

Visual Images of the Sacral World of D. Kremin

D.D. Kremin is not the only one among Mykolaiv poets who emphasizes such topics in his creative works as God, Christianity and religion on the whole. For example, Oleksa Riznichenko (*Face to face with God* (“*Naodyntsi z Bohom*”), *Thorny Fire* (“*Ternovy Vohon*”) collections), Svitlana Ishchenko-Thornton (*Solomon’s Songs* (“*Perespivy Solomonovi*”) collections), and Leonid Rzhepetsky (prose and poetry collection *God’s Field* (“*Hospodnia Nyva*”) often turn to the above-mentioned topics, too. Kremin himself clearly displays his “way to God” in his laureate collection *Pectoral* (1997). From the very first lines the poet turns to the Bible parables (including his *Benefit on Golgotha* (“*Benefis na Golgofi*”).

The image of God-love, God-human good, God-human memory makes a red line in all Dmytry Dmytrovych’s collections. God’s Mother, Pure Mary, Saint Mary and the Virgin are significant sacred images of D. Kremin’s poetical works. In the collection *Pectoral* it is the image of God’s Mother Oranta, hence the name of the poem, with the remark “*Sophia Kievan, XI cent.*” (“*Sofia Kyivska*”).

Turning to the image of icon in the poem *Golden Gates* (“*Zolota Brama*”) reminds us of a co-existence of the sacred and the secular in the world and emphasizes current theatre of the absurd.

Very often Christian themes, motives and images in Kremin’s works, as well as in his co-author Antoniuk’s works, interweave with pre-Christian beliefs and pagan traditions which Ukrainian Orthodox Church couldn’t overcome through ages.

Verbalization of picturesque images in Kremin’s collections of recent years starts from the cover, where the reader can see the reproductions of the world-famous painters. Besides, the cover of *The Lantern over the Syniukha* collection is a reproduction of the Antoniuk’s picture “*This is our source, Dmytro*” (“*Tse nashe z toboiu dzhereło, Dmytro*”), which emphasizes sacred Ukrainian traditions and their symbols, spiritual power and aesthetics. The *Walled-up Music* collection (2011) on its cover represents Antoniuk’s picture *Haidamaky*, where people’s spirit of liberty during their campaign is blessed by Orthodox Church bells. In *The Lantern over the*

Syniukha a powerful protest and spiritual rejection of barbarity and cynicism, ignorance and lack of spirituality which are an integral part of the modern life are felt in both authors' works.

Recollecting the ruined sacred sites of the XX century, D. Kremin writes about Pyrohoshcha – the church mentioned back in *The Word on Ighor's Regiment* (“*Slovo o Polky Iгореve*”) which hasn't become the mark (symbol) of old Ukrainian culture. The image of the temple prayer (Temple on the Blood) is verbalized in Kremin's poetry addressed to his wife “*Don't curse the past...*”.

The archetype of Cossack's eternal friend – the horse, is equally present in Kremin's motives and in Antoniuk's ethnopoetical works (*Haidamaky*, *Blessed Land* (“*Blahoslovenna Zemlia*”), *The Cossack Sea* (“*Kozatske More*”), *Enchanted Forest* (“*Zacharovany Lis*”), *Ukraine – Rus Invincible* (“*Ukraina – Rus' Neperemozhna*”), *Maccabeus* (“*Makovii*”), *Chumacks* (“*Chumaky*”). So both D.Kremin and A. Antoniuk, who consider God to be everywhere, accept eternal values of human life represented in their own culture as something sacred.

D. Kremin who hasn't used his God's gift of an artist used it in poetry as some additional source of creative impulses. The typical detail of his self-characteristic is his self-portrait, where he touches upon Shevchenko's artistic inheritance. Specifically it is to be told about his *Self-portrait with a Candle*.

Summing up the study of Kremin's poetical word by the sources of Christianized painting art one should say that the poet often touches upon such sacred notions as the Bible, God's Mother, Temple (cathedral, church), Christmas, prayer, icon, lantern, candle. And thanks to the visual images of the sacred world modern problems of Ukrainian everyday life of the latest decades the poet verbalizes through bright all-human images, which help him to express pains and expectations of his compatriots on the way to liberty and state-building. There are expectations of the best demonstration of humanism and love together with sorrow and despair about the existence of modern Judas, Mammons, Herods and the other monsters whose sins were depicted in Dante's *Divine Comedy* following the complete picture of the other world.