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# Man, Poetry and Nature in the Work of A.Yu. Krymsky: Actuality of Postmodern Communications

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**Abstract:** The article analyzes the features of poetic reflection in the work of A. Krymsky in the relation "man-nature". Coverage of this problem in the conditions of postmodern philosophical discourse requires appropriate embeddedness in the national and cultural experience. Moreover, the poetry of A. Krymsky manifests the deep experiences of the Ukrainian man's ties with the natural world, which includes the actualization of the inner nature of man. The author seeks to "write out" the laws of the "moral constitution" according to which a person is worthy of his purpose of being in nature "has the right" to love according to the vocation of his convictions, his needs and inclinations. On the one hand, the author seems to call us to abide by these "laws", but, on the other hand, his thoughts divert from such categoricalness into the space of "identity" and confessional repentance. As follows from the above, the dignity of a person consists in the awakening and strengthening of an independent, responsible, formed on the path of enriching the inner life of a spiritual personality and the search for a free egress. And in this, in fact, the highest value of the relevance of postmodern self-communication in the interpretation of the poetic work of A. Krymsky is developed.

**Keywords:** *Postmodern spiritual intentions, essential self-affirmation of Ego, national person, mental and spiritual harmony, self-dialogue, rationalization of poetry, poetic self-awareness.*

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## 1. Introduction

At the beginning of the 21st century, specialists in the history of philosophy noted the growing importance of reorientation of historical and philosophical research towards the search for undisclosed significance and meanings of the achievements of philosophical, literary works of the past, its rethinking and re-reading from the standpoint of the present day, which is intended to contribute to the formation of a new vision of reality as a "space" meaningful self-realization of the individual (Andros, 2011). First of all, postmodernism as a type of postclassical philosophizing postulates the freedom of life and thought, as factors for the most effective realization of personal capabilities (Gygli et al., 2019). Philosophy, literary works are intended to demonstrate endeavour, feelings, the inner world of a person, his personal "continuation" outward, but at the same time, according to previously unknown socio-cultural, socio-political conditions, the reader is perceived with gratitude. The potential of human self-affirmation gains weight in the new, "modern" attitude of art to reality. In the historical development of "premodern" - "modern" - "postmodern", the actuality of the "fundamental anthropological problem: a person's place in the world and harmony with the world" does not lose, but on the contrary, increases (Gardner, 1983). At the same time, there are "three interconnected levels of agreement: with the world, with other people and with oneself. In its worldview and philosophical sense, the phenomenon of consent can and should be the subject of individual and personal rethinking and reconsideration in a difficult modern situation - as a problem of living a person on the basis of the free active involvement of also historical, philosophical, national and cultural experience, as strengthening factors of harmony (Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020). At the same time, "modern humanities substantiates the opinion that an important feature of the era is play, irony, pluralism, multiculturalism, parity, the existence of various types of mentality. An idea of a person who simultaneously lives in all epochs has been formed, "outlives" them, builds his own doctrine of being on the basis of typological figurative and historical collages of the personality " (Mykulanynets, 2019, p. 48). Accordingly, postmodernism is a posture of "rewritten" angles of modernism, as enabling the situation of its modern "speech". After all, "rewriting modernity presupposes the emergence of radically pluralistic thinking, denies the possibility of consensus between different genres of discourse, articulates the heterogeneity of these genres and reduces the "global" to the level of simple

signs of self-legitimizing “big narratives”, “which makes no sense in the era of their decline” (Khoma, 1998, p. 11).

Under such conditions, the art of living is one of the most necessary and unapproachable for a person, but at the same time one of the most despised because of the lack of understanding of its essential positive-affirmative role - not so much "escape" of reality, as the implementation of a free choice of path on the basis of the mastered cultural experience, the creation of appropriate living conditions, which finds a sincere response from all whose hearts are open to poetic glorification of nature.

Akhatangel Krymsky was a man who left a legacy of work that presented a meaningful approach to the formation of the Ukrainian nation. The researcher was of Polish-Lithuanian descent on the one hand and Tatar on the other. He was an educated man, learned many languages, and was himself raised in a Russian-speaking family. Of particular importance, however, was his awareness of the importance of the Ukrainian language. He asserted that language determines a person's belonging to a certain nation and proved the origin of the Ukrainian language from the period of the XI century.

Postmodernist features of Akhatangel Krymsky's activity were revealed in his outlook on the formation of the Ukrainian nation. He reinterpreted the historical experience of the Ukrainian people, in particular the importance of language in the nation-building (Giddens, 1991). A. Krymsky investigated language as a principle of national formation. His views were the basis for the introduction of practical research work. He studied many languages, knew different languages, but Ukrainian became his native language.

In the course of his research on Ukrainian studies A. Krymsky proved that the Ukrainian language has been formed in the process of historical progress since the heyday of Kievan Rus'. Ukrainian language is individual and unique. The postmodernist worldview was formed in the context of the crisis of social rethinking, as a challenge that arose under conditions of war. The man lost touch with previous values, appeared before new problems, which need to be solved in a new way. It was especially difficult for the Ukrainian people because they did not have their own statehood. However, according to A. Krymsky, Ukrainians were formed as a nation. He proved his vision on the basis of scientific research. In particular, a striking argument for the existence of the Ukrainian nation was the Ukrainian language, which has developed since the period of Kievan Rus'. The researcher believed that Ukrainians should preserve their identity in the form of language, speak it and study it. Such a position he presented by his

example. He was condemned for it, which certainly proves the correctness of his conclusions.

The purpose of the article is to highlight the genesis of feelings, thoughts and experiences actualized by an internal dialogue as the content of a person's inner life in the poetic work of A. Krymsky.

To achieve certain goals and objectives, a research methodology based on the principles of:

- comparability (determining the direction of comparison of assessments of poetic work of A. Krymsky);
- historicism (highlight, analysis of conceptual and critical material);
- pluralism (actualization, generalization of various approaches, points of view on poetry and love lyrics of A. Krymsky).

## **2. The relationship "man-nature" in Ukrainian philosophical thought and art**

For many centuries, the vital activity of the Ukrainian people is closely connected with the surrounding world, with nature, which influenced the formation of the national mentality, but the latter was not only a passive reflection of the natural world. V.S. Krysachenko rightly notes "the absolute value of such categories of human existence as "homeland", "land", "world", which are certainly the existence of nature as such" (Krysachenko, 1996, p. 280). For example, the term "world" was used to display both the Universe and the Earth, and as a space of life, was used to display "things that are essential for a person: the beginning of the day, domestic life ... the wealth of human thought" (Krysachenko, 1996, p. 272). The mythological consciousness of the ancient Ukrainians was also formed under the direct influence of nature. Natural phenomena boggle the imagination, which were incomparably larger than human capabilities, causing interest and surprise. Nature was also the first teacher, demonstrating the infinity of objects, phenomena, processes, their transition to another state, the infinity of nascent life and the coming of death, and as a model of form formation, awakened the need to observe the naturalness of forms and norms in life. N. Kostomarov believed that it is impossible to comprehend, to know the spiritual life of the Ukrainian people, without comprehending the depths, without revealing and recognizing the diversity of its connections with the natural world. He emphasized that the Ukrainian man lived and lives in nature, naturally, first of all awakens at first the simplest, not only material, but also sublime needs and feelings (Imel, 1998). Constant communication with nature developed aesthetic consciousness, an ever deeper

understanding and experience of beauty, and consequently, a growing need for it. In his opinion, it is especially important for understanding the spiritual life of the Ukrainian to take into account: a person was in unity not just with nature, but with the life-giving divine spirit represented in it. In particular, this was one of the distinguishing features of the scientist's romanticism - in the desire to recognize the divine by the natural and appreciated the latter as a divine creation. By nature, God "continued" the created world (Kostomarov, 1993). And as Vyacheslav Lypynsky noted, for Ukrainian life in unity with nature, cooperation with the earth was a source of the formation of a vital "consciousness of the earth", a source of consolation and joy, a sincere interlocutor and advisor. Over the course of history, the Ukrainian people have composed thousands of songs in which the historical fate of the nation is glorified, as well as the individual, happiness, grief, suffering await everyone on his life path. But no matter what these songs are about, in most of them a person turns primarily to nature (Maksyuta, 2001).

Being of nature - meaningful, multifaceted and the attitude of man to nature, Ukrainian to the earth, by all means respect for the natural environment. Understanding the existence of nature in such a context has a worldview meaning: thus, in a person himself, natural is defined more deeply and human existence is affirmed in its fullness. "Of course, only the cognitive meaning of natural-philosophical concepts of matter today is perhaps incomplete. However, the worldview value is undoubted, (Leilani, 2006). For example, for each person, land is not just "soil", "raw materials" or "cubic meters". It is also the foundation of life. And the graves of the ancestors, which each of us is combined with his own "family". And who knows what cognitive breakthroughs are possible in the outlined direction today" (Osichnyuk & Zubova, 1994). S. Gritsa notes that "The concept of "native" in the Ukrainian language has non-translations of idiomatic meaning". So initially "attachment to the native land for the Ukrainian has a special meaning, because it is associated with the syndrome of eternal suffering for the absence of a native home - their state" (Krymsky, 2008, p. 312). The dignity and possibilities of self-affirmation in nature lies in the fact that a person can and should constantly develop the corresponding abilities, requests, interests and needs and experience with it the unity and diversity of relations - material-production, spiritual-cultural, moral-ethical and aesthetic values - "read book of nature".

### **3. Differences in the artistic work of Agatangel Krymsky.**

The artist, inviting the reader to the majestic and beautiful world of nature, emphasizes the importance of deep experiences of unity with nature,

as factors in strengthening spirituality, the content of worldview and philosophical searches, awakening the possibilities of forming and establishing a truly human outlook on life. In this case, nature emerges as a "mentor of philosophizing," just as J. Herder wrote in his time: "... I became a philosopher ... moreover, a philosopher who has not yet learned to philosophize about nature itself, without books and tools ... philosophize about heaven, about the sun, stars, moon, air, sea, rain, currents, fish and the seabed" (Herder, 1959, p. 317).

A. Krymsky wrote that before the collection "Solo", "Palm branches" he would publish "not for the physically healthy, but only for people a little weak, with broken life efforts or nerves - for those people who know how to cry easily and sweetly get bored and pray to God. For those people who, with the naivety of a weak person, are ready to learn more pleasure and joy about the news about a fresh, curly sprout on the Himalayan deodari cedars than from a telegram about a decrease in the rate for salt ... " (Krymsky, 1901, p. 6). On the other hand, it is stipulated that the proposed verses and translations should not be read "with a healthy body and heart," especially "people who eager for a bold struggle for a society suppressed by hunger and who will be more willing to listen from the poet only warlike calls for a battle with the public hydra" (Krymsky, 1901).

Responding to the appearance of the first edition of "palm branches", I.Ya. Franco noted: "There is an image of a man of a soft, dreamy character, an idealist, who is surrounded by cold, practical people who, for such a person who does not fit their yardstick, have only one name - " psychopath " (Franco, 1982, p. 191). I.Ya. Franco, in his article "Our poetry in 1901", also wrote that "... some unusual, exotic breath blows from those poems, something like the smell of tuberose, which you will drink and tease at the same time; they have something unaligned, unharmonized ... " (Franco, 1982, p. 190). At the same time, I. Ya. Franco singles out in A. Krymsky's poetic works "the hot breath of the author's individuality, individuality by all means unusual, vulnerable, nervous, capable of hot impulses of feelings, and in front of everything sincere and clear to the bottom of the heart" (Franco, 1982, p. 190).

In our opinion, the assessment of I.Ya. Franco personality of A.Yu. Krymsky deserves high attention as a unique poetic individuality, indicated by the sincerity and clarity of poetic thinking, the essential signs of which are the desire, first of all, to depict the deep emotional experiences of a person, his well-being in nature, his ability to be free and dignified. This is especially significant in the light of the defining intellectual and spiritual trends in the last decades of the XIX century, the dominance of positive ideas and

worldview. For example, J. Ortega y Gasset emphasized that in the 19th century "Natural sciences based on determinism received the branch of biology. Darwin believed that it was possible to put in the framework of physical necessity, what was most vital - our last hope. Life has been reduced exclusively to matter. Physiology reduced to mechanics" (Ortega & Gasset, 2012, pp. 192-193). The realism of the worldview was justified by the depth and "comprehensiveness" of natural science (Lasswell, 1949). Since, "an organism that seemed to be an independent entity capable of its own actions, immersed in the physical environment, became like a pattern on a carpet. And he is not who is already moving, but the environment in him. Our actions do not go beyond the boundaries of reaction. There is neither freedom nor originality "(Ortega & Gasset, 2012, p.193). The uniqueness of individuality as a vital principle was neutralized.

S. Pavlychko notes that the originality of A. Krymsky's poems is that "they captured with drama and some kind of naked confession," ... the poetry of a person is so vulnerable, tender, poetic, sensitive and sensual, so different from the narrow person that this narrow person ... has every reason to call the poet "causal", "psychopath" (Pavlychko, 2016, p. 80). In the process of analyzing the fiction of A. Krymsky, Yu.P. Gorblyansky articulates: "It should be taken into account that literary texts were written by an encyclopedically educated person with an impulsive, nervous temperament, which affected their content and structural and poetic features". But his numerous "sketches", as well as the novel "Andriy Lagovsky" became examples of artistic intellectualism in Ukrainian literature" (Gorblyansky, 2021, p. 2).

Thus, in "Solo" to "Palm branches" A. Krymsky proclaims the vital inevitability of turning to poetry: "Poetry! My companion // You are a warm, life-giving ray of the sun // You are a quiet moon that shines in prison // From a smoking, dark window " (Krymsky, 1901, p. 5). Poetry for a poet is a factor of mental and spiritual harmonization. "How I got into everyday mud // You did one of the great miracles // You hid everything under a fantastic veil // As if under a silvery, lunar space" (Krymsky, 1901, p. 5). But the poet does not remain indifferent to the tragic social reality, since this is also prompted by the endless struggle, the conflict of contradictory tendencies and processes in nature itself; which is also perceived as a factor of moral and ideological sobering up, a call to return "from the world of dreams" to a human being full of snap back to reality (Lotze, 1885). After all, "everywhere in nature" there is a continuous struggle and mutual obliteration "The storm pushed the silver lily // The

magnificent crown was bent to the ground // The aroma was gone. And a tear shines // Like a valuable, exuberant pearl " (Krymsky, 1901, p. 6).

At the same time, the poet notes, nature is in all its beauty and inexhaustibility, as if being above "mutual obliteration" and misfortune: "And nowhere is there any grief in nature // The sun shines with joy on the meadows and waters; // The wind briskly whispers something in the reeds..." (Krymsky, 1901, p. 6). Taking into account their diversity and diverseness, poetic thinking demonstrates the desire for a holistic perception and experience of the phenomena and processes of the world: for him, the ability to live like a human means the development of a spiritual vision, the ability to find connections with nature that excite the heart, deepening spiritual life. And that means - with its own nation and history. Ukrainian thinkers, artists, public figures of modern history defended the ideas of the unity of being individual, personal and social and the principles of freedom of the individual and society. Indeed, in space there is a realization of poetic imagination "reality opens so that the continent of imagination can fit in it and so that it serves as a support for reality ..." (Ortega & Gasset, 2012, p. 152). In support of the sense and vital truthfulness of the poetic enlightenments of A.Yu. Krymsky may be evidenced by the fact that in a letter dated November 16, 1905, Lesya Ukrainka wrote, analyzing the novel "Andrei Lagovsky": "... in your lyric poems ... there is much more living truth than in these naturalistic" protocols of vivisection ". Maybe that's why I am able to love your poems in the way that I probably will never be able to love this novel, even though it deserves all respect " (Ukrainka, 2021, p. 408). At the same time, the poetic attitude to nature in the work of A. Krymsky is evidence of his civic position, the desire to assert human capabilities creatively, capable of overcoming the disharmony of being on the path of strengthening unity with nature as a demonstration of the "living truth" of its existential (Morgenthau, 1949). The existence of nature in the poetry collection "Palm Branches" evokes a sense of harmony, mutual concordance of personal qualities of human life in socio-cultural and natural conditions.

According to Lesya Ukrainka, the poetic reflection of these contradictions is also intended to be perceived as a way to "shine through the paths to the future.". First of all: "Who is able to feel happiness and sorrow, the struggle and victories of "his own" in the space of all the ages to come, who understands to recognize not only the crystal and callousness of human psychology, called "morality" but also its living individual forms, whoever is inspired to create living, not automatic images on the basis of them, then let him not hide his enlightenment under a canopy, but put it in a



high place to illuminate the path to the future ", *Lesya Ukrainka* (1977, p. 198). Sincerity, openness, depth of emotional experiences, which are demonstrated by the poetic word, called to be that way of justifying the vitality of the characteristics of the spiritual and mental life of a person: truth and ideality are "synthesized" by the depths of the life heartiness.

According to S. Pavlychko, in Krymsky poetry "feelings are not reproduced, but rationally analyzed, and it is as a result of the analysis that it is denied. There is confession and struggle with oneself, an attempt to express one's feelings and repress them " (Pavlychko, 2016, p. 82). First of all, the "presence" of the whole expression of emotions of love is reflected in rational suffocation, therefore, upon hearing the confession of a lover, the sky would "sway", the "bright sun" would darken, the stars would "fall", the moon would "split up", the earth would "wither" (Gray, 2008). The cycle of "Wicked love" attracts attention by the fact that in the sequence of short verses the burgeoning, development of internal "disturbing" feelings is shown. It reflects the awakening of "fearful" love, which "emerges from oblivion" in the soul, express feelings of uncertainty and fear of the need to speak out, despite the understanding that confessing love to another "scares", the mind still has no weight, "feeling insane" leaves no choice, and if yesterday he was "like people", then today - "you can't live".

In the sense of the author's poetic creativity, "Wicked love" cannot be a crime "in nature," moreover, nature inspired him, "pushed" him toward him, therefore the poet convincingly declaims: "I have the right to love everything! // This is the law of nature " (Krymsky, 1971, p. 24). The assessment of his lyrical hero is sharply negative, it is proclaimed a "crime against nature", articulated on its denial. Therefore, a soul overflowing with love in a poetic word finds a way "out" thanks to the expressed feelings, thus demonstrating its "perfection". But in such a "completion" of the outpouring of the soul, he cannot level them, in particular, despite the fact that "boredom ... gnaws like a hundred- mouths snake // And this eats out the brain, and the heart becomes sad," the poet is constantly trying to distance himself from it, because "someone will say that this is debauchery // While the tortured soul hurts" (Krymsky, 1971, p. 27). As it is said in "Wicked love", at dawn, the miner, heading to the place of work sings about his beloved "suffering separation" like "heavy torment.". His soul does not even have the right to pour out his feelings outside. The poet notes: "Nature made me drink with my feeling // And I hide it, because people will hum // And pure love that has filled the spirit // They will call disgusting debauchery" (Krymsky, 1971, p. 27).

#### 4. The specifics of A. Krymsky's poetic self-confession

Poetic self-confession arises as a "space" for the deployment of the struggle against the natural origin and strengthening of love feelings. However, because of its naturalness - an irresistible attraction, which, due to its "impiety" and "futility" must be leveled out and suppressed in every possible way. Self-dialogue demonstrates the inconsistency of "confession of one's own "Ego" and is not complete, there is a lot of unsaid in it" (Pavlychko, 2016, p. 83). Confession "Ego" - "in the name of the essence of own Ego, which is the source of the true, real (and / or natural) and moral, as well as categories that correspond to the three main areas of knowledge in Western culture: epistemological, ontological and ethical" (Dolimor, 2004, p. 63). One of the poems of the second part of the cycle is devoted to the author's dialogue with himself, in fact, it is a way of "withdrawing" reflections beyond the boundaries of the essential separation of the lover from real experiences and feelings into secondary perspectives. The lyrical hero "confesses": "I have rarely seen affection from women // And I will never see it"; besides: "I am not good, I am getting old between books ... - // And ... now I myself am wasting my happiness" (Pavlychko, 2016, p. 160). This, ostensibly, is a "sacrifice for the native land." Although, as S. Pavlychko notes: "His own national-cultural identity is not related to origin: it was formed by the environment and Krymsky himself. In this way, you could raise your possible wife. But Krymsky ignores such a development of events" (Pavlychko, 2016, p. 161). Although "human love" in "Palm Branches", in particular, in the second part, is reflected in the perspective when the lyrical hero is in love with a woman or "perhaps convinces himself" of this, but the woman is "Muscovite, and therefore their happiness is impossible because your own nationality is more valuable than personal happiness" (Pavlychko, 2016, p. 159). Incompleteness of the outpouring of inner life, inconsistency in understanding one's own "Ego", forcing oneself to hide in its depths, which "on the surface", according to the author, is a continuous negative and testifies to "degeneracy", becomes destructive: inspired by the feeling of love, its poetic creativity debunks in the section "Human love" dedicated to traditional sexuality. I. Franko, in his review of the collection of poetry by A. Krymsky, noted the outpouring of man asceticism who appeared "before the very feeling" (Franko, 1982, p. 193). However, S. Pavlychko rightly asks, "how does an ascetic get along with a degenerate, as the author often calls himself? It seems that here we are talking about two separate images. The lyrical "Ego" is a degenerate when mentally thinks about wicked love, an ascetic - when it comes to the attitude

to "human love" (Pavlychko, 2016, pp. 83-84). For a worthy person whom nature itself "has given to drink" a high feeling of love, it should also be natural to identify the experience of this feeling, in which, in fact, the life of the personality is demonstrated. Meanwhile, the fullness of the experience of a person full of love turns out to be impracticable because of his "sinful unnaturalness", which, as a result of an attempt to understand his essence (am I "just a person", or "a degenerate?") is realized by a lyrical hero. A rigid rational statement of the development of the content of self-knowledge excludes the natural completeness of experiences. In addition, the "rationally" possible is perceived as a form of real escape from the "degenerative unnaturalness" of wicked love - asceticism. According to S. Pavlychko, the note in the first part of "Palm Branches" is "very eloquent", moreover, "it can be perceived as an introduction to the Krymsky theory of sexuality," in which it is important for him to realize the differences, to distinguish between "pure from sexuality" love and "ordinary human love". According to A. Krymsky, "love, when it is clean of sexual filth, if it were abnormal and unhappy, can only break the heart, break physical health and make a person melancholic, but it can not take away faith in life, take away energy to life, kill the spirit, kill ideal and poetic impulses, but on the contrary - only ennoble the soul and pours into it affection and warm loving for all the people with whom one has to face" (Krymsky, 1971, p. 7). Arguing his opinion, A. Krymsky emphasizes that "in both cycles of the poem there is nothing autobiographical", and the impetus for their creation was the lives and social activities of other personalities. Lesya Ukrainka in her letter to A. Krymsky noted that the author can and should be free in creating images, without going to extremes, on the one hand, to his "autobiography", when the features of the characters' images are identified with his human qualities ("by means of suggestion our own autobiographical material"), and on the other hand, avoiding the danger of images that are too abstract, divorced from the realities of life (Ukrainka, 2021, p. 397). After all, the completeness of a person's life is in the content, the versatility of the attitude to nature of both external and internal, human nature, the subjective-objective fixture of human life. The absence of women in "wicked love" follows the conclusion that the object of love is a man, the "existential discovery" of this and reflects the "painful self-reflection" of the poet. And the main thing is that "the absolute impossibility of solving one's feeling with the exception of one thing is formed accordingly - to sublimate it, turn it into creative energy, poetry or scientific texts" (Pavlychko, 2016, p. 88).

In "Human love" (Excerpts from a lyrical illusion, from non-degenerative life), with the appearance of a woman as an object of love, the

lyric hero realizes that his love is "like not love", love is "childhood dreams", his life is accompanied by "continuous disappointment", moreover, he would be glad to "drink love", but "he just can't" ("Somehow I don't know how to love"), then, consequently: "It turns out, what? - debauchery! - // I am building a dream out of love!" (Krymsky, 1971, p. 52). Besides, the dream itself is already suspicious, there is some kind of "insincere", reborn, losing the expected signs of a "golden dream" - "a dream, probably a copper ... // In alchemy I will believe!", and then, a lyrical hero expresses the desire "to remake - but copper // For gold - sincere" (Krymsky, 1971, p. 55). Trying to overcome existential fatigue and there is a "appeal" to the dream, to the ideal of love: "O golden dream! // Come back, I'm tired! Come back, ideal! // Come back! .. Come back! .. Come back !!! " (Krymsky, 1971, p. 56). In the poem "Spring Conversation" (cycle "Human love"), magical spring nature evokes "a wonderful tale about a girl-beauty", colors and aromas of flowers "call for love" - everything in nature "persuades and calls:" Love! ... Be in love! .. Be in love!. Be in love!. " (Krymsky, 1971, p. 59). But - within the meaning of the cycle of "Wicked love", the expected response of the lyric hero in "Spring Conversation" is harshly negative. "To love ... to love ... Oh no! It's not for me // Women's hugs! // They won't attract me either in winter or in spring // Women's eyes " (Krymsky, 1971, p. 59). For the lyrical hero, the spring breeze conveys not a call to love, as, perhaps, spring nature evokes "for another", but only peasant sufferings - "a mediocre peasant without bread and enlightenment". That is why: "Let the nightingale babble about love, - // Foolish bird! // I have a mistress, I have a love // That is my native country " (Krymsky, 1971, p. 59).

Therefore, perhaps the most gentle worry and inner pleasure of the poet is "to praise with a reverently worthy song his deity - mother nature. And from her, in a private dialog in her majestic temple, at the edge of the grave, I learned the greatest gladness in the world "(Krymsky, 1971, p. 8). Poetry, a poetic word is an adequate form of reflection of the heart of the life, the "speech" of the poet's heart and therefore, quite naturally, can be appreciated by them as the highest holiness. As the author notes, for the public the poet is a "psychopath", as if "causal", because in the image of a person in his heart he "sees only the poetic, and rejects everything that is prosaic"(Krymsky, 1971, p. 6). But, he notes: "For me, the voice of the heart is everything sacred // And it seems to you as a psychopathy ... // I'm not going to think what you'll call it // My songs floated out of my heart" (Krymsky, 1971, p. 6). And therefore, in our opinion, his free poetry creates confidence in the perception and experience of nature, introducing the reader to the emotional experiences and contributing to spiritual healing.

Indeed, according to M. Heidegger: "Every great poet creates from only one single verse. Greatness is measured by how he trusts this one, in order to be able to keep his poetic word in it" (Heidegger, 2007, p. 41). And therefore, the words are especially trustingly perceived: "When the poet is sincerely singing // So what is your laugh or your anger to him?! // But that's not crazy! Not immorality! // What comes from the heart is truth and ideality" (Krymsky, 1971, p. 6). Thanks to the poetic creativity of A. Krymsky in strengthening and deepening the ties of the lyrical hero with nature, "in a private dialog with nature in its majestic temple", his life-affirming perceptions and human experiences are expressed. On the one hand, a person, in his "solitude" in the surrounding reality, or as the poet put it, "solitude in a foreign land", gets the opportunity for a free, in-depth rethinking of nature and the experience of his feelings, as, consequently, internal, spiritual enrichment. On the other hand, in this case, not only are they not lost, but, on the contrary, the experiences of images of deeply contradictory social reality, humiliating living conditions of most people, "millions of oppressed". «I gazed at the sea // Waves splash on my feet // Their dull grumbling // Lulls anxiety // The sun plays in the waters // In that silver and crystal // In the huge sea there is only happiness and joy // My sorrows are blurred // The sea splashes ... The bright sun // So majestically sinks into the sea ... // Shells are joy! .. And I asked: // "Is there any grief in the world?" (Krymsky, 1971, pp. 19-20). Self-awareness of the author's personality and the image of the hero are full of wide semantic associations. Meanings are the foundations and "carriers" of what is happening, reliably holding the experiences, "translators" of the modern into the future, which should demonstrate the "questions and answers" of the open poet's soul to the world. While underestimating the opportunity to "hear" the contradictory, complex reality of social life, but, therefore, the ability to trust the poet, freely communicate with poetry and reflect thanks to the latter. Therefore, the poetry of A.Yu. Krymsky reunites man and nature by demonstrating the ability of an open soul to sincerely admire its beauty, (and beauty in general!), articulating a life credo: "I have the right to love everyone! // This is the law of nature" proclaims the poet and his moral constitution must be done. His poetry cannot be personally, socially and civically oriented, responsible for improving the ability to perceive and see the world, as a deep ability to see nature, the concept of humiliating, unworthy of human suffering and deprivation. It is obvious that the lifelong human "law of nature" for the right to love everything legitimizes the "autocracy" of the individual for the meaningfulness and responsibility of thoughts and actions. "Well, that's it! I'm coming to my senses ... - I say to

myself // I don't need to be subject to spontaneous instincts // I won't get bored! So the mind commands ... " // I say so myself, but my heart hurts." But "Brothers are in captivity and again I say // We should not indulge in our own grief // Our people need, they lie in shackles! .. " // I say, but my heart also hurts". Therefore, emotional empathy arises as a priority. "I will forget my personal misfortune ... // I will go to the service of my native people ... // Be quiet, my heart! .. Be quiet even for a moment!" "Not! I am subjective // I am an egoist // I am constantly looking for feelings // Subtle-aesthetic ". "Millions are groaning // From hunger, lies // I'm ready to groan // Still looking for delights". When the perception and experience of nature intensify the mental-spiritual life of a person. "A violet is telling you about love // And southern flowers. // They whisper to me: a mediocre man // Without bread and education." "As if to desecrate // In her I see only peasant tears // And eternal longing" (Krymsky, 1901, pp. 57-59). A deep awareness of one's dignity is a guarantee of a person who gains a foothold in the beginnings of his personality, the justification of intentions to exit into the unknown, but, in her conviction, the future is necessary can be considered as an initiating factor of personal self-realization at the intersection of paths from the past through the present into the future.

## 5. Conclusions

Defending the desired future in the status of human affirming prospects for social development is a natural exertions of the life of a national personality. According to Smith (1997), the processes of national and cultural existence outpour national dignity, which now needs to be "re-discovered internally". A person who is aware of his implication in modern national and cultural life, in all the fullness of its positive and adverse events is a unique "demonstration" of the world of national culture and represents a worthy future of his nation. Intellectual dignity is formed in the atmosphere of inner life, reinforced by the free consciousness of one's duty to protect the interests and needs of the Ukrainian people and the nation. The spirituality of a nationally and ideologically developed personality demonstrates the intellectual dignity of historical and cultural values and norms of "Ukrainian consciousness", synthesizing the latter in the status of an acting factor of modern national and personal life. Intellectual dignity, meaningfully demonstrates its potential by combining national and personal being, in the fight against, in the words of Lesia Ukrainski, "slavery to the unknown". Therefore, it is advisable to emphasize once again: for A. Krymsky in the work "Palm branches", a person's personality emphasizes his attitude to nature. The level of dignity of this attitude is not to lose your

individuality, but, on the contrary, a constant return to your own individual qualities, to get into being in them, as in the created, poeticized nature and reality. After all, only in the depths of the soul of a lofty and worthy of his stay in the world of a national personality is there a place for vital both "explosions of wild sorrow" and compassion and mercy. And nature at the same time is quite consonant with the poet by its development of the hero's experiences, the main thing is to be able to see just such a nature. The poetry of A. Krymsky convincingly demonstrates the moral and spiritual maturity of man's openness to nature. His desire to find in the natural world, which is so beautiful in its diversity, the ability to protect a person from problems, the most complex nervous phenomena and processes of society. Although, the poet admits, his poetic word is powerless to express all the beauty of nature. A compassionate attitude towards the living, love of nature, comprehension of the grandeur of the natural world, etc. - significant differences of the human being depicted by the poet, unity with nature, understanding the significance of one's presence in it as an existential condition, a factor of existential refuge. Only a deep love for natural phenomena, the ability to deeply humanly perceive and understand its hidden meanings awaken and strengthen the ability to withstand everyday life challenges. The deepening of subjective experiences of the unity of being with nature vitally emphasizes the contours of the completeness of human life: nature which always presents in the space of human existence is a condition for inculcation, a source of comprehension of human life. In the poetry of A.Yu. Krymsky nature has a healing effect, reconciles a person with himself in a way to harmonize mental life through love for the beautiful world of nature, which he poeticized. This is achieved subject to the substantive implementation of cultural and civilizational requirements, i.e. certainly a worthy person, a responsible attitude to nature, perception, experience and understanding of the continuity of its presence in the reality created thanks to poetry.

And this is one of the most significant perspectives of the relevance of the poetic creativity of A. Krymsky. After all, isn't it to us, overloaded with the challenges of the technogenic information society, that a poet, thinker and scientist is addressing?

The poet recalls that only selfless love for nature guarantees spiritual healing.

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