

10-2021

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### Recommended Citation

Lazorevych, Iryna (2021) "Sacrality in Modern Ukrainian Poetics: Metamorphoses of Values," *Occasional Papers on Religion in Eastern Europe*: Vol. 41 : Iss. 7 , Article 5.

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# SACRALITY IN MODERN UKRAINIAN POETICS: METAMORPHOSES OF VALUE

By Iryna Lazorevych

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## Abstract

This is a study of the influence of religious sacrality on modern Ukrainian literature, particularly poetry, analyzing those sacred meanings that the current Ukrainian mentality actively uses. So far, it eclectically synthesizes the ideological impulses of traditional Christian religiosity (which even in the times of Communism retained its natural strength, especially in the Western regions of Ukraine), and elements of Soviet ideologemes and pragmatism of the modern transitional period. At the same time, it uses certain inclinations to new communication with sacred, which is felt by some of the important creators of modern Ukrainian culture. In this article, the author uses specific examples to demonstrate the manifestations of Christian sacredness, canonicity/non-canoncity in modern poetry and analyzes them, answering the question of the purpose for which the poet used a particular symbol. Also, the researcher created a survey for writers, which provided direct conclusions about what the poets themselves invest in their work as well as their vision of how religion influences Ukrainian writers in current and future poetic art forms. After all, the interpretation of creativity by unrelated scholars is not the same as their own words about the motives of their work. This is an element of novelty of the research, in which interdisciplinary approach combines religious, aesthetic, and literary aspects.

**Keywords:** sacred, poetry, art, God, religion, Christianity, modernity, faith.

## Introduction

Throughout history, thematic spectrum, genre diversity, and stylistic palette are dynamically updated in literature. However, against this background, interest in the sacred was not lost. On the contrary, the forms of its expression are diverse. However, in modern times it is this postmodern diversification, pluralization of value criteria that lead to a rethinking of approaches to the value of the sacred. What is sacred today? Doesn't the tendency to give "accessibility" and "simplification" to its figurative presentations profane it?

Poets repeatedly drew inspiration from the sacred symbols of the Bible, cultivating rhyming images imbued with religious intuitions or “meditations” of faith. And given the effect that poetry has on the recipient, it would be appropriate to quote the classic of aesthetics Edmund Burke:

So that poetry, with all its obscurity, has a more general, as well as a more powerful dominion over the passions, than the other art. And I think there are reasons in nature, why the obscure idea, when properly conveyed, should be more affecting than the clear.<sup>1</sup>

For centuries, poetry has been a way to capture incredible feelings, music has been a way to evoke pure emotions without words, and a theatrical performance can be portrayed so virtuously that spectators forget about the stage. But, as B. Tkach aptly points out, in the case of religious lyrics

one should consider the syncretic form of the original genetic connection of religion with the art of speech. And today the question of which came first - religion or poetry, loses any sense, because poetry in syncretism is not a means used by religion for its own needs, but is, along with ritual, the only possible way to express religious feeling... When it is said that religion uses the services of poetry for its purposes, it should be understood that religion did not have another manifestation of its way of existence, existence at the syncretic stage, and the stage of immaturity of a separate aesthetic sphere of consciousness (for example, the early Middle Ages).<sup>2</sup>

Undoubtedly, the sacred is often a fundamental dilemma within culture, used to create perceived oppositions between traditional and modern, religious and secular. However, as we take a closer look at modern cultural trends, we will see that the sacred is vividly presented within the ideas of modern culture.

### **Presentation of Basic Material**

Today, sacred meanings energize artists, encouraging communication through artistic imagery. In particular, the biblical symbol continues to be the core of many works of modern art. However, the method of its use has changed significantly.

The use of religious symbols for the contemporary artist has become something so typical and widespread that it seems that Ukrainian literature is built on this symbolism. From

<sup>1</sup> Эдмунд Бёрк, *Философское исследование о происхождении наших идей возвышенного и прекрасного* [A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful] (M.: Isskustvo), p. 53.

<sup>2</sup> Богдан Ткач, *Релігійна лірика: питання термінологічної ідентифікації* [Religious Lyrics: Issues of Terminological Identification] (Scientific Herald of Chernivtsi National University, 2013).

professional to innovator, everyone considers it to be their “duty” to write “to God” or “about God.” But the special subtlety and synergy of the semantic layers of the sacred and the profane are adequately expressed only in the works of the most talented authors. In the following statement, we will make a kind of review of these mechanisms of creativity around the ideas of the sacred. Serhiy Zhadan is one of the most respected authors today. He often uses Christian symbolism in his poetry. And we may think that he is grounding it, identifying it with the profane. But is it so? After all, Jesus is one of the central characters in his work. For example, in a poem about the war in eastern Ukraine, Jesus symbolically appears in an embroidered shirt:

Jesus on the humble icon in the morning,  
Speaks out words - high, non-proud.  
The collar of his embroidered shirt  
Darkens like a scar on the throat.<sup>3</sup>

We see the same in the poem about the men who are just going to go to the East to defend the integrity and sovereignty of the country:

... And Jesus is running ahead of them all,  
With the cross on his back,  
Hurries,  
Walks with a limp,  
Fits those who are behind<sup>4</sup>

Also interesting for consideration is a poem from Serhiy Zhadan’s collection “The Templars”: “I knew a priest who was once taken captive.” In this poem, the author reflects on issues of Christian faith and hope in God among the soldiers:

Ask my thoughts on forgiveness, and I shall respond:  
Forgiveness implies some laymen deny the existence of God.  
To the graves of my enemies I shall go to pay my respects,  
Divine retribution finds us all in the end,  
The simple truth you atheists could never comprehend.<sup>5</sup>

In other words, Zhadan imbues sacredness as a key element of his work and is vital due to his personal experiences. The author appeals to the saints with despair, with indifference to the fate of the country, the people who live in it, and the people who fight for it using domestic, reduced images to express their creative ideas:

<sup>3</sup> Сергій Жадан, *Антенна* [Antenna] (Chernivtsi: Meridian Czernowitz, 2018), p. 36.

<sup>4</sup> *Ibid.*, p. 142.

<sup>5</sup> Сергій Жадан, *Тамплієри* [The Templars] (Chernivtsi: Books-XXI; Meridian Chernowitz., 2016), p. 120.

... But in the morning the Lord does  
 Much more important things:  
 Stands at the crossroads,  
 Regulates traffic,  
 Helps street dogs to cross the street.  
 Four o'clock in the afternoon.  
 None of the dogs got under the wheels.  
 They trample the snow with their cheerful paws.  
 The Lord is tired.  
 But pleased.<sup>6</sup>

The poem “Fights without Rules--the Earnings of the Saints” interprets the modern problems of society (injustice, weakness, betrayal) in the Christian sacred dimension:

And when Jesus falls on the circus canvas,  
 when He slips into hell, somewhere to the bottom,  
 His body becomes as brittle as bread,  
 and His blood is as dry as wine.<sup>7</sup>

In this way, the author uses the traditional form for our culture portraying the fight against the current challenges of society, a cruel and bloody fight, which can sometimes be leveled only by faith. In the following poem, Serhiy metaphorically assumes that Jesus was red because, in his opinion, red is a color that symbolizes life (heartbeat and blood):

and that's what I think -  
 I think Jesus was red,  
 he invented everything intentionally so that you suffer,  
 coming across the errors in his drawings,  
 he seems to be saying intentionally -  
 look, he says you,  
 here's your heart, here's her heart, can you hear them beating?<sup>8</sup>

That is, on the example of Serhiy Zhadan's work, we see that the use of sacred symbols, in particular the Christian tradition, simply helps us, brought up in the appropriate environment, to understand what Zhadan actually wanted to convey, because:

The caught fish hangs on the veranda as if on a cross.  
 In the church everything is as in life,  
 everything, everything as in life<sup>9</sup>

<sup>6</sup> Сергій Жадан, *Антенa* [Antenna] (Chernivtsi: Meridian Czernowitz, 2018), p. 281.

<sup>7</sup> Сергій Жадан, *Господь симпатизує аутсайдерам*. [The Lord sympathizes with outsiders, 10 books of poetry: collection] (Kharkiv: “Family Leisure Club”, 2015), p. 12.

<sup>8</sup> *Ibid.*, p. 470.

<sup>9</sup> Сергій Жадан, *Тамплієри* [The Templars] (Chernivtsi: Books-XXI; Meridian Chernowitz., 2016), p. 19.

Biblical sacredness is often used by Ukrainian artists in women's poetry to equate God and man, or to ask God for salvation, a better destiny. For example, Marianna Kiyanovska, in the collection “DO ER” repeatedly rhymes elements of sacredness:

There are bunches and catkins left - they are dark and guilty.  
We finished our wine and fell asleep in order not to sleep anymore.  
I beg you, tell your Black Man,  
That I have the Black Most Holy Mother of God<sup>10</sup>

Or she reflects on human actions and thoughts, on sins and repentance:

It is easy to be saved in the body of a miserable person,  
Who leaves the sleepless nights for the lost later...<sup>11</sup>

A didactic line between women’s lyric intimacy and sacredness is also traced in the collection of poems “Letters from Lithuania / Letters from Lviv” by Ukrainian poets Maryana Savka and Maryana Kiyanovska. In particular, in the poem about Lithuania Maryana Savka, describing her stay in the city, reflects that:

It's not just autumn. It's a sacrament -  
Everything's gold and everything's alive.<sup>12</sup>

That is, the author identifies the city and its atmosphere with the “Holy of Holies” of Christian canonical belief, Holy Communion.

The creative work of Ukrainian writer Khrystia Vengryniuk, in particular the collection “Poems about My Old White Drake” is interesting. In this collection the author is looking for the Truth, God and love, reflecting on these topics:

“And what would God say,  
If we went to Noah's ark together?” - he asks.  
“Only love makes sense,  
And in other things -  
There's no sense”, -  
I say and sit down next to him.<sup>13</sup>

<sup>10</sup> Маріяна Кіяновська, *ДО ЕР* [DO. ER: Selected works] (Lviv: Piramida, 2014) p. 91

<sup>11</sup> Ibid., p. 162.

<sup>12</sup> Маріяна Савка, Мар’яна Кіяновська, *Листи з Литви/Листи з України* [Letters from Lithuania / Letters from Lviv] (Lviv: The Old Lion Publishing House, 2016), p. 7.

<sup>13</sup> Христя Венгрінюк, *Про мого білого старого Качура* [Poems about My Old White Drake: poems] (Chernivtsi: Books – XXI, 2019), p. 29.

Who is this mystical “drake” that the author describes? It is sacred, it is the transcendent, personified divine that the author was looking for so much.

On the sixth day God got tired  
And wanted to have some rest.  
On the sixth day we dreamed of opening at least a window,  
But we still were breathing into each other:  
From beak to mouth,  
From mouth to beak.<sup>14</sup>

Let's also focus on another of Khrystia's collections “The Long Eyes.” In it, we trace how the author is becoming an adult: not just lyrically tender, but one that is looking for something more, something transcendent:

Once upon a time on the Feast of the Saviour He spoke to me for the last time  
And he walked on the water, as only those who have no fear do...<sup>15</sup>

The author also sacralizes reality and creates a parallel world, to which she wants to escape from everyday life, to see the boundaries with the Earthly and the Heavenly:

But there is God above you who will take care of you, too...  
And you are more fortunate than Him,  
For He cannot lift His eyes and pray  
Neither to the Lord nor to the sky...  
Because ozone holes and indifferent comets  
Remind Him  
That He Is the One.<sup>16</sup>

Kateryna Kalytko in her collection of poems “Torture Chamber. Vineyard. Home” also glorifies sacredness in her characteristic manner. In particular, describing the river Southern Bug, the author skillfully rhymes sacredness and living feminine wisdom:

God, God,  
stop the flow and the nightingales singing for a moment,  
let the fish come to the crumbled bread of Cyrillic.  
The song is released from the crust, may it be easy for it.  
At least for it<sup>17</sup>

<sup>14</sup> Ibid., p. 22.

<sup>15</sup> Христя Венгриянюк, *Довгі очі* [The Long Eyes: poems] (Chernivtsi: Books – XXI, 2013), p. 36.

<sup>16</sup> Ibid., p. 78.

<sup>17</sup> Катерина Калитко, *Катівня. Виноградник. Дім* [Torture Chamber. Vineyard. Home] (Lviv: The Old Lion Publishing House. 2014), p. 144.

And the famous Oksana Zabuzhko does not neglect sacred images in her work. She expresses her ideas to some extent sharply and straightforwardly, but often exaggerates the context of her work. In particular, the poem “The Story of Heresy” is about solving the problem, which the author turns to God with:

Every movement, therefore, is a sign from You:  
as if my feeble flesh is torn with hooks!  
I love you. You are my Lord.  
Help me to get there, because I can't get up - yes...<sup>18</sup>

God does not answer her request, so the poem ends with a certain rhetorical question:

The soul rushes to You!  
(Who needs love  
Which is not resurrected?)<sup>19</sup>

Here we should also remember the poetess Halyna Kruk, who in her collection “An Adult Woman” also turns to God in search of female wisdom and answers to personal questions, which are peculiar only to women's poetics:

god,  
if you planned so much for me  
you should have given me nerves like ship ropes  
you should have given me skin as rough as a canvas  
you should have given me a heart as heavy as an anchor  
to throw it overboard like that -  
and no waves get it moving...  
in the open, as a deadly wound, salt sea  
you tell me:  
oar with your hands, baby, oar with your hands,  
while I invent oars.<sup>20</sup>

Another interesting young poetess for this research is Iryna Tsilyk. Her poetry collection “Depth of Field” raises important issues for the author to find herself, her identity, her God, and her faith. She describes the complex relationships between people and all the pain of loss:

Lot left, my mother is sick ... She is standing. She enters Peter and Paul  
(\* refers to the Church of St. Peter and Paul in Kyiv),  
puts a candle. The light scratches the frozen rough palms.  
She knows for sure that she once made a mistake.  
Because otherwise why are these cheeks so salty now?<sup>21</sup>

<sup>18</sup> Оксана Забужко, *Історія Єреси* [The Story of Heresy] (Kyiv: Fact, 2005), p. 46.

<sup>19</sup> *Ibid.*, p. 47.

<sup>20</sup> Галина Крук, *Доросла* [An Adult Woman] (Lviv. The Old Lion Publishing House; 2017), p. 14.



Or, describing a woman's love for a man, Tsilyk in her characteristic, somewhat hyperbolized manner states:

I am your temple, your present simple time, the promise of your silence,  
your lighthouse, your star, your stronghold of salty coasts.<sup>22</sup>

Ivanka Stefyuk is another young author (originally hails from Prykarpattia, Hutsul mountainous regions, where people have a special connection with nature, its rhythms, and special reverence for it) in her poems she praises nature, its beauty and its sacredness. The author's poems are a mixture of metaphorical wisdom and the Carpathian dialect, which makes it unique:

She treats elders  
as angels (beard down to the ground)  
The rain is falling from stones...  
The first crows are born<sup>23</sup>

Inga Keyvan is an author from Chernivtsi who is famous for her reflections on deeply philosophical topics. In her poems, the poetess seems to state the answers to the most important, meaningful questions of life distantly. Inga Keyvan offers us her vision of what are God, value, and life:

Is it a sin  
That cells melt?  
Is it a sin  
That I'm naked like grass?...  
For the wind I am  
Sinless, I am innocent.  
He calls  
He shouts my name.  
It carries me  
To that mirror space,  
Where the word "sin",  
as well as sin,  
does not exist.<sup>24</sup>

<sup>21</sup> Ірина Цілик, *Глибина різкості* [Depth of Field] (Chernivtsi: Books-XXI, Meridian Chernowitz, 2016), p. 63.

<sup>22</sup> *Ibid.*, p. 63.

<sup>23</sup> Іванна Стеф'юк, *Рибниця* [Rybnytsia] (Zhytomyr: Publishing House Evenok O.O., 2018) p. 9

<sup>24</sup> Інга Кейван, *Тіль Бальзату. Тіло Бальзату* [The Shadow of Basalt. The Basalt's Body: poems] (Chernivtsi: Bukrek 2014.), p. 48.

In addition to the traditional feminine meaningfulness of appeals to God and requests for mercy, help for forgiveness, well-known modern poets write about sacredness in their work, too. Yuri Andrukhovych, the “patriarch” of modern Ukrainian literature, also uses sacred biblical symbols in his poetry. His poetic reflections is a vivid example of the sacralized transformation of poetic thought in art:

Here is the night for you, light head,  
before Christmas.  
If you want, think of three kings that set out  
to the Star.<sup>25</sup>

The poem “Search for the Windstorm” by Andrukhovych describes the Paradise that man lost and eventually found. The names of plants are a reference to the Book of Genesis, where Adam gave names to plants and animals:

...You will slip into the thickest chambers / of oxygen  
and light! / ... You will recognize each vein / on  
the leaves, and every berry, and grain of sand, / because everything has its own  
name, / both on Earth, and in Heaven...<sup>26</sup>

Very interesting for analysis is the work of modern Ukrainian poets who work with *vers libre*. For example, writer Zaza Paualishvili writes that:

and I'd like  
to know  
who corrected  
with a thick ballpoint pen  
on the file of one of the periodicals  
of the end of the 19th century  
letter “b”  
in the word *boh* (“god”)  
from the capital to small letter?  
maybe the Evil One himself...<sup>27</sup>

Generation Z continues this “trend.” For example, in poems of Mikhaïlo Zharzhailo we find a slightly humorous “subtext”:

you put on the right leg first  
it is from god  
and don't wear the left one

<sup>25</sup> Юрій Андрухович, *Екзотичні птахи та рослини* [Exotic Birds and Plants] (Lilea-NV. 2002.), p. 65.

<sup>26</sup> Юрій Андрухович, *Листи в Україну* [The letters to Ukraine] (“A-BA-BA-NA-LA-MA-NA Publishers”, 2013.), p. 100.

<sup>27</sup> Заза Пауалішвілі, *Регіна Ольсен* [Regina Ol'sen] (Kyiv: Smoloskyp, 2015), p. 67.

it is from the evil...<sup>28</sup>

What is the reason for such interpretation? In Soviet times, religion has long been something taboo, forbidden. So now, being able to express their thoughts with sacred elements, authors sometimes use them in a slightly disrespectful context and only to reinforce their creative ideas. This effect can be explained by referring to the Ukrainian theologian A. Kolodnyi:

In its essence, the problem of the balance between religious experience and its interpretation is the problem of whether the interpretation has any formative effect on experience, or whether it is something that simply overlays experience and exists as a systematic statement about it.<sup>29</sup>

Young poetess Viktoriya Dykobraz in her first collection “Semantics of Our Decorations” often appeals to the sacredness of the Christian worldview. She positions herself as an agnostic, although the girl still speaks about secular things referring to formulas similarly to how the biblical text is constructed. In particular, the poem “Zero Commandment” is interesting in her creative work:

Language fills spaces, language  
almost replaces the air.  
Do not steal, do not covet, and count to a hundred,  
before you kill a person<sup>30</sup>

Pavlo Korobchuk is another modern author who reflects on sacred topics, painting them in certain philosophical colors:

Wisdom is how much suffering you have had  
Wisdom is a coniferous wreath instead of a thorn one...<sup>31</sup>

In his collection “Needles” the author skillfully rhymes Christian sacredness in poetry, which glorifies the events on the Maidan Revolution and in the East of our country:

Between screams and explosions songs from the Maidan are heard  
The retired person makes a sign of the cross in a construction helmet...<sup>32</sup>

<sup>28</sup> Михайло Жаржайло, *Міліція карми* [Karma Police] (Kyiv: Smoloskyp, 2014), p. 54.

<sup>29</sup> Анатолій Колодний, *Феномен релігієзнавства* [The Phenomenon of Religious Studies] (Kyiv: Interservice, 2020), p. 22.

<sup>30</sup> Вікторія Дикобраз, *Семантика наших прикрас* [Semantics of Our Decorations] (Ternopil: Publishing House Krok, 2015), p. 54.

<sup>31</sup> Павло Коробчук, *Хвоя* [Needles] (Lviv: The Old Lion Publishing House, 2017), p. 224.

<sup>32</sup> *Ibid.*, p. 68.

In general, “Needles” is about war, wisdom, and about love for God and people.

We can draw certain conclusions and generalizations that sacred symbols energize modern Ukrainian poets in a very powerful way, in particular, as a way of expressing their thoughts, ideas, and impressions. The linguistic experience of work can be mostly secular, but certain “breakthroughs” in its sacred testify to the universality of this fundamental cultural landmark. They cannot be taken only as a tribute to the past. It is an existential search through poetic language for ways to assert life in its super value.

In the context of working on the article, the author of this article also conducted a specific applied study, which addressed 32 Ukrainian artists who are involved in contemporary Ukrainian literature; people who directly position themselves as poets. The survey, in which the author asked currently important theme-based questions, was developed. Within the survey, the researcher tried to maintain a gender balance, so 60% of respondents are men, 40% are women. The age of respondents varies from 14 to 65 years, but the majority are young people aged 25 to 45 years (66.7%).

When asked “What is sacred to you?”, 75.8% of respondents answered that today it is “not necessarily related to religious, but also to non-religious aspects, but which are associated with something particularly valuable, unique, which causes piety, delight, exaltation.” However, 9% of respondents said that for them the word “does not say anything and does not matter.” Only 2% of respondents said that it is only “associated with something religious.” 78.8% of respondents, when asked whether religiosity is more motivating or blocks the creative approach to life, also noted that religiosity is different and depends on the individual. 11.8% of respondents said that it “blocks” the creative approach to life, and only 5.9% said that it motivates. 67.7% of respondents admitted that sacred symbols in the art are a way to strengthen the idea and express their values, but 18.2% denied this thesis. However, another 2.9% of respondents gave a positive answer, but if they look at it primarily from a literary rather than religious point of view.

Opinions on the question “do you consider the sacred to be essential for poetry?” were different. Whereas 28.1% gave a positive answer, and that they approve of it, 18.8% think that it is not significant, but it should be, and 18.8% similarly think that it is not significant, and it should not be. Other respondents noted that it was difficult to answer this question because it depended on the specific case.

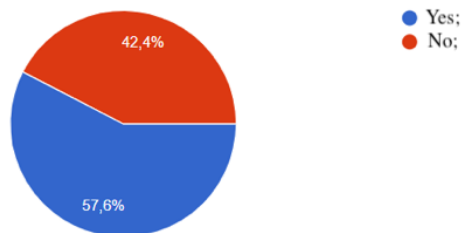
The Christian symbols were rated by the respondents as insignificant (12 respondents, 40%), as not needed 26.7% (8 respondents). However, 33.3% of respondents (10 respondents) consider them important and necessary for creativity.

However, sacred symbols of other cultures were rated higher; 51.7% of respondents consider them to be necessary while 20.7% of respondents consider them to be unnecessary for culture in general (they “deter from the truth”), and specifically for the Ukrainian.

Regarding how often artists use the sacred, it would be appropriate to provide the following statistics:

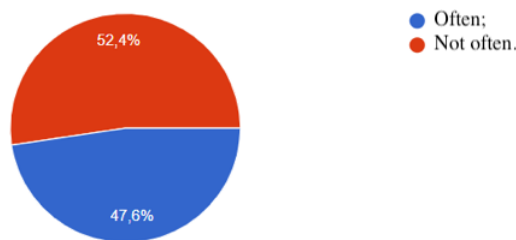
9. Have you used Christian sacral expressions in your works?

33 answers



10. If the previous answer is «yes», then how often?

21 answers



When asked whether high-quality contemporary poetry with a Christian orientation is possible, the majority of artists (59.4%) answered positively and 21.9% said they did not think so. Other respondents answered that it is possible, but depends on the context.

Regarding the ideology of contemporary art and its practical value significance, 75.8% noted that art should carry values essentially and immanently, and not declaratively and flashy. Other respondents said that the unequivocal answer was negative because art “doesn’t owe anyone anything.”

When asked to name no more than three of the most valuable literary works on a religious theme or with religious motives in the history of mankind, most respondents named Dante's "The Divine Comedy," namely, 8 out of 27 gave this answer. Other answers were sacred religious books (The Bible, The Quran, Tripitaka, Bhagavad Gita, The Tibetan Book of the Dead, etc.)

Already in the framework of this additional study (which does not claim to be categorical representation) we notice that artists do not always recognize the sacred as a specific religious heritage and do not identify it with the content of religious faith. Not all artists acknowledged that the sacred motivates them to express their creative ideas. However, the majority noted the thesis already mentioned in this article, that the sacred and the transcendent reinforce creative ideas well. Thus, we can acknowledge that the sacred is present in modern Ukrainian poetry and is still an active subject of discussion and debate; it is still a relevant motivating factor of self-determination.

## **Conclusions**

The current trend in contemporary Ukrainian art (and world art as well), while expressing the sacred, is to focus not on an unshakable system of canons and dogmas of creativity, but to look for a communicative-value effect in sacred images. It is able to unite, motivate major and associated thoughts, sometimes lead to discussions on meaningful essential topics, on which there may be different positions in society. These discussions can occur in the dialogue more often than in everyday life, precisely because of different attitudes to a particular expression of the sacred.

Of course, changes in the technological infrastructure of society and related mental and ideological transformations change a person's self-positioning towards the sacred. But they are not able to remove the sacred orientation of a person as such. Its forms are changing, protest or indifference to specific doctrinal principles towards sacred may increase, but as an alternative new sacralized structures come or traditional ones are modified. The sacred becomes more intense for a modern person not only as a regulation, but also as a subject of reflection, discussion, debate, publicity, and this is another confirmation that it is immanent to culture.

In Ukrainian poetry, it was and is an important way of expressing creative ideas of any context. Perhaps some Ukrainian authors deny its necessity or effectiveness in literature in general, however, we argue that most writers in one way or another pay tribute to it and believe

that it is a good way to comprehensively and constructively develop their ideas and to make them valuable, powerful, and enriching for the reader.

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