

**„UKRAYINHELIYE” FROM K. MORDATENKO:  
 POETIC VISION OF HISTORIOSOPHY OF UKRAINE**

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**„УКРАЇНГЕЛІЄ” ВІД К. МОРДАТЕНКА: ПОЕТИЧНЕ  
 БАЧЕННЯ ІСТОРІОСОФІЇ УКРАЇНИ.**

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**Вилка Л. Я. „Украингелие” от К. Мордатенко: поэтическое видение историософии Украины. Цель статьи:** исследовать историософские мотивы в сборнике К. Мордатенко „Украингелие” и сделать анализ ключевых проблем, разработанных в поэтической книге. **Методы исследования.** Специфика объекта исследования, цель работы обусловили использование определенных методов, в частности, рассмотрение понятия историософия в культурологическом и историческом контексте осуществлялся с привлечением компаративистского метода. Методы историко-литературного, пообразного, сравнительного анализа используются при исследовании историософии поэтических текстов К. Мордатенко. **Научная новизна** проявляется в том, что до сих пор практически нет научных статей о творчестве К. Мордатенко. **Выводы.** В статье рассмотрен сборник стихов „Украингелие” К. Мордатенко сквозь призму апробированного автором философского понимания сложных исторических фактов и реалий нашей страны и мира в целом.

**Ключевые слова:** К. Мордатенко, историософия, история Украины, украиноцентризм, фактография, духовность, вера.

**Setting the problem.** Domestic humanitarianism practically has not operated the problem of historiography until recently. In Soviet times, historiography was sometimes compared with theosophy of the Middle Ages; it was rather interpreted as philosophy of history. Therefore, scientists exploited the concepts of historicism, historical opinions of an author, etc. „The realm of poetry was restricted accordingly with studying historiographical direction of a text or remark with regard to availability or absence of certain historical schemes in a writing, postulation of history laws, etc. We do not have so many respected historiography discourses in Ukrainian poetry sphere with historical direction”<sup>1</sup>.

**Historiography review.** Theoretical-methodological basis of the article consists on the works of Ukrainian and foreign scientists who explored the problem of historiography: Yu. Barabash, A. Astafiev, V. Kerimov, K. Kolesnykov, O.Pritsak, A. Rakitov, M. Tartakovskiy, R. Yusufov. Theoretical and literary-critical aspects of investigation are based on writings of Ukrainian and Russian authors, such as: O. Zabyzhko, H. Kasianov, Yu. Hrechaniuk and A. Niamtsu, H. Kosharska, L.Kuzhilna, I. Lytsiak-Rudnytskyi, S. Pavlychko, E. Solovei, N. Yakovenko; I.Shaba, O. Stepykina, V. Haliziev. Therefore, oeuvre of K. Mordatenko only starts to receive literary reviews, which are still represented as recensions and critical reviews (I. Kalynets, D. Drozdovskiy, O. Stasiuk, P. Soroka, T. Bila, I. Keivan).

**Relevance of the writing** consists on the fact that there are practically no scientific researches about oeuvre of K.

Mordatenko; Ukrainian-centricity and historiography of his oeuvre are not investigated. **Aim of the writing** – to investigate historiography motives in K. Mordatenko’s collection „Ukrayinheliye” and to make analysis of key problems which were developed in the poetic book.

**Presentation of basic material.** On the modern stage, poetic images and motives that describe certain historical events and persons are considered through the prism of historical analysis of definite facts by literary Studies. With the help of the method of historical psychology (reconstruction of social-psychological picture of the epoch), historically-ethnic psychology (ethno psychological reconstruction), historical understanding (containment of contemporary’s intellect within a certain epoch – identification with a character or reconstruction of mental, thought-out acts by a characters themselves), rationality of a history as a whole, etc.<sup>2</sup>. Poetic vision of historiography problems consists on interrogation of correlation between existence and consciousness, immersion into the past of a nation as into continuous gene code that had formed just such course of historical events and not the other one. According to M. Tartakovskiy, the word „historiography” is known since Herodote times, „however it stays like nobody’s and absolutely indefinite... As it were „wisdom of history”, metaphor and not more”<sup>3</sup>. Rakitov established that the term „historiography” is introduced into scientific circulation by V. Tseshkovskiy (in the book – Cieszkovski V. „Prolegomena zur Historiosophie”, Berlin, 1838)<sup>4</sup>, the author recognized denotation of Hegelian philosophy of history as the concept as well as speculative

<sup>1</sup> Marinyak R. „Istoriografija poeziji Liny Kostenko” [Historiography of poetry of Lina Kostenko]. Thesis for a Candidate Degree in Philology: 10.01.01, Kharkiv National University named after V. Karazin, Kharkiv [Electronic resource]. Access mode: [https://www.br.com.ua/referats/dysertacii\\_ta\\_autoreferaty/132293.htm](https://www.br.com.ua/referats/dysertacii_ta_autoreferaty/132293.htm)

<sup>2</sup> Ibidem.

<sup>3</sup> Tatarkevych V. Istorija filosofiji: T. 3: Filosofija XIX stolittja i novitnja [History of Philosophy, Vol. 3: The philosophy of the nineteenth century and modern times], 1999, 23 p.

<sup>4</sup> Cieszkovski V. Prolegomena zur Historiosophie, Berlin, 1838.

theoretical history in general. Historiosophy constitutes comprehension of history, precisely knowledge of history, empirical knowledge about which historiosophy gives. It tries to find out regularities, tendencies, general schemes and structures of historical reality, but it relies not so much on primary historical and archeological sources as on secondary ones<sup>5</sup>.

The author Konstantyn Mordatenko from Bila Tserkva has all chances to become an active subject of investigations in historiosophy discourse in poetical works. As almost all his texts are Ukrainian centric in one way or another, they raise problems of understanding and interpretation of history of our nation, describe historical facts and persons of Ukraine in the direction of philosophical comprehension, discuss and argue with controversial understandings and distortions of reality by our neighbors and enslavers – Russians. Poetical collection of K. Mordatenko „Ukrayinheliye” (2009) forms with its name the whole associative range with deep Christian etymology in recipient’s imagination. As **Gospel** or Gracious tiding, the Annunciation (from Greek *Εὐαγγέλιον* – good news, good novelty) – biography of Jesus Christ; books which are honorable as sacred in Christianity, which tell about divine nature of Jesus Christ, his birthday, life, miracles, deaths, resurrections and ascensions<sup>6</sup>. The poet decided to combine archetype of Gospel as prototype of the book about sacred doings and life story of people of Christian canon with image of Ukraine as deeply religious nation that had passed martyr way, constantly groaning from physical and moral victimization of various subjugators. „Ukrayinheliye” is a book of historiosophy intentions of Ukraine; scroll where personalities and symbols are inscribed, which constructed and defended our land:

Kriz’ pusteli, vitry z fivayidskyh pecher,  
Nalyvaikovym shliahom z bezsmertia  
Ukrayinsku derzhavnist’ u slovi proster,  
Duzhist’ pravdy sylnisha za retiaz’.<sup>7</sup>

We can find such Ukrainian cultural and political leaders as S. Nalyvaiko, B. Khmelnytskyi, H. Skovoroda, T. Shevchenko, P. Kulish, I. Nechui-Levytskyi, O. Koshyts and others on the pages of poetic collection. The author inserts his „characters” into peculiar iconostasis of Ukrainianity if we continue the idea of Gospel as „life”, giving them cult and considerable significance in the history of state creation:

Nebokrai smoktav Sontse,  
nemov by voshchynu,  
med chervonyi tik po synih vustah...  
v „Kobzar” vidchyniaye vrata „Prychynna” –  
zahodzhu v hram...<sup>8</sup>

The poet give priority to descriptiveness, clearly and in detail presenting biographical information about an object of poetical descriptions or certain historical fact in some poems of the collection (writings: „Pamyati Nechuy-Levytskoho” [In memory about Nechuy-Levytskyi], „Bozhestvena lysyna” [The divine Baldness], „Dvi naystrashnishi avariyyi Ukrayiny” [Two the most terrible accidents of Ukraine], etc). For example, the poetry „Bozhestvena lysyna” contains big author’s reverence

to native language and cultural property of his nation. Poetical historiosophy analysis of events of the 20’s of the XX century was implemented by K. Mordatenko, when chapel O. Koshytsia was touring around Europe. The poet carefully presents enough large epigraph to the text, where entire philosophy of contrasting Ukraine – Russia – Europe is sharply and accurately formed, and such a message was encoded: „we are not slaves, we are not only „dark” cattlemen – we are the nation with a lot of talents, anciently distinctive European nation, the language of which is the second by its melodiousness in the world”. „In autumn 1919, we went to Paris. There was a lot of police at the first concert, because Russian emigrants wanted to hiss the chapel and they wrote obscene words on her posters. But there was also a triumph. Parisian press shockingly printed: „Our Madame Geography! What did you teach us? You told, that Ukraine is fields and flocks, and you didn’t tell us that there is nation with such a soul! Yet no choir gave us anything like that, neither French, nor foreign one”<sup>9</sup>. A recipient is absolutely ready for perception of historiosophy background of a poem, and the first verse of a poem appeals once again to „evangelical” nature of Ukrainianity:

Sobor Alfavitnyi iz virshiv slipuchyh:  
na bani ne hrest – kvitne litera „I”.  
Pryihaly v Prazhu v lahmitti, onuchah...<sup>10</sup>

Narod prazkyi „Shchedryka” shchedro zustriv! The poet is inclined to auto-comments, quotes and authorial explanations, historical facts, remarks from books, letters. Sometimes poems of K. Mordatenko may be considerably smaller than attendant text. It only confirms his desire to of one or another event, which has become a subject of poetical thinking. For example, the poem „Vstanovlennia pamyatnyka Kateryni II v Odesi” [Establishment of the monument in honor of Kateryna II in Odesa] is accompanied with 14 positions of remarks that reproduce entire history of ordinances and official documents, which had certified destruction of Ukrainian language, statehood and our total nation. The poetry is written in the form of palimpsest, that’s why it is mixture of quotations in Ukrainian and Russian languages, that just emphasizes ironical or even sarcastic mood of lyrical hero: „Na Ukrainskom yasyke/ kak heniy chistoy krasoty. Vchusia stavlenniu do zhyttia” [In Ukrainian language/ as genius of pure beauty. I learn attitude to life]<sup>11</sup>.

The author with his historiosophy vision doesn’t get around terrible page in the history of Ukraine – Holodomor. The poem „Holodna kolyskova” [Hungry lullaby] is built by the principle of sentences constructed in conditional mode of verbs and expresses the philosophy of rhetorical ontological questions; the fact of artificial famine and demolition of about 10 million of Ukrainian people still remains unacceptable categorical imperative of Moscow authority. Lyrical heroine-mother sings the lullaby for her hungry baby and chants about her life, each line starting with anaphora „if not...”:

...yakby zh meni v dytynstvi maty  
ta vyvernula na oblychchia kypiachene moloko,  
shchob ne zahliaduvalys’ hloptsi...  
to ya b ne znala tsioho snihu...

<sup>5</sup> Marinyak R. „Istoriosofija poeziji Liny Kostenko”..., op. cit.

<sup>6</sup> Ginker F., Mayer G. Biblical Brockhaus Encyclopedia, 2011 [Electronic resource], Access mode: <https://www.read.in.ua/book127491/?p=44&razdel=12>

<sup>7</sup> Mordatenko K. „Ukrayinheliye: poezii” [The gospel of Ukraine], 2009, P. 5.

<sup>8</sup> Ibidem., P. 5.

<sup>9</sup> Ibidem., P. 17.

<sup>10</sup> Ibidem., P. 17

<sup>11</sup> Ibidem., P. 20.

to ya b ne znala tsioho horia...  
Bo ne zustrila b tvoho batka –  
Ne kolyhala by tebe...<sup>12</sup>

The poetry „Solit' dushu Yevanheliyem” [Salt soul with Gospel] describes religious line and rhetoric of conviction of communistic atheism, which often occurs among Ukrainian people as post-colonial syndrome. Lyrical hero describes story from his own living experience and tells his story of conversion to God that can be example-impulse for other people:

Sviashchennyk zvav: „Pryidy na spovid'...”  
A ya smiyavsia: „Idu na bazar...”  
„Yak pomidory na horodi,  
Liudei Boh slovom pidviazav”<sup>13</sup>

The text “Hluhyi kut” [Deadlock] tells us about total overestimation of religious and cultural values, changing of vital landmarks and understanding of own history as constant part of present days:

...liudyna yist' liudynu razem z padalliu...  
...chervone dushu vyryvaye z yazykom...  
...tserkvy zhoraiut', a pohruddia paraiut'...”  
Vpav z bani hrest mov vidirvavsia tromb ...<sup>13</sup>

The last two lines of final verse of the poem create the effect of landing, returning of lyrical hero from philosophical thinking about falling of humanity and transition into another spirals of the history and focus attention on strictly Ukrainian problem – losing of interest and respect to the geniuses and heroes:

Peredchuttia styskayut' dushu pravvednu...  
A na Petrivtsi bukinist meni skazav:  
„Kupit', bud' laska, knyzhchku bodai odnu:  
za hryvnia ye novesenkyi „Kobzar'” ...”<sup>15</sup>

Philosophical and factual transference of lyrical hero into one or another specific historical time is typical for poetical world of K. Mordatenko. The author is often „here-and-now” of a certain fact in his poetry, which he depicts with scrupulous stringency of chronograph. Own convictions, judgments are directed in italics by the author into clear model of specific opinion, which is mostly annotated in introductory quote or epigraph to a poem. The idea of temporal unity of the world is the basis for motif of moving, travels to the past; it acquires ontological and patriotic sounding in historiosophy ideas of the writer, forcing the readers to think about the problem of personal responsibility of each person for the destiny of entire civilization and especially their nation:

To zh stanmo razem na kolina vsi  
(nu skilky: sorok sim chy shist' milyoniv?).  
I Boh pochuye – Pravda vid Rusi,  
Bo Ukrayinhelye – my siohodni<sup>16</sup>

**Conclusions.** K. Mordatenko is distinguished among Ukrainian modern and past poets, because his poems contain combination of classic writing with creation of new forms, introduction of forgotten pre-Ukrainian words into active vocabulary, appealing themes which were always considered to be prohibited or at least not poetic. The author is not afraid to touch complicated, „unreadable” topics, developing them and creating peculiar poetic history of Ukraine. Therefore, „his poetry is not smooth. Word formations of the author or forgotten words rediscovered by him initially alert readers, but they don't look like alien inclusions; on the contrary, they excite emotional assistance of what was said, give deep national sounding”<sup>17</sup>; it allows the

artist to have specific, deeply individual poetic vision of historiosophy of the nation. We considered the collection of poems „Ukrayinheliye” written by K. Mordatenko through the prism of authors' approved philosophical understanding of complicated historical facts and realities of present days of our country and the world in general.

**Prospects of further investigations** are in that it is necessary to investigate wider frames of historiosophy intentions of the author and to review all his collections through the prism of its problem.

**Вилка Л. Я. „Українгеліє” від К. Мордатенка: поетичне бачення історіософії України.** Практично всі тексти К. Мордатенка у той чи інший спосіб є україноцентричними, підіймають проблеми розуміння й трактування історії нашої держави, у руслі філософського осмислення описують історичні факти й видатних персоналіїв України, дискутують та полемізують з неоднозначними розуміннями та перекручуваннями історичної дійсності. Поетична збірка К. Мордатенка „Українгеліє” (2009 р.) уже своєю назвою формує в уяві реципієнта цілий асоціативний ряд з глибокою християнською етимологією. Поет вирішив поєднати архетип Євангеліє як праобраз книги про священні діяння й життєпис осіб християнського канону з образом України як глибоко релігійної держави, що пройшла практично мученицький шлях, постійно стогнучи від фізичних та моральних знущань різних поневолювачів. **Мета статті:** дослідити історіософські мотиви у збірці К. Мордатенка „Українгеліє” і зробити аналіз ключових проблем, розроблених у поетичній книзі. **Методи дослідження.** Специфіка об'єкта дослідження, мета роботи зумовили використання певних методів дослідження, зокрема, розгляд поняття історіософія в культурологічному та історичному контексті здійснювався із залученням компаративістського методу. Методи історико-літературного, пообразного, порівняльного аналізу використовуються при дослідженні історіософії поетичних текстів К. Мордатенка. **Наукова новизна** виявляється в тому, що досі практично немає наукових статей про творчість К. Мордатенка. **Висновки.** У статті розглянута збірка К. Мордатенка „Українгеліє” крізь призму апробованого автором філософського розуміння складних історичних фактів і реалій сьогодення нашої країни та світу загалом. Перспективи подальших досліджень полягають в тому, що варто дослідити ширші рамки історіософських інтенцій автора й розглянути всі його збірки крізь призму цієї проблема.

**Ключові слова:** К. Мордатенко, історіософія, історія України, україноцентризм, фактографія, духовність, віра.

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<sup>12</sup> Ibidem., P. 22

<sup>13</sup> Ibidem., P. 13.

<sup>14</sup> Ibidem., P. 11.

<sup>15</sup> Ibidem., P. 11.

<sup>16</sup> Ibidem., P. 30.