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The article focuses on the peculiarities of the perception and interpretation of the mythology of Jerusalem in the works of Taras Shevchenko. The author analyzed the levels of the correlation of Kiev and Jerusalem. He analyzed the typology of the image of Jerusalem in the sacral texts and Old Ukrainian literary texts.

The symbolic and allegorical parallel “Kiev–Jerusalem” is traced in a number of Old Ukrainian literary works: in the annals of the historical age of princes (“The Tale of Bygone Years”, “The Sermon on Law and Grace” by the Metropolitan Hilarion, the work of “The Initial code” (the writing of “Pochatkovogo Zvodu”), “The Memory and Ode to Prince Volodymyr” by Jacob Mnikh, the narrations of the Kievan Patericon etc.), the literature of the “Ukrainian baroque” (XVI–XVIII c.). Later, as the evidence of the duration of the processes of the ethnologic familiarization of the mythological structures, the correlation of Kiev and Jerusalem appeared on the level of the archetypes of “the temple”, “the holy land”, “the chosen people” in the works of G. Skovoroda, P. Kulish, I. Kotliarevsky, T. Shevchenko, I. Franko etc. The common essential component of “the Jerusalem” idea in the given period – from the first written codes of Kiev Russian till the age of the Romanticism and so on – was the notion of sanctity which caused a number of political manipulations on the social and political levels and created the new ideologies, like “Moscow–the Third Rome”; and on the art level the mythology appeared in the new perspectives, based on the adaptations of the Bible models and actualizations of the national uniqueness. The chosen diachronic aspect of the analysis of the mythological “Kiev–Jerusalem” allows conducting a consequent and thorough research of the coincidences, common and distinct features of the Bible genesis and its evolution in the Ukrainian literary works. The cross-cultural, semiotic and hermeneutic analysis will allow the usage of the deep level of the semantics of the “Jerusalem” loci in the works by T. Shevchenko for clearing out of its subtexts, for defining its poetic structure and the levels of the artistic interpretation.

The archetype component of the “Jerusalem idea” is considered to be close to “axis mundi” (the world axis) which is present in all the mythological systems as “the world tree” or “the mountain” with Creator at the top and at the bottom there is a victim, as a rule. Applying this model to the Christian world-view, it is evident that for the religious Christian consciousness the centre of the world is Jerusalem with Golgotha as an allomorph of “the world mountain”, under which Adam is buried and on the top there is a cross (the Christian equivalent of “the world tree”) with crucified God, above it – the open heaven with Celestial Jerusalem. This vertical is the centre of the world space and the transition from the Old Testament to the New Testament, according to the prophet Ezekiel “The Lord Yahweh says this: This is Jerusalem, which I have placed in the middle of the nations, surrounded with foreign countries (Ezk. 5:5)¹”

The image of Jerusalem, according to scholars, has a few interconnected components. So, Yu. Zavgorodniy considers that: 1) topos, which has its Heaven archetype; 2) the sacral ethnocultural and religious center of Jews, sacral and religious center of Christians and Muslims with the fixed status in the sacred texts and history; 3) the one which has specific geographic and landscape location; 4) the real town with an ancient history; 5) the cultural text². P. Bilous considers the legend about Jerusalem a part of the Holy Bible and, on the basis of the hermeneutic interpretation – the historic, allegorical, tropological (moral and didactic), anagonic (elevated and sacred) – manifests the following interpretations of Jerusalem: 1) the earthly town; 2) the sacral centre you have to move to in the spiritual way (sobor); 3) the pious spirit; 4) the celestial town³.

The vertical axis of this myth is more complex and further reconstructions in different ethno-cultural environments show its peculiarities in the sphere of national culture and mentality. Thus, analyzing the legendary

¹ *The Jerusalem Bible*, New York, 1968, p. 1178.

² Завгородній Ю. *Образ Єрусалима в книжній культурі Київської Русі XI – першої половини XIII ст.*, „Наукові записки НАУКМА. Філософія і релігієзнавство” (гол. ред. Ткачук М. Л.), 2001, Т. 19, С. 59–64. [Zavgorodnij Ū., *Obraz Ėrusalyma v knyžnij kul'turi Kyivs'koï Rusi XI – peršoi polovyny XIII st.*, „Naukovi zapysky NAUKMA. Filosofiâ i relegiēznavstvo (gol. red. Tkačuk M. L., 2001, T. 19, S. 59–64 [Yu. Zavgorodniy, *The Image of Jerusalem in the Bookish Culture of the Kievan Rus of XI – the first half of the XIII c.*, The Scholarly Notes: Philosophic Sciences and Religion Studies, Tkachuk M. P (head editor), 2001, № 19, pp. 59–64.]

³ Білоус П., *Літературна медієвістика. Вибрані студії*, Т. 2: *Художній світ давньої української літератури: Ізборник*, Рута, Житомир 2012, с. 61 [Bilous P., *Literaturna mediēvistyka. Vybrani stydii*, Т. 2: *Hudožnij svit davn'oi ukrains'koï literatury: Izbornik*, Ruta, Žytomyr 2012, p. 61; P. Bilous, *Literature mediavistics*, The Chosen Studies in 3 Vs, V. 2: *The Art World of the Old Ukrainian Literature*, Zhitomyr, 2012, p. 61].

reality of the Christianization of Europe the researchers state that the peoples of the West were turned to Christianity by means of the missionaries' efforts, as a result of long admonishment and sermons. For Ruthenians the revelation was the visit of the church which is certified in the citation from the Laurentian chronicle about the visit of the ambassadors of the Prince Volodymyr to Sofia of Constantinople. Their impression was taken into consideration at the choice of the religion for Kiev Russian "Не свѣми на чи небі були есми: нѣсть бо на землі такого виду чи краси такоа; недоумѣмъ бо сказати, токо вѣми, яко онѣдѣ Бог із чловѣки пребиваетъ, і є служба ихъ паче всѣхъ странъ"⁴ ("We do not know: whether we were on the earth, or in the skies, though there is no such beauty on the earth. One couldn't explain, but understood that a person was with God there. And their liturgies are the finest we have ever seen")⁵.

The idea "Kiev–Jerusalem" was the affiliation of the religious and philosophy of history conception about the new town "chosen by God" on the territory of the Kiev Russian. The further stage of the transition of the authority from Constantinople to Kiev caused the depiction of Jerusalem in Russian chronicles as the substitution of Constantinople, because the cultural and historic parallelism between Kiev and Jerusalem, set by the Middle Age scribes, testified not only the resetting of the city space of the capital of Rus according to the Constantinople example, but also raised its status. That was because the fact Old Russian philosophy of history thought was formed on the original and translation texts, which were popular at that time in the new converted lands. The works of Metropolitan Fotiy, Ioann Malala, the chronicles of Georgiy Amartol, in which all the events turned around Constantinople–the second Rome (New Jerusalem) and which served as the depiction of the Bible testament of "the change of the kingdom".

The duration and the echo of the "Jerusalem" mythology is traced in the works of T. Shevchenko. It should be remarked that Jerusalem is present as the Bible topographic and space place name. Thus, in the poem "Mariya" (1859) the name of the town occurs a few times. At first, Jerusalem appears in the poem as the thread, the prophetic symbol of the future place of Mariya's son death. This particular place, according to the plot of the poem was the place where the "strange guest", who foresaw the advent of Christ,

⁴ *Повесть временных лет*, [в]: *Полное собрание русских летописей в 43 т.*, Т. 1: *Лаврентьевская летопись*, Издательство Академии Наук СССР, Ленинград 1926–1928, с. 158 [*Povest' vremennyh let*, [in:] *Polnoe sobranie russkikh letopisej v 43 t.*, Т. 1: *Lavrentjevskaja letopis'*, Izdatel'stvo Akademii Nauk SSSR, Leningrad 1926–1928, p. 158 (*Tale of Bygone Years*, Publishing House of the Academy of Sciences of USSR, Leningrad, 1926–1928. V. 1: *The Chronicle of Lavrentiy*, p. 158)].

⁵ Here and further the translation from the originals is in the author's version (author. – O. B.).

found his death: „В Єрусалимі говорили / Тихенько люде, що стояли / У городі Тіверіаді / Чи то якогось розп'яли / Провозвістителя Месії” (“In Jerusalem people talked / Quietly, standing / In the town of Tiberias / Was someone crucified / The foreseer of Messiah”)⁶. We should note that such events are far from being true to The New Testament; moreover they show the discrepancy in the author’s point of view on the Gospels. O. Yakovyna shows a few disagreements in the image of the “blessed messenger”. So, the scholar states that “the strange guest” is called either “an apostle”, or “the foreseer of Messiah” and the Messiah himself and at when he appears before Mariya with the traits of an angel: „В одному білому хітоні, / Мов намальований сіяв” (“In the sole white chiton, / Shined as if painted”), „Гість стояв / І ніби справді засіяв” (“The guest stood / And as if really shined”)⁷. In this image, the scholar suggests, reminding “the angel according to the Gospel version and according to the Shevchenko’s description in the scene of the first meeting with Mariya, the author collects different images: John the Baptist, the apostle (the student of Christ), and Christ himself (“the crucified”, “Messiah”)⁸. It is difficult to explain such a colourful image, which causes mutually exclusive commentaries to the text of the poem.

Though, we may suggest that the author’s idea was to combine all the features in the image of “the forerunner”, namely the features of the prophet, the follower of the Christ and the Christ himself, whose earthly life was a sacral scheme: preaching – crucifixion/death – resurrection/inheritance of the Kingdom of God. The same scenario of the events of the poem is proved by the crucifixion of the prophet and the death of John the Baptist, who was “cut in prison”⁹ in Shevchenko’s poem unlike the original Bible’s version and the cowardice of the apostles of Christ who in future “talked about love

⁶ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2: *Поезії 1847–1861*, Наукова думка, Київ 2001, с. 317 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2: *Poezii 1847–1861*, Naukova dumka, Kiev 2001, p. 317 (T. Shevchenko, *Complete Works in 12 Vs.*, Editorial Staff, M.G. Zhulynskiy et al, V.2: *Poems 1847 – 1861*, Kiev, 2001, p. 317)].

⁷ Ibidem, p. 315.

⁸ Яковина О., *Благовіщення та образ Богородиці в церковній традиції і в поемі Тараса Шевченка „Марія”, „Слово і Час”* (гол. ред. Лукаш Скупейко), 2010, № 3, с. 45. [Âkovyna O., *Blagovišennâ ta obraz Bogoroduci v cerkovnij tradyčii i v poemi Tarasa Ševčenka „Mariâ”, „Slovo i Čas”*, (gol. red. Lukaš Skupejko), 2010, № 3, p. 45 (O. Yakovyna, *The Annunciation and the Image of the Virgin in the Church Tradition and in Taras Shevchenko’s Poem „Mariya”, „Slovo i chas”*, Lukash Skupejko (head editor), 2010, № 3, p. 45)].

⁹ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2, *op. cit.*, с. 327 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2, *op. cit.*, p. 327 (T. Shevchenko, *Complete Works in 12 Vs.*, V.2, *op. cit.*, p. 327)].

and truth in the whole world”¹⁰ because the selfless devotion of the Mother of God. It is possible that for underlining the eschatological model T. Shevchenko makes a symbolic route Nazareth–Jerusalem, in which Nazareth is the image of the mankind’s childhood (Nazareth is the town where Jesus Christ spent his childhood) with his primeval relations like “eye for eye, tit for tat”, which corresponds to the formulation of the Old Testament; and Jerusalem – a town, in which for sake of love to people the Son of God comes over death and gives “eternal life” and in which the New Testament commandments of “brotherly love” and “like-mindedness” are preached.

The next note about Jerusalem in Shevchenko’s poem comes in the form of the allusion aiming at associative reconsideration of the Bible scene of the banishment of the moneychangers from the Temple. Though, the author changes the time limits and the notion accents. Messiah is the seven-year-old boy teaching Pharisees and scribes „як в світі жить, людей любить, / За правду стат! За правду згинуть! Без правди горе” (“how to live in the world, how to love people / To stand for the truth! To die for the truth! Misfortune without the truth”)¹¹. In the original version, Christ bans the merchants with the words “according to the scripture”, he said, :”my house will be called a house of prayer – you make it a place of thieves” (Mt. 21:13)¹². The children are also present in the scene crying to Messiah to welcome him “Hosanna to the Son of David” (Mt. 21: 15)¹³ and for reproaches of the priests Jesus says “have you never read this: „By the mouths of children, babies in arms, you have made sure of praise” (Mt. 21:16)¹⁴. Shevchenko might put the words of “love and truth” through the lips of Jesus-child, presupposing the deep knowledge of the Holy Bible by the recipient, who will be able to feel the deep content of the poetic technique.

Furthermore, Jerusalem keeps all the Bible characteristics of “the holy town”. In the mentioned context the scene of the contemplation of the landscapes of the town by Jesus proves the knowledge of the topography of the town: „А він / Сидить, було, на Єлеоні, / Одпочива. Єрусалим / Розкинувся гордо перед ним, / Сіяє в золотім вісоні / Ізраїльський архієрей! / Романський золотий плебей!” (“And he/ Sitting at the Eleon / Jerusalem resting / Stretching proudly before him / Glittering in the golden

¹⁰ Ibidem, p. 328.

¹¹ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2, op. cit., с. 325 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2, op. cit. p. 325, (Shevchenko T., *Complete Works in 12 Vs.*, V. 2, op. cit., p. 325)].

¹² *The Jerusalem Bible*, op. cit., p. 32.

¹³ Ibidem, p. 32.

¹⁴ Ibidem, p. 32.

sea silk / The bishop of Israel / The golden plebeian of Rome”)¹⁵. It is important that T. Shevchenko keeps the scheme of the connotation of the Old Testament. So, the metaphoric comparisons the town is called “the bishop of Israel” which corresponds to the image of Jerusalem as the spiritual capital of the Judaic kingdom.

The next characteristics “the golden plebeian of Rome” associates with the statements of the Old Testament and New Testament prophecies telling about the fall of the Judaic kingdom invaded by pagans. In the New Testament version, the history of the Jerusalem is interpreted in the eschatological perspective of the future David’s capital ruin prediction. Jesus Christ himself stressed this by telling about the features of the future end of history to his followers “When you see Jerusalem surrounded by armies, you must realize that she will soon be laid desolate”(Lk. 21:20)¹⁶, “For great misery will descend on the land and wrath on this people. They will fall by the edge of the sword and be trampled down by the pagans until the age of the pagans is completely over” (Lk. 21:24)¹⁷. Thus, the ruin of the earthly Jerusalem and its capture by the people not sharing the Bible traditions had a symbolic meaning, it became a symbolic prologue to the future second meeting with The Messiah and overcoming the material history in the immaterial world of the Kingdom of God.

The indirect assimilation of Kiev to Jerusalem is evident in the poem “Tsars” (1848). The symbolic parallel in the wider context comes to the system of the allegories of the poem Ukraine-Judaea, tsar David-prince Volodymyr, which makes us compare two oppressed peoples, whose misfortunes have the same origin – deviation from the commandments of the truth, “brotherly love”. The context allusions are seen in the numerous techniques of the allegory in the poem “In Judaea in those days...” (1859), among which is Zion, a part of the topographic map of Jerusalem. According to the allegorical architectonics of the poem it resembles Kiev hills and Kiev at the times of Mykola I: „Во время Ирода царя, / Кругом Сіона й на Сіоні / Романські п’яні легіони / Паскудились” (“At the time of Herod tsar, / Among Zion and on Zion / The Roman drunken legions / Defiled ”)¹⁸. Zion for the Judaic people had a sacral significance, because from the time of the First Jerusalem Temple of Solomon construction it became the symbol of the

¹⁵ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2, op. cit., с. 326 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2, op. cit., p. 326 (Shevchenko T., *Complete Works in 12 Vs.*, V. 2, op. cit., p. 326)].

¹⁶ *The Jerusalem Bible*, op. cit., p. 105.

¹⁷ Ibidem, p. 105.

¹⁸ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2, с. 309 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2, p. 309 (Shevchenko T., *Complete Works in 12 Vs.*, V. 2, op. cit., p. 309)].

God Jahweh (Is. 8:18)¹⁹, that is why the phraseological unit used by Shevchenko meaning “defiled” was meant to underline the humiliation of the invaders to all the valuable/ holy belonging to Judas and, as we read it, to Ukrainians.

The allegorical manner is seen in mentioning Jerusalem in the 136 rehash of “The Psalms of David” (1845). I. Danylenko thinks that the poet is building the subtextual parallel Ukraine-Jerusalem, as “Shevchenko, as no one else, came to the depth of the feelings of the Old Testament psalm singer, who is thinking about the problems of the Judaic chosen peoples, directs his anger to its social and foreign policy enemies (thus, enemies of God) and wishes the revenge of God and is persuaded in the irreversible death from the divine punishment”²⁰. It is considered that in composing of the re-workings the poet uses the image-stylistic basis of the texts of the psalms aiming at heroic vision of the revolutionary-liberation fight and also the Aesop language for embodiment of the revolutionary content (I. Aisenshtok, I. Dziuba, Yu. Ivakin, Ye. Kyrlyuk, M. Laslo-Kutsiuk, L. Miridzhanian, K. Volynskiy etc.). But we adhere to the point about the primary role of the religiousness of Shevchenko’s outlook, about his attraction to Psalter because its strong moral basis, the set system of the ethical features, in which every evil – ordinary, personal and social – is treated as the sinful deviation from the truth of God²¹.

So, the analyzed interpretations of the Jerusalem mythology in the poems of T. Shevchenko are enrooted in the holy writing traditions and show Old Testament and New Testament connotations. The Old Testament connotations are those connotations relating to attributive characteristics of Jerusalem as the capital of the state with a difficult and ambiguous history, with the periods of the internecine wars, the prosperity and oppression, which are the basis of the number of semantic parallels with Kiev in the abovementioned poems. The New Testament reading of “Jerusalem” is seen

¹⁹ *The Jerusalem Bible*, op. cit., p. 983.

²⁰ Даниленко І., Давидова арфа й Тарасова кобза: про „Давидові псалми” Т.Г. Шевченка, „Слово і Час” (гол. ред. Лукаш Скупейко), 2007, № 3, С. 6 [Danylenko I., Davydova arfa j Tarasova kobza: pro „Davydovi psalmy” T. G. Ševčenko, „Slovo i Čas” (gol. red. Lukaš Skupejko), 2007, № 3, p. 6 (I. Danylenko, *The Harp of David and the Kobza of Taras: About David's Psalms of T.G. Shevchenko*, „Slovo i chas”, Lukash Skupeyko (head editor), 2007, № 3, p. 6)].

²¹ Павлюк М., *Інтерпретація Псалтиря в поезії Шевченка*, [В]: Українська література в системі літератур Європи та Америки (XIX – XX ст.), Заповіт, Київ 1997, С. 63–94. [Pavlûk M., *Interpretaciâ Psaltyrâ v poesii Ševčenko*, [in:] *Ukraïns'ka literatura v systemi literatur Ėvropy ta Ameryky (XIX–XX st.)*, Zapovit, Kiev 1997, S. 63–94 (M. Pavliuk, *The Interpretation of Psalter in Shevchenko's Poems, Ukrainian Literature in the System of Literatures of Europe and America (XIX – XX c.)*, Kiev, 1997, pp. 63–94)].

in the Gospel topos of the crucifixion with the optional image of Golgotha. Shevchenko, on the basis of the authority of the Bible mythologem, might transpose the millenary visions about the renaissance of the Gospel commandments on the Ukrainian lands.

Generally, the relation between images of Kiev and Jerusalem in Shevchenko's works is built on the Scripture dogmas, though in some instances the personification of this mythology preserves the recalling of its Byzantium reconstruction. The tradition of pilgrimage to Jerusalem as the religious centre of the Christians is known to have been formed by the Byzantium tradition. For Kiev, that became the centre of sacredness on the new convert lands, the idea of the "up-to-centre movement" in the cultural, historic, geographical aspects was dictated by the inheritance philosophy of Jerusalem, constructed, according to T. Vozniak, around the vision "about the localization in a certain "correct place", the place, where a sacral value is realized, where it reaches the top because contrasting with "incorrect places", which are not only invaluable, but also harmful for a person and for serving God"²². That is why pilgrimage is the embodiment of the necessity to join the places marked by the sign of the sacred perfection.

In a number of Shevchenko's works, Kiev is described as a place of pilgrimage, the place known for its "miracle" effect because numerous temples, ascetics, impersonating the way of the moral perfectness, the religious artifacts (relics, icons, miracle working items) etc. Even prayers of the lyric characters in Kiev temples seem to be stronger and more efficient, able of winning over evil: „Поїду в Київ, помолюся. / Молитва може прожене / Диявола...” („Петрусь”) (“I will go to Kiev, will pray / The prayer might chase/ The devil...” („Petrus”)²³. Hanna's visit to Kiev (from the poem „Hireling (Naimychka)”) is full of “adoring” of “the holy place”, where Hanna is trying to “clean off” her sins („Піду помолюся / Усім святим у Києві, / Та й знову вернуся” (“I will go to pray / To all the saints in Kiev / And will come back”)²⁴, „Тричі наймичку у Київ / Катря проводжала”

²² Возняк Т., *Локус мітологєми Єрусалиму*; [Електронний ресурс], „Бібліотека „І””, Режим доступу [Address]: <http://www.ji.lviv.ua/ji-library/Vozniak/text-i-perekl/kn2-12.htm>, [Access 01.10.2012]; Vozniak T., *Locus mitologemy Ėrusalymu*, „Biblioteka „І””, <http://www.ji.lviv.ua/ji-library/Vozniak/text-i-perekl/kn2-12.htm>; [Access 01.10.2012], (T. Vozniak, *The Locus of the Mythologem of Jerusalem*, „The „І” Library”, <http://www.ji.lviv.ua/ji-library/Vozniak/text-i-perekl/kn2-12.htm>; [Access 01.10.2012].

²³ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 1: *Поезії 1837–1847*, Наукова думка, Київ 2001, с. 457 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 1: *Poezii 1837–1847*, Naukova dumka, Kiev 2001, p. 457 (T. Shevchenko, *Complete Works in 12 Vols.*, Editorial Staff: M.G. Zhulynskiy etc., V.1: *Poems 1837 – 1847*, Kiev, 2001, p. 457.

²⁴ Ibidem, p. 229.

(“For three times the hireling to Kiev / Was seen off by Katria”)²⁵. The young woman is worried about her relatives’ „God’s grace” because possession of the sanctified talismans („купила / Святу шапочку в пещерах / У Йвана святого, / Щоб голова не боліла в Марка молодого” („I bought / The saint hat in the caves / Least young Mark have headache”)²⁶, „І четвертий уже перстень / Святої Варвари / Катерині; а дідові / Із воску святого / Три свічечки” (“And the fourth ring / Of the Saint Varvara / For Kathrine, and for grandfather / three saint wax candles ”)²⁷. Thus, the reception of T. Shevchenko has the conception of the saintly place formed by ordinary people. In this aspect the notion of sacredness combined the Christian tradition and the remnants of the pagan beliefs, close to worshipping amulets and fetishes. Thus, the “Jerusalem” component of Kiev is manifested not only by means of singling out the time and space limits of the sacral centre of the latter, but also by means of “materialization” of the attributes of sanctity, connected in the consciousness of the person with God’s grace.

As a rule, the notion of “sanctity” correlates with the notion of “miracle” which is regarded as a persuasive argument of sanctity. Thus, according to T. Shevchenko the argument in favor of Kiev’s sanctity is the lines from the poem “Varnak” (1848) telling about “the vision” making the lyric character feel close to “revelation”: „Дивлюся / Мов на небі висить / Святий Київ наш великий. / Святим дивом сяють / Храми Божі, ніби з самим / Богом розмовляють. / Дивлюся я, а сам млію. / Тихо задзвонили / У Києві, мов на небі... / О Боже мій милий! / Який дивний ти” (“I am watching / As if on the sky / Saint great Kiev is hanging / The temples of God / Are shining in miracle / As if talking to God himself./ Look, I was fainting myself. / A quiet bell / In Kiev as if in the skies.../ Oh, dear God / You are so queer”)²⁸. The image of the town “hanging in the skies” has a distinct parallel with the ecclesiastic Byzantium tradition of perceiving the temple as Jerusalem where we see the mysterious revival of the lost sacred object and the clergyman is the primate of the holy town, plenipotentiary for testifying the presence of a God given sacred object. Also, the urban map of Kiev is the isomorphic reflection of Jerusalem; that is why the whole town may serve as a temple. So, the symbolic representation of Kiev as a temple is quite probable in the reading of T. Shevchenko, steeped in a mystic vision of the reality, which is testified by the abovementioned poetic lines.

²⁵ Ibidem, p. 338.

²⁶ Ibidem.

²⁷ Ibidem, p. 340.

²⁸ Шевченко Т. Г., *Повне зібрання творів у 12 т.*, Т. 2, op. cit., с. 76 [Ševčenko T. G., *Povne zibrannâ tvoriv u 12 t.*, Т. 2, op. cit., p. 76 (T. Shevchenko, *Complete Works in 12 Vs.*, V. 2, op. cit., p. 76)].

So, the communication “Kiev–Jerusalem” in the works of Shevchenko has the loci of the various content which have been formed in the course of a long trajectory in the historic space. The mythological “Jerusalem” is realized, primarily, in its Bible and genetic aspect. The content of the „Jerusalem idea” proves Shevchenko’s solid knowledge of the Old Testament dogmas in the field of the Judaic history and culture. The resemblance of Kiev and Jerusalem is formed on the basis of the allegories of the poetry techniques aiming at the context reading of the urgent social and historic realia. Introducing the mythological “Jerusalem” to the discourse of the fiction, T. Shevchenko accounts for actualization of its Bible semantic field with transposition on the social, political, cultural and spiritual needs of the epoch. The image of Kiev in Shevchenko’s works has strong sacral characteristics which have indirect correlations with Christian outlook visions. The importance of Kiev as the spiritual whole habitable globe is underlined by numerous recollections about the number of temples, monasteries, saints, monks, icons and pilgrimage traditions.

The Title in English: *The Symbolic and Allegorical Parallel “Kiev – Jerusalem” in Taras Shevchenko’s Writing*

Abstract (Summary)

This article is a part of the bigger work entitled *The Ambivalence of Byzantism in Taras Shevchenko’s Writings*. The aim of the article is studying the problem of perception and interpretation of the mytheme of Jerusalem in the works by Taras Shevchenko. The crosscultural, semiotic, hermeneutic and comparative analyses allow for discovering deep semantic levels of the “Jerusalem” loci in the works by T. Shevchenko, for clearing out its subtexts and for defining its poetic structure and the levels of the artistic interpretation. In the result of the analyses it has been found that the association “Kiev–Jerusalem” in the works by Shevchenko has its loci of various meanings, which have been formed in the course of a long trajectory within the historic space. The mytheme “Jerusalem” is realized primarily in its Biblical and genetic aspect. The contents of the “Jerusalem idea” proves Shevchenko’s solid knowledge of the Old Testament dogmas in the field of the Judaic history and culture. The resemblance of/between Kiev and Jerusalem is formed on the basis of [the] allegories, the poetical means aiming at the context reading with regard to the urgent social and historic reality.

Introducing the mytheme “Jerusalem” into a discourse of fiction, T. Shevchenko accounts for actualization/transposition of its Biblical semantic field/range unto the social, political, cultural and spiritual needs of the epoch. The image of Kiev in Shevchenko’s works has strong sacred characteristics/connotations which indirectly correlate with Christian viewpoints.

The importance of Kiev as the spiritual habitable globe is underlined by frequent recollections about numerous temples, monasteries, saints, monks, icons, pilgrimage traditions, etc. The results of the research can be used for courses in the Ukrainian History of Literature and Theory, for text-books and training aids, for further comparative studies of Shevchenko's works. The results of the study are addressed to philologists and researchers of the Ukrainian literature. The academic novelty of this article lies in the fact that the mytheme "Jerusalem" in Shevchenko's works has for the first time become the object of individual research and that theoretic aspects and comparative typological levels of this problem have been elaborated.

Key words: mythology, the Bible, Jerusalem, Kiev, Taras Shevchenko

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