української академії політичних наук, директор Науково-дослідного центру українського конституціоналізму. Завідувач кафедри спеціальних юридичних дисциплін Навчально-наукового інституту права Національного університету водного господарства та природокористування, позаштатний консультант комітету Верховної Ради України з питань науки і освіти (м. Івано-Франківськ, Україна). E-mail: kafarskyu@rambler.ru