

КУЛЬТУРОЛОГІЯ

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Buryak Larysa

Doctor of Science in History, professor,
Head of the social and humanitarian sciences
department of Encyclopedic PublishingCONSTRUCTION OF THE IMAGE OF TARAS SHEVCHENKO
AS A PART OF NATIONAL MEMORY

The image of Taras Shevchenko is considered as an integral component of national memory, which was formed in the 1920-s. The content, structure and mechanism of constructing of Taras Shevchenko's image are analyzed according to the social-political and cultural transformation, creating new collective identity.

Key words: national memory, memorial constructions, image of T. Shevchenko

Буряк Лариса Іванівна, доктор історичних наук, професор, завідувач відділу соціогуманітарних наук Державної наукової установи "Енциклопедичне видавництво"

Конструювання образу Тараса Шевченка як складової національної пам'яті

Образ Тараса Шевченка розглядається як неодмінна складова національної пам'яті. Аналізується зміст та прийоми творення образу Тараса Шевченка відповідно до суспільно-політичних та культурних трансформацій у контексті формування нової колективної ідентичності.

Ключові слова: національна пам'ять, колективна ідентичність, меморіальні конструкції, образ Т. Шевченка.

Буряк Лариса Ивановна, доктор исторических наук, профессор, заведующая отделом социогуманитарных наук Государственного научного учреждения "Энциклопедическое издательство"

Конструирование образа Тараса Шевченко как составляющей национальной памяти

Образ Тараса Шевченко рассматривается как неотъемлемая составляющая национальной памяти. Анализируется содержание и приемы создания образа Тараса Шевченко в соответствии с общественно-политическими и культурными трансформациями в контексте формирования новой коллективной идентичности.

Ключевые слова: национальная память, коллективная идентичность, мемориальные конструкции, образ Т. Шевченко.

Issues of the collective identity became recently one of the most actual in the sphere of socio-humanities. Construction of memory of the common past, outstanding figures of the history and culture becomes one of the most involved and tried methods in the course of an identity formation. The image of Taras Shevchenko during more than one and a half centuries, acts as a symbol of the national identity of Ukrainians. At first sight, it looks unique, especially, if to remember how many breathtaking events occurred in Ukraine lately – revolutions, wars, changes of a political system, public and cultural transformations. Contrary to everything, an image of Shevchenko has been remained in space of the national memory as one of its key signs.

Considering features of an existence of the memorable space, the image of Taras Shevchenko as the multidimensional phenomenon, becomes clear only in a context of spatial-temporal changes of models of memory, since times of the Modernist style and to the present with its eclectic synthesis of a postmodernism, post-positivism, a post-postmodernism, etc. The secret of a long term and a continuity of existence of the image of Shevchenko in space of the collective memory is in many respects caused its indispensable embeddedness in the plane of mythologem, in its numerous, according to political contexts, modifications.

Each memory model assumes its own image Shevchenko, trying to refuse the previous mythological stratifications. But almost each time there was "a redefinition of myths" (according to terminology of the modern socio-humanities, focused on research of a phenomenon of the collective memory) [1, p. 15-16]. It is a question that society, feeling a sharp need for the national cultural hero as a key element of the ethnic identification, each time came back to reconstruction of its image, reformatting / redefining him according to calls and requirements of the time. The birth of new myths as considers L. P. Repina, occurs almost at the same time to a deconstruction of the old ones. The scientist draws generalizing conclusion: "... having separated the facts from the myth, instead of one we receive other history, tending to become the new myth" [5, p. 149].

The Modernist style era, when construction of the image of Taras Shevchenko began, was times of creation of the nations and the national identities which were actively appealing to historical myths and cultural heroes. The image of Shevchenko conceptually also was absolutely naturally entered in mythologems of the national revival of XIX century according to romantic models of the Ukrainian intellectuals. Reflecting over an issue of creation of the cultural hero image of the nations, D. Stus notes that the historical destiny of the people is more problem, the higher there are moral and ethical requirements to the applicant for this role. The cultural hero "elected" thus, becomes an unconditional moral authority and an example for heritage, so eternal, as well as the nation. Thus the figure and the biography of the cultural hero of the nation are created actually according to the hagiographical samples which are not allowing conversation on human weaknesses" [6, p. 80].

According to modern interpretations, the myth is recognized as an indispensable component of the collective memory, acting at the same time like a contents filler, the explanatory scheme, the tool of a correcting and construction of the actual public information [2, p. 82]. The deep contents of the myth in formation of the collective memory, according to O. Boyko, are shown in his possibility as much as possible to simplify necessary images, to construct a "picture" which is easily created by the collective imagination. "The fantasy in alliance with emotion, – considers the scientist, – is the reason that in this myth completely organically can unite reality and fiction, arise nonexistent images, born legends, appear the invented causal relationships between real objects, extremely idealized personality, processes, and facts etc." [3, p. 230].

In the nineteenth century almost a mystical cult of "father Taras" in an aura of the bible national prophet was created. The Ukrainophile interpretation of Shevchenko was made as intuition gifted man, without knowledge and education, "the national poet" who allegedly received "power of attorney" from the people to sing about it and instead of it. At the same time in Galicia there was a radicalization of Shevchenko in the spirit of a community socialism, and its heritage became a factor of the political struggle. Under the pressure of creation of a canonical and mythical image of the national hero even M. Dragomanov, as considers V. Smilyanska, made erroneous estimates of creativity of the Ukrainian genius, "considerably having limited sources of outlook of the poet to a biblicality and Haidamak rebel fighters as proof of the thesis that Shevchenko creativity is not suitable for the revolutionary and socialist promotion" [7, p. 8]. Though it is necessary to notice that M. Dragomanov and I. Franko were among those single intellectuals in the cultural space of Ukraine who came nearer to understanding of depths of the Shevchenko genius, realizing its infinite multidimensionality. Aspiring to exempt the national consciousness from stereotypes, to force society massively and in a most up-to-date way to perceive the national heroes, they acted as the first great demystifiers. Thus, both the first and the second, realized impossibility of an embodiment of the intentions as the mass consciousness is configured as usual perception of the simplified images, but the collective memory retains primarily a mythical "image" in the genre of "naive".

M. Dragomanov was one of the first who paid attention to a variety of updatings of the Shevchenko image existing then – "the mad patriot", "separatist", "the enemy of Russia and Poland", "the Kozak-Ukrainian Republican", "the peace patriot", "a prophet of "the house and the wisdom"", "not the socialist and not the revolutionary", "a lawful Austrian progressist". Critically appreciating creation of the Shevchenko myth, M. Dragomanov rigidly subjected to criticism a populist cult of "the apostle and prophet God's Taras" and pronounced a sentence: "So always with prophets" [8, p. 327].

On the background of "the conflict of mythologies" [9] around the Shevchenko image I. Franko and M. Dragomanov addressed to decoding of complex symbols of the Kobzar creativity. In I. Franko's judgment, the main algorithm of poetry of T. Shevchenko is eternal "melancholy for life" which basis make personal and public liberty and to reach it for the people is unable under any circumstances. As poetic and philosophical top of creativity of the Ukrainian genius I. Franko considered the poem "Maria" on what repeatedly focused attention [10, p. 9]. On this poem written in 1859 as on the outstanding phenomenon in Shevchenko creativity, M. Dragomanov paid in due time attention. On his initiative in Gromada publishing house abroad in Geneva it was republished with comments of the historian ("Mariya maty Isusowa: Wirsi Szewczenka z uwahamy M. Dragomanowa". Geneve, 1882).

In December, 1883 I. Franko in the letter to M. Dragomanov emphasized: "On the simple people the bigger impression makes your preface to "Maria" and the note, than the poem which, however, and educated persons in our land are not able to appreciate (italics by author) and which seems to me more genius of everything that Taras wrote" [11]. To its bible contents as M. Dragomanov considered, it is impossible to call T. Shevchenko's approaches exegetics: "Shevchenko in "Maria" seemed not to be exegetist (and certainly!), and, to tell, the free evangelist who from itself told the fairy tale on Maria and Isusa" [12, page 98]. That T. Shevchenko's symbolics appeared incomprehensible to the reader in due time was reproached by D. Chizhevsky, as well as Y. Shevelev considering that is a lot of places in the "Kobzar" and there are "dark", "absolutely mysterious" [13, p. 129].

Eventually a little that changed in a paradigm of construction of the Shevchenko image. Analyzing a situation, I. Dzyuba is compelled to note that the "symbolical depth of the Kobzar image doesn't take by all" though "mercenary and political stratifications" always was enough [14, p. 7]. The figure of the national hero continues represent according to romantic canons. Contrary to what romanticism long time left behind, the idealized image of the artist created in the nineteenth century, has turned millions of repetitions is fixed in the national memory.

The 1920-s are of special interest, considering that was made attempts to deconstruct the myth created by predecessors and to create a new image of Taras Shevchenko, who was reported to be one of the symbols of Soviet Ukraine this time, to occupy an honored place in the pantheon of national heroes, and, consequently, in the memory model, which has been formed in accordance with a new identity. We note that the national identity on the stage of history was among the actualized issues and primarily due Ukrainianization, by which the Soviet authorities tried to argue their positions. V. Kravchenko's opinion relatively Ukrainian modern identity as product of recent time with inherent signs – national historical narrative, codified by literary language, the modern name of territory and people, just approved in the first half of the twentieth century – though controversial, but not groundless [15, p. 12].

The era of that time in Ukraine, designated by a difficult configuration of sociocultural processes, needed construction of own system of symbols. National and cultural traditions should be coordinated with ideas, tasks, strategic plans of a socialism creation. Persons which images, biography and creativity were integrally conformable to a context of political and cultural transformations, were embedded in the Ukrainian cultural space. T. Shevchenko was one of such person.

Among the different modifications of the image extended in the 1920s the majority continued to be in the plane of a populist cult of T. Shevchenko, essentially without differing one from another. At the same time any of them, considering inquiries and time calls, did not seem fully adequate in new political conditions. Even the book published in 1923 by A. Richitsky "Taras Shevchenko in the light of an era", represented "the first Marxist monograph about Shevchenko", only slightly modernized the concept, so-called T. Shevchenko's "peasantry". A. Richitsky offered to consideration "a serf hired hand, preproletarian (italics – L.B.) model of the public ideology of T. Shevchenko as "the fighter for liberation of a social group – a mother of the modern working class, that stratum which own liberation gets only in fight of this class against capitalism" [16, p. 225]. This image, contrary to its outwardly new cover, could not satisfy inquiries of the official ideology, did not correspond to its strategy in which the central place was allocated for the proletariat. A. Richitsky's attempt to construct of T. Shevchenko image in a context of requirements of time was criticized and worked, despite that was again republished in 1925, did not become sign.

Meanwhile, within the 1920s the circle of the researchers pursuing the aim of the scientific understanding of a Kobzar phenomenon was created, a number of editions – "Taras Shevchenko" (1921), "the Shevchenko collection" (1924) were printed, the two-volume book "Shevchenko and his time" (1925, 1926), prepared "T. Shevchenko's complete works". It was an important awareness of need of the critical relation to Shevchenko creative heritage, impossibility "to be satisfied with short anniversary notes, naive and patriotic speeches and any preparations" [17, p. 173].

In an editorial word to "the Shevchenko collection" P. Filipovich noted that any Ukrainian writer had not written so much as about T. Shevchenko, arguing at the same time that the true study of life and creativity of the poet. It was noted that T. Shevchenko's biography needs well-grounded research, deprivation of ornaments and legends, and its heritage such as the sociological, psychological, comparative-historical analysis [18, p. 3]. The subjects of articles placed in the collection, but all of them were different and written in the course of new views on T. Shevchenko's creativity and testified to attempts of a comprehensive approach to its studying. The research was focused, first of all, on unknown Shevchenko's biographical data, his world outlooks, creativity psychology. In work of academician O. Novitsky T. Shevchenko's pictorial heritage was investigated, at first sight, and at the same time mysterious self-portraits were analyzed.

The Authors of "Shevchenko's collection" addressed to burning and controversial issues of T. Shevchenko's creativity, showing that its multidimensionality, avoiding an interpretative primitivization. M. Novitsky in a context of illumination of T. Shevchenko biography broke poetic interpretation of Virgin Mary as "God's mother covers" on what as it was noted above, concentrated attention in due time I. Franko and M. Dragomanov.

Not less inconsistent issue – bilingualism of T. Shevchenko's literary heritage reaching depths of its self-identity – A. Loboda pointed out and outlined in article "Boundaries of two elements (To psychology of Shevchenko creativity)". Specifying that Shevchenko's "journal" and stories he writes in Russian, A. Loboda put forward to a hypothesis of a tragic division, "the tragedy of fight of two elements" – Ukrainian and Russian, inherent the Kobzar, as to Gogol or Kulish. On this complex issue M. Zerov considering adhered to other point of view that Shevchenko never had an "intimate internal affinity with Russian language elements in that measure as Gogol or Kulish" [17, p. 175]. Expressing own view of this issue, M. Zerov explained T. Shevchenko's bilingualism by external factors, first, not clarity of "journal style" in Ukrainian at that time,

secondly, aspiration to prove ability to manipulate in Russian with not smaller skill, than in Ukrainian. Symbols of Shevchenko's self-identity from this point of view of his literary and art creativity will reach new heat only in independent Ukraine.

At first sight, but also an absolutely natural feature of a scientific discourse of the 1920s was paradoxical that a deconstruction of the previous Shevchenko's myth and deprivation of its mythical stratifications, occurred with a simultaneous construction of the other mythologized image. In the same "Shevchenko collection" priority was given to a revolutionary value of Shevchenko creativity to what S. Efremov's articles "On unequal lawsuits (Shevchenko and autocracy)", P. Filipovich "Shevchenko and Decembrists", O. Doroshkevych "Shevchenko in a socialist environment" testified. S. Efremov's article with big art and finely only planned this line. "... Forever remain knit together two great dates in our history, two national holidays – Shevchenko's anniversaries and liberation from tsarism, – as a symbol of indissoluble ties of the true culture with really high forms of a political life" [19, p. 17].

Two other authors considerably intensified a subject of revolutionism of Shevchenkovsky creativity. O. Doroshevych provide a number of the justifications for it which dominating idea was an acquaintance of the poet with "powerful searches of a socialist outlook pre-Marxist time" [20]. P. Filipovich consecutive and persistently included T. Shevchenko in a context of the decembrist movement history. How "Decembrists woke Herzen", K. Ryleyev should inspire T. Shevchenko. P. Filipovich's work printed in "the Shevchenko collection", soon after that was almost twice increased and published as the separate book, but by this time in the state publishing house than as its value was underlined. "Shevchenko is the central figure of the Ukrainian writing of XIX century, – were confirmed by the author, – tested many different ideological and literary influences, but among his conductors Decembrists take an especial place of honor and, besides, almost throughout all activity of the author of the "Kobzar" [21, p. 9]. Studying of Shevchenko relation to Decembrists, on P. Filipovich's belief, opened a way to understanding of "a public face of the revolutionary poet", and also to "the history of December heritage, an emancipating thought, rebellious moods".

The important role in creation of a then pantheon of national heroes, the T. Shevchenko image in particular, belonged to the newspaper "Ukraine" which on M. Grushevs'ky's return from emigration in 1924 turned into governing body of Historical section of the Ukrainian Academy of Sciences. Images of outstanding figures of the national and cultural renaissance, appearing on pages of "Ukraine", were purposefully focused on formations of a new identity and pretend only to be printed in the collective consciousness. On M. Grushevs'ky's initiative and with his direct participation from 1924 to 1930 some anniversary production was prepared. The gallery of key figures became result of this short, but an extremely saturated period of the history, which represented spiritual and cultural space of the Ukrainian nation and only pretend to remain "eternally memorable" in the Ukrainian history [22, p. 20].

In the conditions of an Ukrainization, till the end of the 1920s strategy of the VUAN historical section did not contradict an official course of the Soviet power. And moreover, it assisted a successful carrying out an Ukrainization, forming a pantheon of leaders of the nation which acted as an embodiment of its rich cultural potential and should inspire on new achievements. Emergence and distribution of the images of known figures of the Ukrainian renaissance in the cultural space emphasized a national character of the policy, carried out by the power, forming to it trust of the society.

Special numbers of "Ukraine" were devoted to the 64th and 69th anniversaries of death of Taras Shevchenko. It were peculiar memorial narrative-visual complexes with the corresponding names "In the sixty fourth Shevchenko's anniversaries" (1925) and "In the 69th anniversary of T. Shevchenko" (1930). The first of them – the sixty fourth anniversary from the date of death of the Kobzar, was most likely ordinary. However, the value which was given to T. Shevchenko in a national pantheon caused preparation of a special release of "Ukraine".

Arranged according to the steady scheme, different in a genre, the publication gave opportunity to present a many-sided image. The anniversary collection of 1925 was opened by M. Grushevsky's article claiming to be a backbone in a mamory model of T. Shevchenko. Other publications – analytical articles, memoirs, letters, photos, reproductions supplemented the general construction of the image.

M. Grushevs'ky did not deprive the images of Taras Shevchenko, as well as two other intellectual conductors of the nation, kirilo-mefodiyevets M. Kostomarov and P. Kulish, steady in the collective consciousness of a bible measurement, calling them metaphorically "a big Ukrainian Trinity" [23, p. 9]. M. Grushevs'ky's lexicon, though modernized according to political processes, nevertheless, was coordinated in the consonance with that which remained used with T. Shevchenko. In particular, by fiftieth anniversary of death of T. Shevchenko in 1911 S. Efremov published an article with not less cult name "Apostle of the truth", creating an image of the radical democrat and at the same time "the peasant poet". In the collection of Kiev Provincial Department of Educaton "Shevchenko Memories" was printed P. Lyubchenko's article with

the expressive name "Red Christ" (1920). In the brochure "Shevchenko and the independent Ukraine" Nikita Shapoval compared Shevchenko to the Christ [14, p. 7].

Process of the construction of the "Great Kobzar" image proceeded and publications of the anniversary collection represented foundations of the academic principles which should act as its basis. According to the memorial sketch of the journal, the synthesized T. Shevchenko image displayed him at least four forms, namely, the poet, the artist, the revolutionary, the person. The organicity and integrity of the image had the balanced character though certain tendencies to absolutization of the Revolutionary Kobzar were obvious. M. Grushevsky's article was especially indicative. Short on volume, it was marked out by extreme pathos and pathetics.

With refined metaphoricalness, M. Grushevsky proclaimed T. Shevchenko a "prophet" and a "leader", made maximum efforts for the sake of that if only there came "a holiday of awakening of the new collective – the Working People of Ukraine" [24, p. 3]. Calling T. Shevchenko "our Revolutionary Herald", passing the image of "the peasant poet", M. Grushevsky created the new portrait sketch intending first of all for formation of the collective memory of a class, proclaimed "a predominant force of revolution". In focus of the article, there was an indissoluble unity of two sign events – anniversaries of the revolution and the doing honours to the Kobzar memory. The inspired ode to Taras Shevchenko at the same time sounded M. Grushevsky's appeal to a recognition of the revolution which impulse, on his belief, "really sprinkled the earth with enemy blood, – plowed deep furrows in it and turned out new fertile layers (*italics – L.B.*)" [24, p. 4].

According to M. Grushevsky the image of T. Shevchenko reached apogee of a glorification. The elation amplified different methods, including writing from a capital letter "Word of the Poet", "He / Him", "His Word", "Great Kobzar", as well as "Revolution", "People", etc. Calculations was on that the mass reader by all means felt greatness of a figure, without separating it from the happened revolutionary changes.

The pre-revolutionary time image of T. Shevchenko, according to M. Grushevsky's version, associated with an image of Jeremiah. It is "the singer of the unfulfilled dreams, the broken hopes, irrevocably missed possibilities", "the preacher of fraternization with enemies", "the ideologist of amnesty". He should depart in a non-existence and concede a place to another which acted as "the severe prophet of a reckless liberation, destruction of violence and lie, the leader of an enslaved people against the class oppression" [24, p. 5]. On M. Grushevsky's belief, it was necessary to refuse sentimental, deepened at grief T. Shevchenko as he lost the actuality, did not answer the general moods of the society at a new stage of its progress and to the power tasks, preferring to see first of all the revolutionary.

Boundless in the embodiment T. Shevchenko's creative heritage acted as the basis of creation of a new image, conformable to revolutionary processes. Explaining this phenomenon, M. Grushevsky emphasized that Taras Shevchenko's "word" constantly evolves in the contents, remaining invariable in a form. "Estates and generations as everywhere, and at us, with changes of social living conditions, evolve in the national ideology and in sociopolitical tasks, as well as in all another, and according to that differently approached and approach to the Word of the Poet. – M. Grushevsky wrote. – On another it understand, find in it the order to itself and a learning, and his annual holiday gives them all new slogans, all new leading assumptions" [24, p. 3].

A certain contrast in I. Franko's work the modification looked against the background revolutionary coloring of the T. Shevchenko image offered a public consciousness [10]. It was the last article which had an unusual history, about what was reported in K. Grushevsky's short information support. Prepared to the order of one English professor in 1914 on the occasion of T. Shevchenko's centenary, it was printed in the *The Slavonic Review* journal only in 1924, that is ten years later.

In I. Franko's article the Kobzar became the delicate philosopher, the consecutive judge of internal freedom of the person. Polyvariability of cultural space of that time caused presence in it a humanistic concept, disregarding that integrity of "revolutionism" of the image was definitely broken.

Among the publications devoted to the Kobzar poetic creativity, in an anniversary number of "Ukraine" there were S. Yefremov's researches "Heritage of the Kobzar Darmogray", P. Filipovich "Shevchenko and Grebinka", M. Novitsky "Shevchenko in the trial of 1847 and its paper", V. Petrov "Shevchenko, Kulish, V. Belozersky – their first meetings", etc.

The image of Shevchenko artist represented in the studies of V. Shchavinsky "Shevchenko as the artist" and O. Novitsky "Shevchenko and Rembrandt". At the moment of submission of articles to edition both of them had the identical name "Shevchenko and Rembrandt" that testified to distribution of stereotypic perception of T. Shevchenko – "the Ukrainian Rembrandt". Contrary to obvious similarity of an art manner of two artists, O. Novitsky in the spirit of the times made an emphasis on social signs of their similarity. "The main community between Shevchenko and Rembrandt consists in social conditions, – O. Novitsky noted. – Rembrandt is a mouthpiece in art of ideals of the working Dutch people when that just got an advantage over the enemies; Shevchenko is the mouthpiece of the same Ukrainian people in those days when its national movement began" [25, p. 125].

T. Shevchenko's many-sided portrait appearing in the anniversary collection, at all the grandeur was not deprived of humanization attempts. On M. Grushevs'ky's belief, memorable images of prominent figures should have versatile lighting, after all it is known that the person best of all reveals in a circle of the inner circle. Private life of the Ukrainian genius had a particular interest, considering its dramatic nature, and continued to draw attention, as the scientists and the general public. A work "Shevchenko and K.B. Piunova", placed in anniversary number of "Ukraine", continuing a demystification of the Ukrainian genius, represented Shevchenko in an interior of the private life, in particular the most mysterious and controversial its component – the relations with female society. Soon there was one more research of M. Mogilyansky's "Love in Shevchenko and Kulish's life" [26]. So, this subject till the end of the 1920th years repeatedly declared itself, softening with warmth of shades a new "bronzed" image of the Kobzar which contours became more and more expressive in the Soviet ideological scheme and took possession of the collective consciousness.

Further quickly enough the image of Taras Shevchenko all more consecutive and more persistently was constructed and extended in a paradigm of the revolutionary expediency. In 1926 O. Doroshkevych frankly confessed that "we diligently tried to discover in Shevchenko's works, even in the latest, separate words (as "communism", "socialism", "industry" etc.) which would prove us visually a revolutionary lesson of our big poet" [27, p. 24]. Opposing M. Dragomanov on the occasion that he did not consider T. Shevchenko's ties with the European socialists, criticizing A. Richits'ky for "country outlook" of the Kobzar, pelting P. Filipovich care of estimates of Shevchenko's ties with "the advanced intellectuals of that time", M. Novits'ky – lack of a specification concerning the "genesis of Shevchenko revolutionary outlook", O. Doroshkevych put forward and proved a hypothesis about influences on Shevchenko Russian "Fourierists-petrashyevets". Thus, understanding obvious artificiality of own hypothesis, the scientist confessed to "a certain paradoxicality", though argued: "... and today I nevertheless put it, proving meanwhile a little hypothetically" [27, p. 24].

A relative liberalization of political lives of the 1920s in Ukraine allowed to experiment with the creation of Taras Shevchenko images. In spite of that Shevchenko Soviet myth was constructed, in figurative modifications it was possible to find still lines of the live person which, except the talent, was endowed also with usual human emotions.

Over time, in the near future the image of T. Shevchenko – the democrat revolutionary becomes one of ideological symbols of the Soviet identity on the national soil and the power will make every effort for its final canonization. Essentially retouched by "revolutionary colors", it remains almost unique in the Ukrainian pantheon of figures of the Ukrainian renaissance which were defined by memorial strategy of the 1920s.

The image of Taras Shevchenko was examined essential changes in 1920s. The first steps to scientific research and awareness of scale of the Ukrainian genius were taken. At the same time tendencies to its new stereotypification, construction of image signs which allowed implement it in ideological schemes of the Soviet power were outlined. Thus, there was "redefinition" of the Shevchenko myth. The previous myth created in the 70th of XIX century, was rejected and at last with the assistance of new generation the Ukrainian intellectuals are constructed another which basis for decades became a dominant in space of the national memory of Ukrainians about Taras Shevchenko.

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Веденєв Дмитро Валерійович
 доктор історичних наук, професор,
 професор кафедри публічного управління
 та гуманітарних наук Національної академії
 керівних кадрів культури і мистецтв;
Веденєв В'ячеслав Дмитрович
 студент Національного медичного
 університету ім. О.О.Богомольця
zastava67@i.ua

СОЦІОКУЛЬТУРНІ ПОГЛЯДИ АКАДЕМІКА В.П.ФІЛАТОВА У СВІТЛІ НЕВІДОМИХ ДОКУМЕНТІВ РАДЯНСЬКИХ СПЕЦСЛУЖБ (до 140-ї річниці з дня народження вченого)

У статті на основі невідомих широкому науковому загалу оперативних документів радянських органів державної безпеки висвітлюються соціокультурні погляди та особливості світогляду видатного вченого-офтальмолога і громадського діяча, академіка В.П. Філатова. На підставі свідчень самого вченого досліджується місце православної віри у системі професійних та культурно-етичних поглядів та діяльності знаного хірурга і організатора медичної науки в Україні.

Ключові слова: культурні цінності, соціокультурні погляди, релігійні переконання, організація науки, репресії.

Веденєв Дмитрій Валерьевич, доктор исторических наук, профессор, профессор кафедры публичного управления и гуманитарных наук Национальной академии руководящих кадров культуры и искусств; Веденєв Вячеслав Дмитриевич, студент Национального медицинского университета им. А.А.Богомольца

Социокультурные взгляды академика В.П.Филатова в свете неизвестных документов советских спецслужб (к 140-й годовщине со дня рождения ученого)

В статье на основе неизвестных широкому научному кругу оперативных документов советских органов государственной безопасности освещаются социокультурные взгляды и особенности мировоззрения выдающегося ученого-офтальмолога и общественного деятеля, академика В.П. Филатова. На основе свидетельств самого