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 Ukrainka, O.Kobylianska, B.I. Antonych, I. Bahrianyi, T. Shevchuk, L. Kostenko, I. Rymaruk, P. Midianka, M. Kiyanosvka, D. Matyash 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 Mor-datenko 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 proaepedaetic studio of religious poems of Bila Tserkva poet. „K. Mordatenko is one of a few modern Ukrainian poets, in whose creativity spiritual motives are domi-

Analysis of investigations and publications of the problem. 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. Sverstiuk, M. Zhulynskyi, V. Antofychuk, V. Sulyma, 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 Testament. I. Betko, modern investiga-
tor 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 col-

1 Vylka L. “Neo-Baroquevyi ta slovianokhryshtyanskyi prostir liryky K. Mordatenka” [Neo-Baroque and Slavic-Christian space of lyrics of K.Mordatenko], Actual’ni pytannya svyshchennya nauk ta istoriyi medytsyny [Current Issues of Social Studies and History of Medicine], Chernivtsi: BSU, 2017, N 4, P. 180–183 [In Ukrainian].
3 Sulyma V. I. Bibliya i ukrajinska literatura [Bible and Ukrainian literature], Kiev: Osivta, 1998, 400 p. [in Ukrainian].
4 Antofychuk V. Yevanychski obrazy v ukrayinskii literaturi 20 st. [Evangelical images in Ukrainian literature of XX century], Chernivtsi: Ruta 2001, 335 p. [in Ukrainian].
5 Betko I. “Bibliyni siuzhety v ukrayinskii poeziyi kintsia XIX–pochatku XX stolitthy” [Biblical plots and motives in Ukrainian poetry of the end of XIX–beginning of XX century], Ukrayinska mova i literatura v shkoli [Ukrainian language and literature at school], 1991, N 10, P. 66 [in Ukrainian].

Актуальні питання суспільних наук та історії медицини. Спільний українсько-румунський науковий журнал. (АПІСНІМ), 2018, № 3 (19), Р. 59-62
The 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-symbologic sounding”.

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 saints persons are presented in his texts, who are mentioned in Bible and in the history of Church in general, in particular, Symon Kyrnyneiskyi, Kyr Andriy, Blessed Mykolay Chernetskyi, Yosyp Slipyi, Klymentiy, Pavlo and other.

K. Mordatenko frequently creates „mystically-religious sketches, such apocrypha, that author the 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 land”, 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 Jesus, Mother of God, is the next by chronology. The text is logical continua-

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-engoy. And again, the poet gives the situation household character, describes it as almost everyday event: „nehadano, bez oholosky / prylynuv yanhol 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:

zdymalyisia nalyti hrudy, 
mov shchoyo zorana rillia, 
i na zhyvit poklavshy ruku, 
skazala: „Bozhe, ya tovay!”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 cholvika v dashi klekotilo, 
azer zmariniv i ohliav, ta ne bidkavs’:
vin diznavsua ishche do vesillia, 
shcho yoho narechena... vahitna14.
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 nadilyi, u vaz, u povazhnому 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 vazhnyyi, / pro perepyys naseleniia – tissar, / y pytyahlisya druzychna u tiazhi / z cholovikom dia obliku v misto; / sutenilo, dobrayls’ nasuly, / zhnku nadilyo bezperestnaku, / cherez brak vlynh mist’ poshchystylo / u hlivu prhylyltys’ do ranku16.

We can see chronological continuation of New Testament story in the poem „Presentation of the God Mother – Febru- ary 2, (15)“, where the image of Maria is also similar to descriptions of heroines of Ukrainean literature of romanticism („Naymychka“ [Handmaid], „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 nemovliiatko / nesly batky u tservku shche / dvi horlytsi vziala Maria / na tsisporalny zhertvu, shchob / ochystylyas’ blahohoviyno, / mov kvitka peliuskty u doschh17.

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 yyi sni, / yaku zustrine hlopets’ liubyi / y poverne dushu v tlinnu plot’, / i pidut’ vdoh u Bozhe Tsatsrso; / vid serdtsia v zhinky vidliyalo / v perechedchti piankoho shchastia18. The author presents allusion on biblical antagonists, mean „congengers“ of Christ in the last verse of the poem:

pro te, shcho zhinochku vzhih Boh, / povidav syniv druh zradyli, / shcho palt sia 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: movchysh nemov zasiyana rillia, / z tvoyey smuty vyplu- tavsa ledve; / vyimayesh sertse z tila, yak bdzholiar / iz vulyka pahushchu ranku 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 tsvirkuny siurkoch’tyho“ and metaphor: „tviy pozir biya movchannia kamenyste, / i siayesh, yak chershimia, shcho tsitve / i proly- vaye moloko v synyznu“; nose: „mov kalynovyiy zhyvets‘, / shcho vyrynu iz kuchuhury snivu“; arms: „tvoyi doloni, nache berehly, yaki yordan’ trymayut’ na hrudnyti“. The image of little Jesus who causes strong emotions in poet is also described in metaphorical and symbolic ways, creating the feeling of extreme intimacy of the monologue of lyric hero in front of the icon: „Tvoyim dytiam, yak lypoyu ok- rip, / moya dusha zavarianuyetsia 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-pravzhiyom yakbyk! / vtopytysia v tvoemu skorbi hochu; / trentiat’ vusta, yak promin’, shcho vidbyys’ / vid krapli, shcho zryvayetsia z lysotchka21.

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 ziavylas’ zirka, pryishly zovsbich / mudretsi iz darany do Syna; / pyhornula Maria do sebe shche blish / nemovlia; vrizh arkanu, muzkyo!“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 zasurnyv u surmu vartovyi, / rozpynat‘l pryniavsa do zboru; / nezabarom mene ne pobachytye vy, / ale potim pobachytye 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.
K. Mordatenko, religious poetry, the Mother ".

The poet is intertextual intertwining of proverbs and sayings, quotes from the Bible, occasional metaphors, etc.

Conclusions. K. Mordatenko differs among Ukrainian poets of the past and present, because many of his poems have sacrificial thematic, touch biblical images and plots, rethink 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 his poetry, in particular, vividly and repeatedly written image of the Virgin Mary, forming her own historical and spiritual image on the Son of God. We considered the method of 'applied linguistics': the historical and literary method of the analysis of the image of Mary in the work of K. Mordatenko. The author approves mentioned theme in his poetry, in particular, vividly and repeatedly written image of the Virgin Mary, forming her own historical and spiritual image on the Son of God.

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.

Vylka L. Image of Mother of God in poetic works of K. Mordatenko...