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INTERTEXTUAL PARADIGM OF ARTISTIC HISTORIOSOPHY OF THE UKRAINIAN-DANUBE SPEAKING POETS

The proposed exploration clarifies the ways of communication of the author's consciousness of Ukrainian-speaking poets of the Danube region with various sources – historical, folklore, literary, biblical; the worldview bases of their artistic thinking are revealed, the key modes of historiosophical discourse of creative work within the limits of individual aesthetics and general literary context are characterized.

Key words: *author's text, Danube poets, intertextuality, art historiosophy, individual mode, matrix, figurative structures, context.*

In the contemporary cultural studies discourse, art and literary criticism, the interest of scientists to the ethnic, regional and local specificity of the certain Ukraine regions cultures has intensified. At the same time, there are tendencies of interest in integrating socio-cultural being and consciousness of nations, ethnic groups, sub-ethnic groups and cultural regions. Such cultural and artistic centers include the literary Danube region, which in the «nationwide art space is adopting a unique aesthetic phenomenon. It is represented by the creativity of artists of different nationalities (Ukrainians, Bulgarians, Moldovans, Russians, Albanians, Gagauz), who have long been living in Southern Bessarabia» (*Raibedyuk, 2018: 95*). In this context, the cohort of Ukrainian-speaking poets (Mykhaylo Vasilyuk, Valeriy Vyhodtsev, Tamila Kibkalo, Galina Lysaya, Vladimir Reva, Vladimir Simeyko) is clearly distinguished. The authors of the collection «Confession of the Heart» (Kharkiv-Izmail, 2010) provide an exemplary depiction of the Danube region literature thematic landscape in the recent decades in the foreword «A Word to the Reader»: «... our poets carry the poetic word infused on the spicy aromas of the Budzhak steppe and white-flowered blossoming gardens, on the soft flutter of the waves of the gray Danube and on the singing of birds of the flooded forest, on the peculiar azure of our Ukrainian sky and on clouds filled with rain, on love for people, for nature's mother, for good and faith...» (*Confession of the Heart, 2010: 3*).

The aesthetic level of the literary context of the Danube region is defined by the following significant collections of poems: «The Heart on the Bandura's palm» by M. Vasilyuk (Izmail, 2005); Bells of Eternal Good (Izmail; Kiliya, 1998), Flame of Dandelions (Odessa, 1998), Music of the Heart (Izmail, 2019) by V. Vyhodtsev; «Two Languages – Two Wings» (Izmail, 2005), «Spring on the Danube» (Izmail, 2017), «Wave plays on the Danube» (Izmail, 2017) by T. Kibkalo; «Fate» (Odessa, 2004), «The Word is Not a Bird ...» (Izmail, 2005) by G. Lysoy; «Good will take over the world» (Izmail, 2007), «Sonnets and poems» (Izmail, 2008), «Promise of Love» (Kyiv, 2013) by V. Reva; «The Danube Legend» (Izmail; Kilia, 2001), «The Primrose of Love» (Izmail; Kilia, 2002) by

V. Simeyko. The creative work of a certain circle of authors is noticeably structured by the cultural code of the Danube region spiritual space, and in recent years it has become more and more powerful in the literary and artistic life of all Ukraine, and partly abroad (Italy, Canada). Today it can be stated confidently that the artistic word of the Danube authors significantly expands their understanding of their «status» of regional artists, but declares them as masters of the pen of high aesthetic appeal, perfect poetic text that is beyond geographical borders and chronological realities.

Each Danube artist formed a rich and colorful artistic world, attested their original represented motif-palette, discovered an elaborate mastery of words and techniques of verse, adopted a refined aesthetic taste and perfect manner of writing and individual «secrets of poetic artistry». At the same time, we trace the common thematic dominants in their lyrics. This is, first of all, apologetization of the Danube region beauty, attention to its historical past, poetization of the Danube River as an integral part of the structure of the national Cosmo-Psycho-Logos (according to G. Gachev). An integral poetic immanent feature of all Danube artists artistic work is intertextuality as a property of the author's text «to form its content (wholly or partly) by means of references to other texts» (*Smirnov, 1996: 12*). Therefore, an objective reading and an adequate appreciation of their work, and therefore its professional decoding is impossible without taking into account the phenomenon of intertextuality and orientation on a wide range of different sources of reception and artistic interpretation. However, in today's literary criticism, reflection on this subject is still in its infancy, despite the fact that various trans-textual relations are important ways of modeling the artistic picture of the world, in which there is a powerful erudition represented by productive intertext, by Danube region poets.

The problem of scientific comprehension and interpretation of the Danube region artists' poetic inheritance was identified, and the need for its updating was determined. Illuminating the spectrum of issues related to the level of intertextuality, explaining ways to use different types and forms of intertext as an individual way of constructing the lyrical background of the author's text and revealing their ideological and aesthetic functions in order to express the artistic profile of each of the poets of the Danube region gives many interesting testimonies about their artistic identity, creative identity and self-presentation in the literary interior of the time. Right now, we have a palimpsest, multilevel «Danube» text. We introduce this definition with some caveats to the paradigm of our interpretive model for defining the artworks of the most prominent representatives of literary life in the last decades, given the common dominance of their aesthetics, poetics and ethics of being.

In order to distinguish the types of trans-textual relations of different etiology, typical for the Danube authors, we use the most general approaches to the classification and interpretation of intertextual interactions offered by foreign intertext theorists (R. Bart, J. Zhenett, Y. Kristeva, N. Piege-Gro) and Ukrainian literary critics (O. Astafyev, R. Gromyak, N. Karablyova, V. Prosalova, ect). In order to effectively investigate the intertextual connections in the Danube region text, we combine a broad and narrow understanding of the concept of «intertextuality» in the process of its interpretation. In the first place, we are trying to ensure that the sources of text / intertextual dialogue (historical / historiosophic, folklore, literary, biblical) are identified as fully as possible. The second (narrow) aspect of interpreting the applied interpretative methodology allows us to classify specific textual embodiments of intertextual connections (allusions, epigraphs, titles, precedents, initiations, reminiscences, etc.).

The most characteristic feature of our study was the historio-philosophical concept of the Danube artists, which defined aspects of their national identity, focused on national

history, literature, language, traditions, etc. Because of such substantive immanence, we make the admission of the artistic history of the Danube poets as a cultural philosophy, which is convincingly proved by the synthetic character of the intertextual field of the Danube region text. Historio-philosophical sources, rethought and «transcoded» by the authors (U. Eco), are replicated by their individual reflections of ontological and axiological character, and enter into other semantic contexts, adopting a new artistic «fabric» (R. Bar). The dynamics of historiosophic intertext stylistic adaptation as an important segment of the author's text has its own artistic transformation laws of traditional plots, images and motifs, its own specificity of intertextual structures harmony in a particular aesthetic situation and, at the same time, attests to the peculiarities of the Ukrainian language.

Historically, every Ukrainian artist of the word – from the bard Mitusa to the writer of the modern and postmodern era – is forced to constantly be on the «barricades» of the struggle – for language, for culture, for Ukraine itself. And this is natural, because the literature of the enslaved nation at all historical stages of development was (and still remains) primarily a spiritual weapon for national values. Therefore, it is quite hoped that the ethical-emotional «nerve» of the artistic-aesthetic system of most Ukrainian writers defines spiritual-patriotic historicism, which is embodied in works of literature in various models of artistic historiography, that is, «the perception of the historical process without its continuity, sequences, snatching out important moments of a person's life, enlarging them and opposing them to an inert animal. Often, such a view of history is established when the heroic past is considered more contemporary than the adaptive present» (*Literary Encyclopedia, 2007: 445*). Hence there is the structuring of artistic axiology (and therefore of history of philosophy itself) on the basis of a passionate, nation-guarding ethos based on «people's experience produced by them over the centuries of moral values, the conviction that it is impossible to speak not only about creativity but also about creativity, but also about culture and spirituality in general...» (*Donchik, 2011: 177*). Despite the divergence of historiographical discourse in the works of Ukrainian writers, the fact of their national historiography as a pervasive phenomenon of creativity is beyond dispute.

The defining priorities of the historiosophic conception of an artist is, in particular, a topic that requires a lot of special studies. It should be taken into consideration that each of the Ukrainian artists of the word in some way inherited and continued the previous traditions, aspects of well-known historiographical doctrines implemented in different texts – scientific, documentary, folklore, and literary. Similar trends can be observed in the works of the poets of the Danube region. The artistic thinking of each of them is inherently historiographical. Knowledge of historical facts, the free operation of their literary analogies became the key to a masterful reconstruction of historical memory – the central thematic dominant of artistic historiography as the basis of spiritual being (personal, national, human). Turning to the past, the authors of the poems of this motive spectrum in poetic visions choose the philosophical and aesthetic foundations for constructing the model of the future, presenting their own version of artistic historiography. In this sense, intertextuality is of particular importance as «the way in which a text reads and fits into a story» (*Kristeva, 1995: 99*).

The historical and philosophical paradigm of the poetic discourse of the Danube artists is structured by several organic components that form such thematic «nodes»: knowledge about the past of Ukraine in general and the Danube region itself; views on the national history and history of the «small» Motherland, its study and interpretation; national memory as a sign of the spiritual culture of the people; the use of historical material in artistic

creativity as a specific subjective form of individual perception, comprehension and interpretation of the event – both recognizable and latently dissolved in the author's text.

Preserving its objective basis, the artistically embodied historiographical concept of the Danube artists is dependent on the specifics of their outlook, so the connection of the past, present and future in each case adopts different modes of representation, and therefore multiple forms of intertextual communication. The artistic embodiment of the event in their work is synchronized with the inner world of the lyrical hero, the intentions of the artist. In each case, according to the historical and cultural source, «the whole composition of the image remains real, but concentrated and condensed so significant and great moments of life that its value far outweighs all the spatial, temporal, socio-historical limitations, outgrowing, however without breaking away from this particular socio-historical ground» (*Bakhtin, 1975: 372*). Danube region poets' appeal to real historical events and images becomes a means of affirming the ideological pathos of the work, adopting a historical lesson for contemporaries, imperatively defined by V. Reva: «Let's meet in the Yellow Waters, / where the sky dreams of glory ...» (*Reva, 2008: 62*). The poet achieves a powerful effect, using expressive allusion to a true historical fact – the first great victory of the Zaporizhzhia army led by Hetman Bohdan Khmelnytsky, which at one time was extremely important and put great hopes of the Ukrainian people on the peaceful exodus from the yoke of Polish–Lithuanian Commonwealth. Quoted lines of the Izmail poet, which clearly read folk reminiscences (historical song «Chy ne toi to Khmil? ...») unfold a complex associative series dominated by the burning problems of the present. The author's intention is concentrated in the word «dreams», which accumulates the energy of the historiographical providentialism of Shevchenko's kind.

Despite the divergence of historiographical intertext in the lyrics of the Danube artists, the unifying beginning for them is the fact of national historiography as an essential intertextual source for structuring «new» texts. «Realistic Emblematics» (M. Bakhtin), entering into them with its historical chronotype, acts as a marker of the intertextual field of lyrical narrative, concentrates the condensed essential problems of modernity, actualizes the theme of being human (nation) in historical temporality. To this end, the poets choose the culminating tragic episodes of the near and further history of Ukraine («Here are the Tatar Kanchukas in Russia / Scary as tornadoes, Batuy Horsemen...» (*Reva, 2007: 6*); «Not everyone is mourned / From those Cossacks, / Of the glorious Khortnyks – / Sichovyks» (*Vykhodtsev, 1998: 63*); «My people! Are you frostbit in the Siberia, / Have you been hit in the gulags by the executioners ... / ... Has Chernobyl ruined you?» (*Vasyluk, 2005: 23*).

The three-track artistic synthesis of historiosophical concepts in the aesthetic concept of the Danube authors reveals a historical chronotope, structured with plot-shaped markers of the Cossack era as a symbol of the heroic past of the Ukrainian people. His semantic filling was very concisely and aphoristically outlined by M. Vasilyuk in this way: «And the fear of the nation recedes, / And the spirit rises from the knee! / And resurrects in songs / The People-Cossack and Ukraine» (*Vasyluk, 2005: 22*). This sacrum, as an ideological core, represents a significant corpus of the Danube texts: «Banduri», «Renaissance» by M. Vasilyuk; «Death of a Cossack», «Duma Koshovoy» by V. Vykhodtsev; «Yellow waters. The Red Will» by V. Reva; «For Will» by V. Symeyko. Reflections and representations, which are signified by the titles of works, construct an intertextual structure that is «produced in relation to another structure» (Y. Kristeva), that is, a «new» (individual) text. Often, the names of the poems that send the recipient to the historical primary source, become «heralds» of the content (emotional) field of the text. This type of paratext serves, on the one hand, as the reception of spiritual integration and, on the other, as an important

argument for the organic sense of the need for a cultural and historical context, a factor in the accumulation of the intellectual atmosphere of creativity. The titles of the poems decode the direct relation to the text as a system of cultural and historical horizons, indicated by the factual and stylized facts. In this case, the title, as one of the varieties of intertext, usually becomes the ideological and semantic code of the conceptual essence of the work itself and its author.

Fertile mastering and diversifying historical and philosophical issues in the spirit of folklore and Ukrainian romantic lyrics, the Danube artists actively introduce the collective image of the Cossack as a model symbol of valiant national history into the plot of their works. The images of the Cossacks appear here as «glorious defenders of Ukraine» capable of «looking death in the eye» (*Simeyko, 2001: 15*). The ideological and semantic dimensions of this conceptual historiographical symbol in the Danube text, its semantics reinforce and express the images of will and glory as historical and philosophic constants most used in the national folklore and literary tradition, commensurate with the spiritual world of Ukrainians. A striking illustration of the above is M. Vasilyuk's lines: «the Cossack will was taken up by the critics» (*Vasilyuk, 2005: 11*). V. Simeiko sings a Cossack freestyle in a hyperbolized image, a symbol of an ancient saber, which heroically punished invaders of different kinds («Turk, or a pole, / maybe a janissary?» (*Simeyko, 2001: 17*).

The historical sources about the Transdanubian Sich as the main focus of the Cossack freedoms are also the intertextual background of the Danubian text. V. Vykhodtsev devotes a special historical philosophic cycle to this topic with the eloquent name «Cossack Cradles» (the collection «Bells of Eternal Good»). Each poem of the cycle is unfolded in the diverse motive spectrum of the author's hopes for the revival of the national consciousness of the people, the belief that «the memory of the Cossacks / we are still alive». In some poetry, personal reflections on the fact of the Danube Sich and its historical lessons for contemporaries are accumulated in the artist's laconic form, such as, for example, in the song «Oh, across the blue Danube ...»: «... Oh, across the blue Danube / There are Cossack tents / In spite to all evil enemies. / That is the Cossacks of the Danube / The sabers are sharpened for a new campaign, / They will say their right words / for freedom of Mother Earth» (*Vykhodtsev, 1998: 94*).

The poems of the Cossack theme of the Danube authors clearly show the folklore text, its traditional symbolic imagery. Most often, poets resort to using the image of the grave as a witness to the national dramatic past, the bearer of the people's historical memory. The image of the grave and its frequency invariant mound is often displayed by them on the plane of one text, enhancing its historical and philosophical potential, thus dramatizing the depicted historical collisions: «Plows were plowed through Cossack mounds [...] / Peoples` history was plowed as well...» (*Vykhodtsev, 1998: 68*). The image of the grave, as a symbol of tragic history, forms a varied metaphorical structure of the lyrics close to V. Vykhodtsev in his worldview of V. Simeyko: «There were innumerable graves / Bitterly watered by tears...» (*Simeyko, 2001: 20*). The quoted lines echo the clear reminiscence of Shevchenko's metatext, an important part of the symbolism of which was the images of Cossack graves, which culminated in the ideological and aesthetic fulfillment of the poem «The Grave Torn». The poetry «Chigrin, Chigrin ...» is understood as a cross-cutting metaphor of national meaning, in which Kobzar's prophetic instruction to the coming generations sounds: «Chigrin, Chigrin, / All in the world perish, / And your holy glory, / As dust, wilt [...] / Graves are scattered, / High graves – / Your glory ...» (*Shevchenko, 2003: 254*).

The historiosophic visions of each of the Danube poets are transversely ambivalent. At one of their poles is the dramatic fate of the people: «Our Old Age / Crowned with Sorrow» (*Simeyko, 2001: 19*), at the other – «Jeremiah's Prophecy» (P. Kulish), a bright historiographical «Futurological Forecast» (Y. Barabash) Shevchenko's involvement: «Ukraine Will Live / And Ring in Songs» (*Simeyko, 2001: 19*). The associative retrospective as a reality thus appears here first as a perspective of national existence.

An important aspect of the art historiography of the Danube poets is «the revelation of the real and symbolic meaning of Budzhak's existence as an organic part of Ukraine in its historical existence» (*Raybeduk, 2018: 97*). Thus, in the poem «Wild Field» by V. Vykhodtsev, an epic spreading picture of the historiosophic Danubian mystery unfolds before the reader: through the clamor of ages, the reader is tapping the hoofs of horses carrying chickens, wild steppes of the Cossacks to the «gray Istra-Danube» (*Vyhodtsev, 1998: 65*). M. Vasilyuk also builds his historiosophic visions on the realities of the «small» homeland, aesthetizing its past. The artistic imagination of the poet seeks to absorb and creatively comprehend the whole history of the land, to give every stage of it an objective historical philosophical interpretation. The aforementioned affirms the poem «The Land That Blossoms with a Towel», which reflects the artistic reflection of the history of Budzhak land thanks to the historical allusions scattered throughout the text, stylized and true facts: «Between the Danube and the Dniester / To the sea / The land called Budzhak by the turks/ Spreads its steppes» (*Vasilyuk, 2005: 15*). Similar thematic aspects determine the structural and functional levels of the text of each artist – from micro-images (viburnum, steppe, estuary, Budzhak) and various types of intertext (Shevchenko reminiscences, quotations of folklore and literary intrigue, allusions, epigraphs, etc.) and to the general poetic concept (*Raybeduk, 2018: 97*).

Art history and philosophy in literary work is strongly associated with the notion of national memory. It structures the existence of both the individual and the nation as a whole, grounding people and nation into their homeland as their own being. In this context, the modern authoritative researcher of the defined sphere of humanities P. Ivanyshyn speaks about the correspondence of similar poetic experiences to the «guidelines of Ukrainian cultural nationalism», according to which a person is considered a «national substance» or, according to «ontological hermeneutics, national being» (*Ivanyshyn, 2008: 253*).

In the Danube region text the theme of national memory is modified in various motives: preservation of national memory («Memory», «From the memories of my mother» by V. Symeyko), memory as a quality of spiritual culture («Kobzari» by M. Vasilyuk, «The Sonnet of Kobzar» by V. Reva), the national language as «the house of being» (M. Heidegger) («On the Merger of Languages» by M. Vasilyuk, «Shevchenko's Language», «Oh Language, the Little Dove» by T. Kibkalo), false patriotism and psychology of inferiority («To the scare» by M. Vasilyuk, «Field of Providence», «Wanderers of Ukraine» by V. Reva), national self-awareness («To my people» by M. Vasilyuk, «Ukrainian cantata» by V. Reva). A special segment is the historio-philosophical vision in the Kobzar theme of the Izmail poet M. Vasilyuk. The poet creatively uses the rich resources of folklore sources, including historical songs about the heroic events of the past, sung in kobza creativity. For him, like-minded people say, «the most expensive was the name of a kobzar – as an official member of the Union of Kobzars of Ukraine and as the head of the Kobzar Duma created by him. He continued the traditions of Ukrainian romantic lyrics in singing the image of kobzar as a symbol of the national poet-prophet, the bearer of the historical memory of the people» (*Raybeduk, 2016: 32*):

«We are Kobzars! Behind our fingers / the immortal souls of the ancestors cry / And free words with free lips / their true voice sounds» (*Vasilyuk, 2005: 11*).

In each of the works of the designated semantic field, national memory serves as a solid framework of culture, which counteracts the eroding streams of historical time, especially the zigzags of political turmoil. Historical associations, the breadth of philosophical reflections here outline an important way of contrasting the cultural tradition with the destructive processes of leveling the human personality and national history. For the most part, in this regard, the artists enlist the support of T. Shevchenko's figure: «It will live for ages / An unforgettable Taras / In our memory, in a beautiful song. / Through the years and ages / His word to us / It will always be a bright lamp» (*Simeyko, 2001: 18*); «... in that fire / The fears of Kobzar's thoughts are heard» (*Vasilyuk, 2005: 11*). Poets act as passionaries of their people, guardians of their cultural values, and spiritual heralds. So, V. Reva in the poem «My congratulations, brother...» creates a virtual Parnassus, appealing to figures who in the cultural and historical appearance of Ukrainian were not only literary, but also moral and ethical guarantors of the people: «Grushevsky and Shevchenko go, / Like the pillars of Hercules, / Svitlichny and Rudenko go / On the waves of our day» (*Reva, 2008: 130*).

The idea of preserving Cossack valor as an important facet of the national memory of the fighter nation is the leitmotif through the plot of the historical philosophical works of the Danube region authors. Many poems contain the reminiscence of the famous hymn to Sich marksmen «Oh red viburnum in the meadow...». Such intertextual borrowing here is undergoing some rethinking, with new touches in light of new historical conflicts. Convergence at the level of vocabulary («glory»), artistic techniques (the use of end-to-end rhetorical figures) express the ideological pathos of V. Simeyko's poems («Stormy Winds Haunted / Over the Gray Danube / That We Quickly Forgot / Cossack's Glory» (*Simeyko, 2001: 19*), add passionate pathos to V. Reva's lines: «Where are your graves? .. Where is the Cossack generation / and Hetman's glory?» (*Reva, 2007: 36*).

An important maxim associated with the artistic realization of the cultural and philosophical perception of the Danube poets is the concept of «truth», which has a common intertextual dominant in each representative of the Danube literary landscape – the Shevchenko cult of truth. M. Vasilyuk in a poem with the symptomatic title «Prophet» (a reference to Shevchenko's work of the same name), introduces text an eloquent allusion to the structure of the that associatively sends the reader to Shevchenko's invectives, and thus helps the author to utterly concise, lapidary and convincingly incarnate at every historical time, have a Prophet, the spokesman for the truth: «The false prophet's choir subsides / And glory and bravado. / And louder and louder on the whole cathedral / Sounds the imperishable voice of truth «! (*Vasilyuk, 2005: 13*). Quite often literary intertext is latent in their poems, «dissolving» in the metatext of the creative heritage. This is exactly the Shevchenko text, which is a comprehensive and pervasive essence regarding the cornerstones of the aesthetic consciousness and works of art of the Danube region artists.

In the typologically close intertextual strategies of artistic realization of historical and geographical problems, the Danube region authors testified to individual ways of intertextual dialogue, as well as to use of their own sources of author's artistic version structuring. Thus, in the cohort of the designated circle of poets, the figure of V. Vykhodtsev stands out through the conscious orientation to the artistic comprehension of history through the prism of culture. In this respect, his «Scythian» culture is interesting. This theme has been actualized in a wide cultural space by a very wide literary intertext (from the famous Scythian Blocs to L. Kostenko's Scythian theme). For a long time, this

topic has attracted the attention of researchers with its well-known controversy, which lies «in the plane of in-depth analysis of the polemicism tables embedded in the Ukrainian version of ancient history, which has so far been the subject of serious discussions by scientists, not devoid of aberrations and subjectivity.» (*Sayenko, 2013: 189*). It is known that the cultural-philosophical comprehension of the spiritual heritage of the Slavic tribes through the «Scythian» text occurs mainly «through the unification of encyclopedically known or reconstructed efforts of individual scholars of disparate realities into a holistic artistic picture of Scythian life» (*Shevchuk, 2018: 113*).

Without resorting to the characteristic mythologization, politization, or especially historical authenticity of this topic V. Vykhodtsev correctly avoids the tantalizing historical hypotheses regarding the ethnic involvement / non-involvement of the Scythians in the genesis of Ukrainians. In his poem, *The Scythian Baba*, dedicated to the Odessa writer B. Sushinsky, which itself bears witness to a dialogue with L. Kostenko's poetry of the same name, the Kilia author uses a paratextual form of intertext (title) to actualize the problem of historical memory. The appellative function of intertext (dedication, title) reflects the cultural and philosophical position of the Kilia artist. His lines also typologically resonate with L. Kostenko's poem *Scythian Odyssey*. In the end, the works of both authors embody the «contemporary cultural experience of Scythia, in solidarity with our historical memory and at the same time free from ideological exaltation» (*Dziuba, 2011: 60*).

An allusion to the Scythian past of the people in the poem of V. Vykhodtsev is the image of the Scythian baba as an artifact and, at the same time, as a symbol of perpetuation of the cultural experience of the people, its talisman («for the fate of ours praying for ever»). We remind that Scythian babas are monumental stone sculptures that appeared in the territory of modern Ukraine more than 6000 years ago. These are mysterious monuments in the steppe, witnesses of ancient historical eras. They are endowed with a life-affirming pathos, a mythological ability to bring success, prosperity, fertility. They were mostly placed near shrines, often near mounds. They symbolized the repository of souls, the Wild Field, which flourished the courage of the Cimmerians and Polovtsians, the heroism of the Scythians and the unbridled will of the Cossacks. Without them, the Ukrainian steppes are beheaded. And today, in affirming the idea of reviving the greatness of our ancestors in ourselves, the writers refer to the image of the Scythian Baba as a symbol of preserving historical consciousness. That is why it is understandable why the Kylian poet gives this historiosophic image an exceptionally positive connotation («it stands in the mother's image»). The intertextual field of the author's text is enriched with episodes of a recognizable time story («quarry bleeding in the steppe», «bloody swords swept through the armies»), through which the author constructs the future. The regional landscape as a locus background of the story fabric of the text reflects the inherent creativity of V. Vykhodtsev and all the Danubian «bunch» of artists through the historical and philosophical idea of permanent duration in the time of the Ukrainian people: «While the steppe has a Scythian Baba / and she has her grandchildren / The dandelions will turn yellow on the bank / The Danube frontiers will be blue» (*Confession of the Heart, 2010: 8*).

«Scythian» track should also be seen in the work of M. Vasilyuk, in particular, in his textbook poem «The Land That Blossoms with a Towel» («You were a Cimmerian / Scythian Millennium ...»). Here the author makes an attempt to present a hypothetical reconstruction of the Pro-Ukrainian past through the prism of the Budzhak chronotope in cross-cutting allusions and reminiscences from historical references, and mainly from legends, myths and ethnographic materials. Historical retrospection becomes an organic part of the artistic space of the text. Its associative structure is systemized without a visible

chronological sequence, mainly in the form of allusions and «point quotations» (N. Nikolin) not so much true as stylized historical realities («... Here the Greek branch flourished / the shaky Romani upper class»; «the Huns, the Goths, the Dacians ..»). This type of narrative expresses the broad historical, geographical and at the same time the mythological thinking of the poet. Its deeply national character is structured by elements of folklore intertext, in particular, symbolic images-associations, which, on the one hand, dramatize the text («Time of Forlorn Gray! / Smokes, Mists, Dry ...»), and on the other – optimize it («But the poppies still bloomed / In the young Slavic heart ...»), they reveal the cause and effect relationships of historical progress. The historical-philosophical model of the poetic world of M. Vasilyuk, like V. Vykhodtsev`s, through an intense presentation of the past, explains the present and «programs» the future: «You, an orphan, were enlightened, / When you were called Rus, / Because your name was spoken / In the familiar voice of your mother!» (Vasilyuk, 2005: 15).

The historical and philosophical intertext in the artistic comprehension of any author is accompanied by the comprehension of constantly shifting cultural and historical chronotopes. With regard to the historical and philosophic discourse of the Danube region text, the era of Kiev Rus stands as a very frequent associative historical retrospective. Most actively it is addressed by V. Simeyko and V. Reva. Typologically close to other Danube region authors in the textualization of the Cossack era as a symbol of the doctrine of the Cossacks, in many of their poems they offer the reader an emotional and psychological reconstruction of the probable events of the Kiev Rus era of ancient Ukrainian history. The historical personalities of their plots organically fit into the depicted events with their historical chronotope, giving real grounds for projection into the present and generalizations and conclusions regarding profitable visions – historical, political, cultural, etc.

One of such powerful figures of ancient history is the image of Prince Svyatoslav, named «glorious» in the «Word of Law and Grace». His image as a wise ruler, statesman, as a symbol of the unity of land and personal courage in their protection is showed in most historiographic works and works of art. In such a halo, an ancient Russian prince appears in the poetic reflections of V. Simeyko's historical reality: «Long ago, when he still rule the Rus / Brave wise Svyatoslav, / He did not fool with enemies, / He sent them a black arrow ...» (Simeyko, 2001: 9). In the texts of the author of Kilia there is a reminiscence of true historical sources and literary versions – «I am going to you» (the famous legendary statement of Svyatoslav, his ultimatum on declaring hostilities against opponents, first recorded in the «Primary Chronicle»): – said frankly, / Hold on, evil Pechenig ... « (Simeyko, 2001: 9). In the poem «The Amazing Forests Around», the poet again appeals to the historical figure of the prince in claiming the courage and torture of his ancestors: «Like Svyatoslav's wife / On the Pechenegs went with a campaign» (Simeyko, 2001: 40). Regarding the Danube text, there is another historical fact as a structural source of poetic visions – the «Danube» campaigns of the prince, his real presence in the Danube expanses, the circumstances of his death («The enemy followed in the footsteps of the evil one, / He suddenly attacked. / – I go to you – through the rattle of bloody / In immortality spoke Svyatoslav (Simeyko, 2001: 9). In general, the author of the Kylian in the distant past seems to be interested not so much in the historical but in the artistic truth. Therefore, the peculiarity of his historiosophical versions is, in the first place, an associative connection of the times, not a fleeting one, but an eternal, insight into the future, a projection into the present reality, in which the devotion to the native land is in great demand. So, the figure of Svyatoslav with his famous «Golden Word» from «The Tale of Igor`s Campaign» becomes the pretext of many works of the poet not so much as a source, a kind of material for

structuring his own work, but as an opportunity to use it in an allusive plan for convincing actualization of crucial and significant problems of the present.

The historical retrospection of the Kiev Rus era has a slightly different perspective in V. Reva's poetry. In his historical philosophical visions, documentary evidence is combined with symbols and myths that shape his individual picture of the world, characterized by philosophical understanding and the multifacetedness of associative connections. Thus, in the Ukrainian Cantata poem, «figures from the hand of God / Khoryv, Shchek, Lybed and Kyi ...» come to life. The poet mentions «the apostle Andrew, / Princess Olga, Yaroslav's court», «St. Vladimir's trident» (Reva, 2007: 6).

We highlight another immanent feature of the artistic historiography of Ukrainian writers. Its parameters were clearly outlined by I. Rusnak, who analyzed the peculiarities of V. Samchuk's historiographical thinking: «It has already happened historically that the main feature of the Ukrainian historiosophic tradition for a long time was the attraction to artistic, irrationally-intuitive expression» (Rusnak, 2005: 7). This led to a synthesis of the national and religious principles of the artistic system of many Ukrainian word artists, whose solid outlook was defined by Shevchenko's Christian providentialism. This feature of artistic historiography is most fully manifested in the creative practice of V. Reva, whose poetic reflections play an important ideological-aesthetic function in biblical intertext, in particular, epigraphs drawn from the Holy Scriptures, biblical images, titles of works, numerous allusions of reminiscences. In the artistic space of his poems, God is the supreme substance of life – both as an individual and as a nation as a whole. The poet examines philosophical and deeply personal problems through the prism of biblical intertext, extending his word with deep faith in the Almighty («Code of the Universe is the Lord's Code», «When I will follow the path of God», «Honor the Creator's thoughts», «Be silent. Listen to God» «Thank you, Lord, Thank you «...» Well takes off from God's mouth»). Biblical intertext in the artistic concept of V. Reva, in which God is the generating image, performs a key ideological and aesthetic function. Therefore, «not so much in the motivational, but in the worldview aspect of his work, one should look for the motives of the biblical source's active involvement with the author's text» (Fomin, 2019: 116). The historiosophic narrative of the poet «grafted» not only on biblical but also on a variety of literary intertexts (they often function within the same text), testifying to the artist's cultural philosophy as a pivotal point of his artistic historiography, individual style in general: «Bless me!» / I have not forgotten the Taras' paths / And Lesia's burning lungs / And Stus Vasily's chained genius ...» (Reva, 2007: 8).

Therefore, the artistic version of the words of cultural and historical events and facts conceived by the Danube region artists has different sources as its pretext: historical, literary, folk and partly biblical. The intertextual paradigm of the Danube region text has defined the matrix of a complex of national issues that resonates sharply in the present. The active use of the principle of parallelism (juxtaposed with the bitter realities of modernity) testifies to the continuation of traditions of the Danube region traditions of using intertextual resources to solve the historical and state-creating problems of the day. The specific feature of each individual letter gives the verses a special expression of the historiographical issue, organically combining in the narrative strategy of the text a deeply lyrical artistic confession and an emotional national imperative, translated into the field of aesthetics. Against this background, the stated intertextual paradigm of scientific interpretation of the work of the poets of the Danube is one of the optimal ways of approaching the deep essence of being embodied in the artistic word. Therefore, the immanent features of their artistic historiography have yet to be studied and comprehended by literary critics in their entirety

and specificity. By and large, it must be acknowledged that in the case of the historiosophic conception of the Danube artists, the words have not so much scientific but as symbolic perception and creative embodiment of Ukrainian history. However, their poetry is so convex and overarching, so objective and relevant, and aesthetically perfect in the artistic sense, that in the contemporary context, it is almost impossible to bypass the general tendencies of national historiography in Ukrainian artistic discourse.

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