

Images of Clergymen in Modern Ukrainian Historical Prose

To replace atheism, meaning which is considered as mostly one-sided, even grotesque portraying of priests, there came much interest in the problem of religion (yet not always sincere). There is a tendency of realistic depicting of clergymen, their role in political, social and religious life of the nation. Works of the Ukrainian writers about heroic and tragic events of the nation's past are the proof for these changes.

In the Soviet prose a church becomes a part of exploitative mechanism of the feudal state. As a result, we have mainly critical assessment of church leaders. Thus, in the novel of Z. Tulub *Lyudolovi* (1934-1937) quite a number of pages are devoted to the author's narration of the church hierarchs' oppression experienced by people and clergy men of a lower status.

The figures of church hierarchy have become characters of historical novels of the last decades. Thus, in the novel by O. Pakhuchev *Yuras' Khmel'nichanko* (1995), in which the time of Ruin is described, there are the following main characters: Lazarus Baranovich, the archbishop of Chernyhiv, the rector of the Board, Ioanikiy Galyatovskiy, archimandrite of the Monastery, archimandrite Pecherskiy Inokentij Gizel', metropolitan Josyp Nelyubovich – Tukul'skiy. They present higher church hierarchy in the novel. The circle of interests of the pastors is outside the church life; they are worried about the hostility in Ukraine, hard Moscow patronage, boyars' tyranny.

Yu. Mushketyk in his novel *Hetman's treasure* (1993) reproduces the images of «fellow countrymen», who for the sake of «gentry the large» went to service to the Russian tsarism. Among those, who helped to carry out colonial policy, a writer selects Theophany Prokopovych. One of the notable indications of Yu. Mushketyk individual style is a design of characters-antipodes – it appears in this novel in matching against Theophany Prokopovych and Stephan Yavorskiy. S. Yavorskiy is also our countryman,

poet and philosopher, guardian of patriarch throne, but unlike T. Prokopovych, he reprobated the way of tsar's life, his profligacy and debauch, that became a well-paid handicraft, deprecated mostly allegoric, but also sometimes overtly – in a temple, at all church and society ranks.

The images of clergymen are presented in the works about Koliyivschyna.

Thus, in novel *Come, will worship* (1996) Yu. Mushketyk revises his own opinion about the archimandrite of Motronivskiy monastery Melchizedek Znachko-Yavorskiy (comparing with the novel *Haydamak*. A prosaist recalls about the consecration of the haydamak's knives, haydamak's treasures, which is not fixed in folklore. From the pages of the novel, Znachko-Yavorskiy appears to be an ideological tutor of rebelling against union, for an orthodox faith, to which he prepared his nephew Maksym, training him as a postulant, actually Jura, and later sending him to the (Cossack) host to acquire some cossack ability.

In G. Kolisnyk's novel *Wormwood is black, poppy is bitter* the image of igumen Melchizedek also appears and accumulates the humanism potential of the novel. The manager of orthodox churches and monasteries on the right-bank of Ukraine found himself facing a dilemma – between one of the first-ever christian commandment “not to kill” and benediction of the war. Taking into consideration the author's version, igumen was the most authoritative ideologist of the insurgents and the legend about consecration of haydamak's knives (in the novel by Yu. Mushketyk “*Come, will worship...*” this fact is refuted: such important mission is executed to Father Gervasiy) is connected with him. Basic landmarks of Znachko-Yavorskiy's vital way are reflected mainly due to facilities of retrospective view in novel *Wormwood is black, poppy is bitter*. Filling blanks in the church figure biography, about whom there is no information in historiography, the writer resorts to the artistic conjecture. In distinction to Yu. Mushketyk's novel “*Priydimovklonimosya...*”, G. Kolisnyk represents the stages of Melchizedek's formation, beginning from domestic entourage.

In G. Kolisnyk's work, as well as Yu. Mushketyk's text, the document bears all responsibility. In the novel "*Priydimovklonimosya...*" lines of annalistic codes are implanted to the artistic structure of a text or retold by the author. In novel *Wormwood is black, poppy is bitter* writer also often comes running to quoting of some historical documents: chronicles, tsar's decrees, letters etc. The arrangement of historical documents takes place due to interlacing of the different plot –time planes; this reception is actively accustomed by the literature of the second half of XX century.

The gallery of clergy's representatives is filled up by I. Korbach in the novel-chronicle *The last hike of a king* (1999). So, the disgusting breed of traitors is stamped in the person of igumen Makoshinskiy from the monastery of Victor Publicevich.

Thus, the historical prose gradually overcomes many stereotypes (tendentiousness, caricature) in designing of some images, which concentrate the factor of faith, foremost orthodox. However, it creates clergy's images which occupied different stages of the church hierarchy and played a considerable role in crucial public processes.