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DMYTRO KREMIN'S POETICAL ADMONITION

The creativity of the award winner of the Taras Shevchenko National Prize in the domain of literature Dmytro Kremin (1953-2019) is a vivid phenomenon of modern Ukrainian literature and culture. His poetic heritage has a special meaning after the poet passed away in May of this year. Now it is worth to be considered and conceived as a kind of his testament left to descendants by the outstanding master of the imaginative word.

Dmytro Kremin's legacy has always been in the centre of attention of critical literary practice, his poems evoked a contradictory attitude towards himself, thanks to it the critics' reviewers were so brilliant and emotional. But after the poet's death, there is a need for a literary study of his heritage and a conclusion to the study of the work of an outstanding poet on a qualitatively new level.

Among the poet's many works, the poem holds a special place. It was created before long after Ukraine gained independence. Appeal to the people and the country's history, Dmytro Kremin comprehends the origins of their heavy fate. The philosophical approach to understanding concrete historical phenomena allows the poet to look profoundly into the past, to define the influence on the present, and the origins of our young state's problems. A wide range of historical figures, to which the author refers, characterizes the history of Ukraine in its most noticeable facts.

The analysis of the poem is philological. The figurative system of the work is perceived in the unity of form and content. Thus it is possible to identify the aesthetic singularity of the work and its patriotic directivity. The study proves that the appeal of the patriotic poet to history should be received as a kind of poetic admonition, an attempt to draw attention to the tragic mistakes for the people's fate to avoid them in the contemporary history of Ukraine. The poet's call to live for the sake of the Motherland, to conscientious service to the country and people reflects his moral and aesthetic position and becomes his contribution to the development of the country.

We consider that the article can be useful for researchers, lecturers, school teachers, students, and everyone interested in the creativity of the outstanding Ukrainian poet.

Key words: Dmytro Kremin, history, persona, patriotism.

The rationale of the topic of the article is due to the need for a new understanding of the poetic heritage of the outstanding Ukrainian poet, the award winner of the Taras Shevchenko National Prize in the domain of literature Dmytro Kremin (1953-2019). The book of poems «Pektoral» [4], was published in an edition of 600 copies in Mykolaiv, and for which Dmytro Kremin was awarded the prize in 1999. The book became a noticeable phenomenon of Ukrainian literature at the turn of the Millennium, the problems affected by the poet were relevant for the further development of our state.

The poetic figure of Dmytro Kremin is notable and well-regarded in modern Ukrainian literature. There is no sense to submit references to numerous sources because the Mykolaiv poet is perceived for a long time as the person whose creativity represents the modern Ukrainian literature in the world.

Analysis of publications on the research topic. The authors made an attempt to trace how the poet solves the main philosophical problems of the devel-

opment of the Ukrainian state in the book of poems «Pektoral» [1, 2, 3]. The authors outline the circle of questions. However, the motive of the «poetic admonition» is not sufficiently considered at present.

Purpose of the article. Bring to light of what way the «poetic admonition» is carried out in Dmytro Kremin's poem concerning Ukraine's destiny, to find out the historical context of this admonition, the moral and aesthetic position of the poem's author.

Tasks of the article are:

- to make the poem's philological analysis;
- to find out the writer's moral and aesthetic position;
- to identify the visual and expressive means of embodying the moral and aesthetic position.

Analysis. We chose the next verse of the poet for our research:

Гадяцький полковник, а чи з Умані

The Hadiach colonel whether from Uman

Сотник – то історія сама.

The sotnik is history itself.

*Літописи наші непридумані,
The memorials are of our true,
Але інших – Господи! – нема.
But the other – good heavens! – no one.*

*І не в нас П'ємонти і Вермонти.
And we don't have Piedmont and Vermont.
Захлинула нас кривава твань
The bloody mud overflowed us
Од часів Залізняка і Гонти,
From the days of Zalizniak and Gonta,
Од часів лихих четвертувань.
From the days of dashing dismemberments.*

*Меншиков. Батурын. Чорні жерла
Menshikov. Baturyn. Black muzzles*

Тих гармат, що п'яні без вина...
Those main guns that are drunk without any wine...

*І співати мало: «Ще не вмерла...»
And sing little: «Not yet died...»
І радити мало, що не вмерла.
And rejoice little, that had not died.*

*Треба жити, щоб жила – вона... [4, с. 91].
We must live for its living..*

The author explained in a homely telephone conversation that the poem was written in early 1992, but it was printed later because of certain circumstances.

What has changed over the years, whether justified a kind of poetic «prophecy» of a man who has always remained a Ukrainian patriot under any circumstances? First of all, he is a patriot of his native language, history, and poetic traditions. Dmytro Kremin's poetic work is his contribution to the development of the Ukrainian literary language.

From the point of view of historicity, now it is very easy for us to find out about whom it is said in the poem's first line: «Hryhorii Hrabianka, who wrote the Cossack chronicle» [5] - this is one of the many references. It is also easy to learn about the «colonel of Uman» Ivan Gonta, about Maxim Zalizniak, the tragic fate of the man who headed the Koliivshchyna. Therefore, the modern reader, a person who was brought up in the times of independence, is well versed in Ukraine history and the historical basis of the figurative system of the poem.

When this poem was first printed, even a well-trained reader had to make a great effort to understand the true historical basis of this small work. Dmytro Kremin tells about the historical figures. At that time their activities' assessment was obviously different from the activity themselves. But for the poem's persona, these historical figures appear as the

personification of the tragic history of his country.

The figurative system of the poem is based on these personalities, they give a tragic tone to the persona's reflections about the unity of the past and the homeland future.

Let us emphasize the main thing: the persona insists on the history of the people is real, not fabricated. «Our chronicles are not imagined» - this is acknowledgment, and it is no coincidence that he addresses the Lord when he is claiming about the non-fiction of the people's history. Such compellation is a Christian mental outlook.

The tragic figures of Ukrainian history have already appeared in the first stanza. Their activities are associated with tragic but fateful historical events. It sets the reader's mind on having a serious conversation about the most important things for each nation. The first one is to talk about the necessity and the obligation of the selfless struggle for the Motherland freedom, for the people, for each person.

«History itself» is true and complete, according to the persona's opinion because it consists of people's stories, each of whom could either do everything in power to liberate the people or abandon this path – and they contribute to the people humiliation by own inaction and self-humiliation.

The poem's first stanza depicts the persona as a true patriot. His Christian mental does not prevent him from being critical of the people's history. He highlights historical figures. In his opinion, they illuminate the patriotism's issues fully and comprehensively. The figures have the moral authorities for the persona, so he is perceived as the patterns of his country's life at the present historical stage.

The first line of the second stanza can be regarded as an indirect proclamation by the persona's view of what real patriotism should be of the people's life at the present stage. "Piedmont" and "Vermont" certainly appear for a reason in the line. Now, of course, everyone knows which region of our country has the unofficial name "Ukrainian Piedmont", but at the time of the poem's creation, it was also known. Regarding "Vermont" - it is here, in this American state, for a long time lived Nobel prize winner in literature Alexander Solzhenitsyn who was deprived of Soviet citizenship. Perhaps, "Piedmont" can be perceived as a generalized definition of the cultural environment at the level of artistic images, "Vermont" - as such a definition of freedom and free creativity.

At first glance, the persona misses because of the lack of his own «Piedmont» and «Vermont». It is true to a certain extent because freedom and creativity have always been the main achievement of every nation and its contribution to world culture. At the same time, the persona-patriot understands well: each nation has own history, as well as the way to it. There-

fore, the centers of culture, freedom, and creativity should be the centers of the people in Ukraine. It should be without any naturalizations which are destroyed, sometimes forever, national identity! Every nation should be proud of uniqueness, their contribution to the treasury of world culture, not the resemblance (even to the highest world standards)! A person or a people, who proud of «flattering comparison», admit their inferiority – no matter what beautiful, intelligent, patriotic, and witty things they do say.

Unfortunately, as the poem's persona admits, the fate of the Ukrainian people for many centuries had only "bloody mud" alternatively to the background of other countries' history and peoples. Indeed, this «bloody mud», directly or indirectly, «overflowed» everyone, it should be recognized for the sake of the future of independent Ukraine.

In this stanza, the people's bloody history is reproduced by referring to the personalities, who have already been mentioned at the «hidden» level. It was built through the use of associations of artistic images. The images of Maxim Zalizniak and Ivan Gonta appear again in the stanza. It needs to pay attention to this once more and is considered as the spread of associative links through the using of which the persona emphasizes the uniqueness of the people's personal history.

The image of «dismemberment» as a cruel execution is multivalued in the context of the verse's figurative system. If we continue the associative links of the image, it will not only about the brutal execution of a person. In this image it is conceivable that the persona also sees the fate of his native country «was mangled» many times. The Motherland, which was losing its integrity, eventually gained independence, renewed itself in the form of a historical and an integral state formation. In these conditions, it is their own, national achievements (from cities, villages and even estates to individuals) should constitute an independent state. Therefore, in this case we need to agree with the persona: no «Piedmont-Vermont» on this earth should not be! Thus, you need to appreciate, store, reproduce and build your own places.

Making the conclusion of the second stanza, it is possible to conclude: firstly, it continues personal interpretation of the persona's history of the homeland, shifting the image in the personal side; secondly, begins a subject of protection of national identity, necessity to defend own national interests.

The third stanza begins with two tragic lines, with their help the author and the persona return us to the most tragic events of homeland history again: the infamous historical figure Alexander Menshikov and the town of Baturin... Nominal sentences, nothing superfluous, almost a graphic image.

In early 1990s, the interpretation of these images was not unambiguous. However, the tragic mood of the figurative system (especially the images «execution» and «dismemberment») of the previous two stanzas is emotionally «transferred» to the beginning of this stanza, therefore, we use this name, the «protocol» list of names and towns make (on an emotional level) a great impression.

Attention should be paid to the following image of this verse – «main guns that are drunk without any wine» - in the context of the tragic fate of Baturyn. The town is perceived as a kind of climax of the destruction of the Ukrainian people's roots, as a consequence of the destructive influence of external forces (indirectly they are named in Menshikov's person) at the desire of the people to their own life, liberty, independence. We can assume these muzzles of main guns «drunk» from Cossack blood, but the persona does not tell about it, he gives the chance to the reader to guess, feel, finish a picture of the destruction of a symbol of national will.

In the last three lines of the work, the concentration of feelings of the author and the person, who are united by real patriotism, reaches the apogee. Dmytro Kremin verses masterly, so the unity of form and content of these lines is impeccable.

The first line of the song, which became the Anthem of independent Ukraine, appears in a very interesting formal and semantic context in the poem. As we know, the performance of the National Anthem is determined by special official documents, it is mandatory for many official events. However, we emphasize this, we are talking about «performance»! When the Anthem «is singing», many shades of meaning are added to the substance, because in this way the official purpose, its state function, is significantly «wash out». That is why the persona insists that «And sing little: «Not yet died ...»

«Little» in this context is only the outward manifestation of patriotism. People who show «well sing» the Anthem, can be real enemies of the people – and there are a lot of such kind of examples such, unfortunately... The poet Dmytro Kremin warned against this at the beginning of independence.

The author of the work and the persona consider that the life position is also insufficient for a real patriot. It is expressed in this line: «And rejoice little, that have not died».

Returning to the form of the poem, we should note: by changing only one letter («ще» changed to «що») completely changed the content of the famous line from the Hymn (in the original text). People even sincerely "rejoice" that Ukraine «have not yet died», also remain passive observers, therefore, their relation to the Homeland appears immoral. Accordingly, such an immoral attitude to the Motherland causes persona's condemnation.

The last line of the work is the quintessence of its moral and civic content, as it «formulates» the writer's moral and aesthetic position. This line emphasizes the unity of human life and the Motherland, if, of course, we are talking about real patriotism. The life sense of everyone who wants to consider himself a worthy descendant and heir to the best traditions of the figures of the people, is to «serve the Motherland».

Unfortunately, during the time of independence a generation of such kind of «professional patriots» appeared, grew and acquired considerable «political power». They are quite intelligent people who did nothing and do nothing for the country, but skillfully exploit the concept of «patriotism» for their purposes...

The last line is naturally prepared by the whole poem's figurative system. Accordingly, its appearance becomes a natural conclusion of the person's comprehension of the past of his country, a kind of poetic combination of the past and the future in the fate of each person.

Conclusion. Analyzed the poem by Dmytro Kremin, we can draw the following conclusions:

- the patriot writer's moral and aesthetic position is that he calls for conscientious work for the sake of the interests of Ukraine;
- the poet saw the danger of «official patriotism», which destroys the Ukrainian statehood at the beginning of independence;
- the poet's moral and aesthetic position is embodied with the help of many visual and expressive tools, poetic skill allows the author to create extremely convincing artistic images.

Prospects for further research are considered to appropriate in two directions:

- comparison of the poem with other author's works of the corresponding subject;
- comparison of the works of Dmytro Kremin with the other patriotic poets' works in order to identify the aesthetic originality of his work.

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Владимир Гладышев, Наталья Даскал Поэтическое предостережение Дмитра Креминя

В статье рассматривается стихотворение выдающегося украинского поэта Дмитра Креминя, во время анализа выясняются истоки настоящего патриотизма, доказывается необходимость активного отстаивания каждым гражданином интересов украинского народа во время строительства независимой Украины. Стихотворение воспринимается как своеобразное предостережение поэта-патриота о том, что строительство нового украинского государства требует от каждого гражданина подлинного патриотизма, готовности самоотверженно трудиться в интересах страны и народа. Именно эти ценности отстаивают автор и лирический героя произведения.

Ключевые слова: Дмитро Кремін, історія, ліричний герой, патріотизм.

Володимир Гладишев, Наталія Даскал Поетичне застереження Дмитра Кременя

У статті розглядається вірш видатного українського поета Дмитра Кременя, який є видатним прикладом втілення патріотизму за часів розбудови незалежної України. Під час аналізу вірша використовується філологічний аналіз художнього тексту як найбільш ефективний шлях аналізу програмових для творчості поетів творів. У процесі аналізу з'ясовуються витоки справжнього патріотизму, що є основою морально-естетичної позиції видатного поета. Також шляхом філологічного аналізу тексту доводиться необхідність активного обстоювання кожним громадянином інтересів українського народу за часів розбудови незалежної України. Автор вірша звертається до трагічних постатей української історії, згадує історичні події, під час яких український народ довід власну спроможність боротися за незалежність, перемогти несприятливі обставини, зберігати власну ідентичність, віру у майбутнє, у кращу доли, вибороти яку він спроможний. Це звернення здійснюється на поширеному культурно-історичному тлі, коли різні історичні обставини вимагали від українців не лише патріотизму, а й вміння терпіти, бачити історичну перспективу, сумлінно працювати на майбутнє свого народу, наближати створення незалежної держави. На сучасному етапі розвитку України як незалежної держави вірш розглядається як своєрідна пересторога. Вважаємо, що цей вір - це попередження поета-патріота, який нагадує сучасникам про те, що розбудова нової української держави потребує від кожного громадянина справжнього патріотизму, готовності самовіддано працювати в інтересах країни та народу. Саме ці цінності обстоюють автор і ліричний герой твору. Вірш надруковано на початку 90-х років минулого століття, тоді майбутнє української держави бачилось дещо іншим, але саме патріотична спрямованість творчості допомогла поетові побачити небезпеку, яка загрожувала молодій державі, і попередити про цю небезпеку.

Ключові слова: Дмитро Кремень, історія, ліричний герой, патріотизм.