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Section:

UKRAINE AND WORLD

FRANKO AND MODERNISM: COMPATIBILITY OR CONFRONTATION?

160TH ANNIVERSARY OF IVAN FRANKO

ROMAN GOLOD

Abstract. The purpose of this study is to analyze the modernist poetics of Ivan Franko. It focuses on the elements of Symbolism, Expressionism, and Surrealism in the artistic legacy of the writer. Franko employed a unique synthetic method combining the conceptual achievements of Modernism with the ideological and aesthetic postulates of other literary trends. The study highlights the importance of Franko's contribution to the development of the aesthetic system of Modernism in the context of his epoch, of the national and world literary processes.

Keywords: poetics, artistic method, literary process, trends in literature, Modernism, Symbolism, Expressionism, Surrealism.

The problem of Ivan Franko's involvement in Modernism has been extensively discussed by literary critics. At different times, it was addressed by M. Yevshan, M. Zerov, S. Yefremov, I. Denysiuk, N. Shumylo, S. Pavlychko, T. Hundorova, L. Senyk, M. Lehkyi and other researchers in the field of literature. Franko himself tried to clear up his relations with so-called 'new' literature. There exist numerous interpretation patterns (which quite often contradict one another), still, the problem requires a thorough study and an unbiased analysis. The real Franko, Franko the innovator and the traditionalist, does not fit into the theoretical frameworks of 'narodnik' or 'not a paver of the way'. Franko 'the whole man' is much deeper and much more interesting than separate incarnations of his ambivalent 'Ego', to say nothing of the schematic models of these incarnations.

The problem of Franko's relations with Modernism should be regarded as part of a more general issue – establishing the specific features of the author's artistic method. Moreover, it should be taken into account that Modernism as a type of creative work has many stylistic trends and tendencies; that is why prior to discussing any modernist tendencies in Franko's works, I will consider the elements of Symbolism, Expressionism, and even Surrealism in his literary criticism, prose, and poetry.

Symbolism was one of the factors contributing to the phenomenon of Modernism. Symbolism appeared in France back in the 1870s; in Ukrainian literature it developed much later – in the early 20th century. In Ukrainian literature the trend was represented by the authors O. Oles, M. Voronyi, H. Chuprynka, P. Karmanskyi, V. Pachovskyi, S. Tverdokhlib; by the literary groups *Moloda Musa* (*Young Muse*), *Ukrains'ka Khata* (*Ukrainian House*), *Mytusa* (*Mytusa*); by literary theorists O. Lutskyi, M. Voronyi, who developed the postulates of Symbolism or adapted them to the national literary tradition.

Even the names of those on the Ukrainian 'team' of symbolists suggest that the problem of Franko's attitude to Symbolism is part of a bigger problem – his relations with so-called 'new' literature, which is typically, and with reason, identified with Modernism.

Franko tried to direct the innovative artistic quest of the young authors (*Young Muse*, for instance) into the mainstream of the Ukrainian literary process. Moreover, in some of his works and cycles (*Syn Ostapa (Ostap's Son)*, *Nenache son (As in a Dream)*, *Soichyne krylo (The Jay's Wing)*, *Ziviale lystia (Withered Leaves)* and others) he tried to demonstrate how to do it. The attempts proved to be quite successful and convincing, and influenced further development of Ukrainian literature. It was actually Franko who helped 'Ukrainian Modernism to emerge from the interaction of two traditions – a new one, "purely modernist", and the old one, already enriched with new means of expression' [9, p. 86].

In spite of his ambivalent attitude to the aesthetic doctrine of *Young Muse* (Franko rejected their taboo against the socially useful activity of a writer), the author was far too sophisticated an aesthete not to notice innovative approaches in the works of the group; he was too knowledgeable about literature not to understand that those approaches were determined by the development of world literature. So it is not surprising that there are features in Franko's works that make them typologically close to the works of the new generation of authors. The similarity is particularly noticeable at the level of the poetics of Symbolism.

In his article *Pryntsypy i Bezpryntsypnist (Principles and Unscrupulousness)*, Franko defined Symbolism as 'a direction of ideas or connection between them, which partially refers to the features of a work that are inseparable from its existence ("Alles Kunstlerische ist Symbol," says Goethe)' [15, vol. 34, p. 361]. Such a broad definition covers even the phenomenon of Franko's 'paving the way'. Paradoxically, today's modernist criticism and the Postmodernists associate the image of the Paver of the Way with antiaesthetics, sociology, hack writing, if not with anti-art; while in Franko's time, the representatives of so-called 'new' literature were the first to admire the aesthetic perfection of the poem's symbols. For instance, Vasyl Stefanyk, who may be referred to as a 'new' writer, describes one of his visits to Franko, '... Then he started sharply criticizing his declamatory – as he said – poem *Pavers of the Way*, which did not require much talent to write. At that time, sitting there beside him, I could not agree with him less, nor do I agree with him now' (translated from [14, vol. 2, p. 33]). It is paradoxical and symbolic that Stefanyk, who, according to the proponents of the 'modernist discourse', 'has radically changed the narodniks' artistic language and stylistics' [12, p. 98], defended *Pavers of the Way* from the Paver of the Way himself...

Extensive use of symbolic images in Franko's poetry and belles lettres is determined not even by commitment to a particular aesthetic doctrine, but by Franko's inclination towards turning the image of setting into a symbol, his ability to see eternal things in the elements of everyday life, to sacralize the smallest details of environment, to see 'God's spark in reality'.

According to Denysiuk, 'Franko's tolerance towards Symbolism revealed itself in his writing several works in the spirit of this literary school or trend. His powerful *Pavers of the Way* are an example of realistic symbolization. In this case, the whole poem is a perfect symbol, while in other Franko's works separate symbolic key images perform the function of "idea connectors", similar to precious stones in the mechanism of a watch' [5, p. 101]. The scholar analyses Franko's novel *Perekhresni stezhky (Fateful Crossroads)* in order to define the role and demonstrate the importance of symbolic insertions in the structure of his literary works. Denysiuk concludes that the first and the last names of the characters create the 'symbolic aura' of the book, that 'Yevhen Rafalovych's dream is distinctly symbolic', that the images of the wedding *daraba** in Yevhen's dream and a precious stone in Rehina's dream are symbolic too [5, p. 101-106].

Franko's story *Boa Constrictor* also abounds with symbols. Like in *Fateful Crossroads*, the very title *Boa Constrictor* (the snake that constricts its prey until death) is symbolic. For Franko, the image is associated not only with usurers, but with the power of money in general. This is how the author

* *daraba* – (a dialect word of the Carpathian region of Ukraine) a very long raft made of tied logs; *darabas* were used for transporting logs down the rivers.

presents a dream vision of Herman Goldkramer: *'It was not a boa constrictor, but an endless chain of coins, welded together and brought to life by some magic force – it was glittering silver and gold! Yes, it was that! Was not the blinding flutter of the snake's scales the glitter of silver and gold? Were not the many-coloured spots on it promissory notes, contracts, and banknotes? It was not a boa constrictor winding its powerful coils around him, but his own fortune!'* [17]; [15, vol. 14, p. 434]. The dominant feature of *Boa Constrictor* is the poetics of Naturalism; in *Petrii i Doobushchuky (The Petriis and the Doobushchuks)*, the author makes symbolic insertions in the structure of the work that is actually a romantic story. Here symbolic images appear, for example, in the description of the lion and the rock on the wall of the People's House: *'That lion reminds me of rapacity and ferocity of our princes, who oppressed our people in old times and whose memory you, the children of that people, have gilded with false glitter! I am afraid to look at that rock at the lion's feet because it reminds me of our people's ignorance, of which its robber princes took advantage; it reminds me of persistent heartlessness of our people's leaders, who put them over there as a sign of their power. No, gentlemen, not the lion and the rock are our holy banner; our holy banner is the plough and the book. The plough is our force, the book and education are our future!* (translated from [15, vol. 14, 242-243]).

In Franko's novella *Odi profanum vulgus* the elements of Symbolism are naturally interwoven with those of Realism and Naturalism. The modernist innovations appear, in particular, at the level of genre: into the novella's epic narration, the author introduces an element of drama – the characters' dialogues. In *Odi profanum vulgus*, the characters are the 'living symbols' (M. Voronyi's term), the embodiment of ideas held by different groups of the intelligentsia. Symbols are abundant in Franko's works – *Velykyi shum (The Great Noise)*, *Boryslav smiyet'sya (Borislav Is Laughing)*, *Khoma z sertsem i Khoma bez sertsia (Khoma With the Heart and Khoma Without the Heart)*, *Yak Yura Shykmanyuk briv Cheremosh (How Yura Shykmanyuk Forded the Cheremosh)* and others.

These works make it clear that in Franko's prose, as well as in prose in general, *symbolology* or *symbols* are more common than *symbolism*. That is why from poetic perspective, one of Franko's *prose* works – a short story *Rubach (The Hewer)* dedicated to the memory of Mykhailo Drahomanov – clearly stands out in the author's literary legacy; the dominance of the aesthetics of Symbolism makes it unique. The author uses this key principle to show how fighting idolatry, conservatism, ignorance and other obstacles on mankind's road, his teacher M. Drahomanov contributed to the culture of Ukraine and the world culture. Consider the following excerpt.

'... my leader seized an ax with both hands and struck the black pedestal. The huge structure started to sway, the stone colossus trembled to its very summit and with a clatter began to shed the gilded rays from its head and the arrows from its hand. Then, with a tremendous crash, the colossus toppled over to the ground, breaking to pieces and strewing the ground far and wide with the broken fragments of its stone body. Bewildered and frightened throngs of people stood silently by, only the ones attired in gala-dress with garlands on their heads broke out into tearful lamentation and wailing, crying out:

'The world-order has been overturned! The foundation of all existence has fallen into ruin! Woe! Woe!' [18]; [15, vol. 16, p. 221].

The idea of ancestral connection is also symbolic – from the hands of the hewer the main character takes the ax in order to *follow the path of truth and freedom* [15, vol. 16, p. 222].

Beyond doubt, the poetics of Symbolism was part of Franko's aesthetic thinking. It should also be noted that in some of his works, the elements of Symbolism are synthetically connected with the elements of other literary trends, which makes the author's palette of artistic devices even brighter.

Another conspicuous feature of Franko's works is the poetics of Expressionism. Though the Ukrainian author had a great respect for the intellectual 'scientific foundations' for the works of art, he could not miss the general tendency towards emphasizing emotional aspects in the modernist literature of the late 19th– early 20th century. Moreover, from time to time, Franko himself tried his hand in the sphere of 'emotio'. These are mostly some unreal elements embedded in the structure of the otherwise realistic works. 'Briefly, forcefully, and terribly' creates Franko his stunning images of *world sorrow* over which *flows a river of one great incessant suffering. And torments us* [15, vol. 22, p. 92]. In some scenes, appears a feature typical of impressionist works, in which 'increasing expressiveness creates a realistic artistic form'; 'the phenomena of life are often presented as a kaleidoscope of fantastic,

nightmarish visions' [10, p. 38]. Such examples are abundant in Franko's works. In the novella *Na roboti* (*At Work*), the image of a mimed oil worker in the realm of the Strangler strikes a reader with its power of expression.

'Suddenly I heard a cry close by. It came from an oil-worker. Why was he howling so? I looked closer. Good God! What was the matter with him? His right arm and leg were completely smashed. The blood had clotted and the broken ends of the bones were sticking through. He was bobbling along and wailing, 'You damned boss, give me back my health! You can have my miserable pay! You can have my cursed money, you can have everything I own, but give me back my health! I have little children to support, I can't earn a living without my arm! My house is far away from here! I can't get home without my leg!' [17]; [15, vol. 14, p. 301-302].

In the spirit of the Western European literary tendencies of his time, Franko uses 'explosive mixture' – he combines naturalist and expressionist elements in order to break the wall of alienation and indifference in his relations with a reader. For instance, in *Navernenyi hrishnyk* (*The Converted Sinner*), there is a vivid description of all the horrors of Hell imagined by the main character Vasyl Pivtorak.

'He thought he had fallen to the very bottom of Hell, and that horrible, loathsome creatures were springing out upon him, shaking him, tearing him apart, striking him on the head with iron hammers, gouging his eyes with red-hot irons. He thought he was being tied to a rack and made to swallow boiling tar. All the punishments set aside in the sermons as being meted out to drunkards now appeared most horribly before him.' [17]; [15, vol. 14, p. 359].

Though Franko could not have been highly knowledgeable about ideology and aesthetic doctrine of emergent Expressionism, the Ukrainian genius had an innate sense of objective factors in the development of world literature; thus he could predict and even get ahead of the achievements of the literary processes. Franko formulated the principle of what would be later called the Expressionist art; the definition is brilliant in its simplicity. According to him, what Émile Zola, the Goncourt brothers, and other naturalists called 'human documents' must be let through the prism of the author's individuality and poetic imagination. '... this prism is rather like a slightly convex mirror, it reflects things and people very precisely, down to the last detail; though it may, to some extent, show some details out of proportion with the rest' [15, vol. 28, p. 153].

It should be mentioned here that there are hereditary relations between Expressionism and Naturalism; Franko, among others, promoted the latter in Ukrainian literature. The expressionists, like the naturalists, showed interest in unattractive, uncomfortable sides of reality; like the naturalists, they strove for democratization of themes (urban motifs, depicting the 'bottom' of society); they presented their characters from biophysiological perspective; more importantly, the representatives of both literary trends wanted to shock a reader with the scenes they described.

Franko knew how to shock his reader with both naturalistic photographism and hyperbolized, sometimes even deformed, picture of reality. He also knew how to shock critics launching 'psychological attack' on their positions in the style of the German expressionists. The Ukrainian and German national literatures of that period had similar problems: they had to 'overcome inertia of antiquated notions, sugary tone, embellishment, provincial pettiness' [11, p. 143-144].

Franko makes original unreal insertions in the text of his otherwise realistic literary works. M. Yevshan expresses his opinion about the stories *Fateful Crossroads* and *The Great Noise*: 'the mood of both is depressive'; 'some "supernatural" element squeezes itself into these stories, tears apart their composition and, who knows, maybe the author's creative ideas as well'. According to the critic, 'it is like the mood of dark melancholy, when black crows obscure the sky; the mood that comes quite unexpectedly, it is like one's mind goes into spasm, and wild, horrible visions appear before the eyes' [6, p. 316].

Piercing scream and silent patience are the two opposite forms of artists' reactions to the same irritant – imperfect reality ('the turn of the century' provided ample evidence of this imperfection). The image of a scream in the dark of the night, a scream that nobody hears, is typical of the Impressionist art, the classic example being *The Scream* by Edvard Munch. This impressionist title would be appropriate for Franko's works filled with powerful sound images.

This is how Franko describes the state of Vasyl Pivtorak, a character in *Converted Sinner*:

'... the buzzing in his head drowned all thought, turning everything to the most terrible and revoltingly weird voices he had ever heard in his whole life. It was the sound of a windlass creaking as on the day Vasil had pulled his son up from the well for the last time, and there was the hollow sound of a falling body which splashed heavily into the deep chasm, and the mother's awful wailing; there was every single thing that had crushed his happiness, shattered his life like a thunderbolt ...' [17]; [15, vol. 14, p. 359].

Atonement through cry comes to Vasyl at the moment of the highest tension, when the victims of the Boryslav oil rush close in on him from all sides.

They were stretching their hands to him from every direction, moaning, crying, screeching, laughing, coming ever closer and closer, pressing upon him and shoving him. Their touch was as cold as ice and chilled him to the bone, pressing on him like a great mountain. His heart stopped beating and a deathly sweat trickled down into his eyes, when suddenly, from the depths of his tortured soul, there came a terrible cry, 'Have mercy on me! Why am I to blame? Do you think I wished misfortune upon you? Am I better off than you are?' [17]; [15, vol. 14, p. 359-360].

In the short story *Pantalakha (Pantalakha)*, the expressionist elements appear in the description of Sporysh's mystical fear, his nightmares, fantasmagoric visions, when *in his sleepy mind, the slightest rustle turned into sharp, sibilant snarl and every time those sounds made him jump as if he were scalded* [15, vol. 17, p. 269]. Yet all mysticism that causes Sporysh's fear has a realistic background – it is the result of stress experienced by the character. The expressionist elements so successfully combined with the elements of Naturalism do not disagree with the dominant realistic tone of the short story. Some scenes in the novel *Fateful Crossroads* may serve as good examples of how Naturalism and Expressionism can make 'synthetic compounds'; for instance, a fantastic wedding *daraba* in Yevhenii's dream; at the oar stands a young helmsman, an ugly Hutsul* with long black hair, in a heavily embroidered shirt, he is quite motionless [15, vol. 20, p. 257]. When the *daraba* is floating past Rafalovych, he recognizes himself in the bridegroom. The *daraba* disappears behind a black rock *'... Yevhenii has already forgotten about the daraba, he is peering at another object. Now it is not far from the bank ... It is not a log, it is a white body of a woman. Her marble breasts are raised and the rosy nipples are like cherries. The arms are outstretched in the water; now her head is above the surface, the face is raised to the sky, now it goes under the water again. A wave plays with the body combing the long golden hair. Now half the face is out of the water. The eyes are open, there is a frozen look of fear, unbearable pain in those eyes. The lips are loose, the face is pale, only the brow is crowned with an unearthly serenity* (translated from [15, vol. 20, p. 258]).

Fateful Crossroads is one of the brightest examples of Franko's expressionist poetics; and in it, Rehina's fantasmagoric vision clearly stands out. (Again, the explanation is quite realistic – the character is emotionally distressed).

'... her imagination flashes fragmentary images, like shreds of multi-colored fabric material sent flying by mad whirlwinds. A small glittering stone at the sunlit top – Yevhenii's face, young, fresh as it was when the two of them were walking down the street from the piano school ... the rattling of cabriolets ... her aunt's face ... it is getting bigger, coming closer, now it is a horrible rotting mask, it opens its rotting lips, shows the blackened, broken teeth and the tongue eaten by maggots, and mumbles those cursed words, 'God bless you! God bless you!' (translated from [15, vol. 20, p. 433]).

There are expressionist elements in Franko's poetry too. The antimilitaristic motifs and images in some of his poems evoke in mind the pictures by George Grosz, a German Expressionist painter. Consider the following excerpt from Franko's poem *Try styrti (Three Haystacks)*:

*Купці вози зупинили,
The traders stopped the carts,
Змови собі не чинили,
Without saying a word,*

* Hutsuls are an ethno-cultural group of Ukrainians, who for centuries have inhabited the Carpathian mountains; Ukrainian highlanders.

Скочили всі три у один.
 The three of them got quickly onto one.
 “Ось нам підмога неждана!
 ‘A stroke of luck!
 Сіно якогось-то пана,
 Some lord’s hay,
 А пан же, чей, не голоден.
 He is not starving anyway.
 Пану ніяка там шкода,
 No big loss for the lord,
 А нашим коням вигода,
 And our horses can be fed,
 Надберем з кожної купи.”
 Let’s take a little from each stack.’
 Що котрий те сіно рушить,
 Each of them who touched the hey
 Зараз і ахнути мусить –
 Gaspd with shock –
 В кожній під сіном лиш трупи
 In each <stack there were> corpses
 under the hay’ (translated from [15, vol. 3, p. 386-387]).

In his letter to K. Popovych (April–May 1884) Franko, quite in the spirit of Expressionism, said, ‘the poetry of this century, mostly the poetry of pain, sadness, and struggle, is in all respects a sickly song; but it is an expression of the pain and illness humanity has been suffering from its very beginning; that is why it is a song of all humanity; it will remain great and comprehensible to later, happier generations as well’ (translated from [15, vol. 48, p. 424]).

Looking for appropriate means to express that *pain*, Franko explored the poetic trend which emerged synchronically in various national literatures at the beginning of the 20th century. An advanced writer of world caliber, Franko did his best to make the Ukrainian *song* the song of *all humanity comprehensible to later generations* and to promote Expressionism in Ukrainian national literature.

As to the presence of surrealist elements in Franko’s aesthetic conception, I have to remove the seeming improbability of the supposition and to clarify my statement. I use the term ‘Surrealism’ not in reference to the conventional ideological and aesthetic doctrine that was established in Europe after the writer’s death (the *First Manifesto of Surrealism* dates back to 1924); I mean Franko’s use of rhetorical images, his ideological and aesthetic principles, which fit into the trend that will later crystalize as European Surrealism.

A characteristic feature of the Surrealist art, as well as the Modernist art as a whole, is absolutization of a device or an artistic means and making it the cornerstone of a certain artistic school. In the works by Joyce it is ‘stream of consciousness’; in Kafka’s works, the poetics of dream. Franko makes his surrealist insertions not for their own sake, for him, it is a polyfunctional device. For instance, a dream may emphasize the character’s psychological state (the dreams of Father Nestor and Mrs. Olympia in *Ostovy suspilnosti* (*Pillars of Society*), of Rafalovych in *Perekhresni stezhky* (*Fateful Crossroads*), of Vladko in *Lel i Polel* (*Lel and Polel*)); they may have symbolic meaning (the dreams of Herman Goldkramer in *Boa Constrictor*, of Anharovych in *Dlia domashnoho ohnyshcha* (*For the Home Hearth*)); the dreams may be an important factor in plot development, in this case they perform anticipatory function. The latter, according to I. Kachurovskyi, is a ‘kind of artistic “deposit” – a short hint about what is going to happen next’ [8, p. 468].

Let us take, for instance, Vladko’s dream in *Lel and Polel*.

‘I saw brother Nachko in my dream,’ said Vladko with some sadness in his voice, ‘and he was so black, as black as earth. He was standing in silence before me, with his lips pressed together and the glazed, sightless eyes –

horrible. And there was a look of such pain, such complaint, such unspeakable reproach in his frozen eyes, it made me shudder all over' (translated from [15, vol. 17, p. 462]).

Another defining feature of Surrealism is bringing chaos and mess into the compositional structure and the system of images. Very often, the mess is created artificially; as a result, the work develops the features of farce. Literary theorists believe that Surrealism quite successfully uses the 'technique' of farce: acceleration of action, repetitions, piling up accidents, synchronic movements of several characters, etc. This is not surprising because the farce pattern is ruining order / chaos / restoring order. Laughter and fear are neighbours in farce. An addressee asks themselves a question, 'What if the norm is only an illusion and chaos rules the world?' [13, p. 54]. The researchers of Kafka's writings point out his inclination towards trivial things, the sphere of everyday life, towards tragedies so petty and absurd that, for all their despair, they threaten to turn into farce [7, p. 5]. This is not Franko's method; yet he has a work, in which the plot and the characters are a complete mess, and the story is close to farce. It is the novella *Syn Ostapa* (*Ostap's Son*). Here absolutization of chaos is revealed through the dynamic sequence of events, the kaleidoscopic piling up of images, the mixture of comic and strange situations. This is how Franko describes his character's strange behaviour on the tram and in the Police Directorate.

'So we went. On a tram, he made up a quarrel with the conductor, a great commotion broke out, the tram stopped, and a policeman arrested him and put the handcuffs on him because he had threatened the people with a gun. He was screaming his head off, flying at people and kicking like a madman, biting everybody and scratching them with his nails till they bled; finally, the people had to get off the tram and the driver locked the doors. <...> He was in great pain, thrashing and bellowing, and smacking his fists into the policemen's backs, and pulling their hair out in handfuls until they were all covered in blood. But they heroically endured the pain and did not let him go until they were at the entrance to the Police Directorate. And what a change all of a sudden! A sweet young man instead of a mad screamer. Like a little monkey, laughing heartily, he galloped across the office and plopped himself down in the lap of the old Director. Took the Director's head in his hands and started laughing and kissing his face and his prickly beard' (translated from [15, vol. 22, p. 325]).

In my opinion, no literary work can be classified as 'purely' romantic, or realistic, or modernistic. Inevitably, each work of art is, to a greater or lesser degree, a tangled web of elements, which belong to various trends. We can only establish prevalence of this or that trend in a work. As to *Ostap's Son*, I believe that its dominant ideological and aesthetic principle is the poetics of Surrealism. The difference between *Ostap's Son* and Kafka's typical works lies in the 'decorative' realistic 'framing' of the former (unlike his Austrian counterpart, the Ukrainian writer thinks it necessary to explain at the end of the novella that all the events are just the retelling of a dream and by no means an irrational 'démarché' made for its own sake). This novella is Franko's most radical modernist experiment, though the author has some other literary works, whose poetics is close to Surrealism.

Denysiuk calls Franko's wonderful novella *Nenache son* (*As in a Dream*) 'the last flash of a great talent before it was extinguished by the writer's illness'; according to the critic, the novella is 'a little masterpiece of a stern scientific realist, surprisingly original due to the author's peculiar bow to the new literary gods – the modernist ones' [3, p. 104]. Denysiuk believes that 'the surrealism of Franko's novella is akin to the surrealism of folk tales, to their fantasy, conventionality, and symbols', and that 'literary and folklore symbolism and surrealism were typical of Franko's last period (*Syn Ostapa* (*Ostap's Son*), *Teren u nozi* (*A Thorn in His Foot*), *Yak Yura Shykmanyuk briv Cheremosh* (*How Yura Shykmanyuk Forded the Cheremosh*) and others)' [3, p. 111].

In his short stories *Malyi Myron* (*Little Myron*) and *Pid oborohom* (*Under the Oborih**), the author uses the 'stream of consciousness' and the 'interior dialogue' techniques in order to depict the rich inner world of an odd child. Later, the Modernists 'patented' these techniques as their own inventions. The Surrealists made liberal use of them striving for 'psychic automatism' or for writing 'at thought's dictation'. L. Ginzburg says, 'The interest in interior speech is highly characteristic of Surrealism, the

* *oborih* – a wooden cover on four poles under which a farmer keeps a haystack to protect it from rain.

'new novel', the poetics of the absurd. Interior speech is close to the subconscious, to a misty state of the soul' [2, p. 208].

The Russians have already proved (if not to the whole world, then at least to themselves) that the 'stream of consciousness' technique emerged from the Realistic art and that long before the Modernists, this technique had been used by L. Tolstoy and F. Dostoyevsky. In Ukrainian literary criticism, attempts have been made to prove that the Modernists were not the pioneers who employed it. Denysiuk points out new forms of narration in Franko's *Na roboti (At Work)* and *Vivchar (The Shepherd)* – 'stream of consciousness' and 'one-way dialogue'; the critic underlines that these techniques 'have penetrated to the 20th century with its typical forms of expression in the works by J. Joyce and A. Camus' [4, p. 63-64].

Long before the formulation of the ideological and aesthetic doctrine of Surrealism, Ivan Franko had creatively used its future structural elements: the poetics of dream, the 'stream of consciousness' technique, associativeness and intuitivism as the basis for literary creativity, absolutization of chaos, fragmentation, plotlessness, etc. Thus we may presume that the Modernists, who are stereotypically regarded as 'sworn enemies' of any tradition in art, were not exactly radical innovators in their artistic quest. Their originality and revolutionism reveal themselves mostly as absolutization of particular methods and techniques – those which they might have *inherited*, for example, from Franko, an imaginary 'enemy' of Modernism.

The general analysis of Franko's works proves that in his own artistic quest, the writer was sometimes ahead of the world literary process. He creatively employed the elements of Romanticism, Realism, and Naturalism – the popular literary trends of his time; moreover, he contributed to the new trends – Symbolism, Expressionism, and Surrealism. I fully agree with N. Shumylo's statement that 'an erudite scholar, a versatile writer knowledgeable about the history of cultures, Franko regards Western European Modernism as one of many possible roads – one of paths, to be precise, – literature can take, and, quite probably, not the one that best suits Ukrainian mentality' [16, p. 776]. Being a careful and consistent theorist and artist, the writer did look for the way to develop national literature that would *best suit the Ukrainian mentality*.

Now, even a perfunctory analysis of the works by the Ukrainian Modernists shows that notwithstanding their theoretical disputes with Franko, none of them rejected his artistic legacy. None of the members of *Young Muse*, *Ukrainian House*, *Mytusa*, none of the younger representatives of Ukrainian Modernism stopped being socially and nationally concerned. As it turned out, it helped them to demonstrate the originality and the significance of Ukrainian Modernism as part of the world literary trend.

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Голод Роман. Франко і модернізм: сумісність чи конфронтація? *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 9–18.

Статтю присвячено дослідженню поетики модернізму у творчості Івана Франка. На основі отриманих результатів зроблено висновок, що елементи символізму, експресіонізму, сюрреалізму присутні у творчій спадщині письменника. Завдяки синтезійній здатності власного творчого методу І. Франко гармонійно поєднував концептуальні здобутки модернізму з ідейно-естетичними постулатами інших літературних напрямів. З'ясовується внесок Івана Франка у розвиток естетичної системи модернізму в контексті відповідної історичної епохи, особливостей національного та світового літературного процесу.

Ключові слова: поетика, творчий метод, літературний процес, літературний напрям, модернізм, символізм, експресіонізм, сюрреалізм.

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PRECARPATHIAN NATIONAL UNIVERSITY IN THE EUROPEAN EDUCATIONAL ENVIRONMENT

IGOR TSEPENDA

Abstract. The article looks at the problem of the development of Vasyl Stefanyk Precarpathian National University and the Europeanization of its education policy. The ways to improve the efficiency of research, through participation in international grant projects in particular, are in the focus of this paper. The fact that the papers by the University's scientists are published in various SCOPUS indexed journals is evidence of the high quality and impact of their research outputs. It is an important factor in improving the University's academic performance; it has allowed Precarpathian National University to rise to the level of the leading higher education institutions of Ukraine. The University has significantly increased its participation in various joint Ukrainian-European research projects; distinguished European scientists are invited to make presentations at the international conferences and symposiums held by the University. An ambitious project of reconstructing the astronomy observatory on Pip Ivan, a peak in the Carpathians, is being carried out in cooperation with the University of Warsaw. The Precarpathian National University has successfully implemented the double degree programme; now its students can receive the degree from Precarpathian National University and a European university. There has been developed a comprehensive programme of further Europeanization of the University's policies.

Keywords: European university, international / European grants, educational projects, European integration, a modern student.

In order to become a truly European university, an institution has to satisfy certain requirements; apart from having advanced technologies and providing efficient access to e-resources, the world's top universities have developed a new education philosophy and a new policy. The key feature of a university that is European in its essence is employing a range of forms, methods, and means of education, which would meet the world's best standards and would ensure successful management, research, and education.

In today's social and political context, the primary task of Vasyl Stefanyk Precarpathian National University is to actively search for inner reserves and to develop its own potential, which would enhance its competitiveness and the efficiency of education. Another promising direction is obtaining international grants and, even more importantly, introducing innovations developed by the world's major universities; this is how we can enter the world's educational process.

An important factor in the educational philosophy of today is the Ukrainian educational tradition established and cherished by the old Kyiv Mohyla Academy, the Universities of Lviv, Kharkiv, Kyiv, Ostroh Academy.

The University of Lviv, for instance, has always been a European higher education institution; we can only benefit from studying its traditions, which spread far and wide beyond the boundaries of Galicia. Similarly, the experience of Shevchenko Scientific Society, the achievements of Yuriy Kondratyuk, Ivan Puliui, Igor Sikorsky, Volodymyr Vernadsky, and other Ukrainian scientists of world caliber are something to be proud of and to be studied most carefully.

Ukrainian national culture is a contributing factor to the development of European science and education; I can also claim that Ukraine, as well as other nations, has contributed to the world's civilization. Without the ethnocultural component, the development of higher education would have been a purely academic process disassociated from real life and those who want to share their knowledge with their people, to use their talent for the benefit of their nation. For example, Vasyl Stefanyk Precarpathian National University was raised to its present status of higher education institution thanks to the will of the newly independent Ukrainian state. The University graduates are mainly the representatives of the ethnic groups of Galicia – the Boikos, the Hutsuls, the Pokuttians, the Opillians, the Naddnistryantsi, the Lemkos [1; 3]. It is but natural that the works of Ivan Franko, Vasyl Stefanyk, Markiyan Shashkevych, Ivan Vahylevych, Yakiv Holovatsky, the key figures in Western Ukrainian culture, provide a basis for their education.

Apart from the subjects of their curricula, our students have to know the history of both Eastern and Western Ukraine, to be able to analyze historical events, to be aware of the tragedies and the victories of their nation. This ethnopolitical component is an indispensable part of the processes of education; armed with such knowledge, young people can better comprehend the rich history of the Ukrainian people, a territorially European nation with European historical and cultural traditions.

A question arises: What part of European university experience is relevant to us? In other words, what concrete efforts should we make in order to achieve European standards in education? First and foremost, we have to be consistent in adopting and cultivating the spirit of responsibility of a high class university for the scientific, technical, and cultural progress of the country and the world's civilization on the whole. Inadequate level of research and education, the lack of interest in advanced technologies can have disastrous consequences for the country's scientific, technical, economic, social, and cultural development. Lagging behind in any sphere of the University's activity may result in the losses for the society and the state.

In present situation, when Ukraine is behind the advanced countries of the world in many social and economic areas, it is difficult for us to compete with the leading universities of Europe, for example, with Tadeusz Kościuszko University of Technology, Kraków, Poland or with the Polytechnic University of Prague, the Czech Republic. So we focus on particular problems relevant to Ukrainian science.

For instance, the achievements of our scientists in the fields of physics of thin films, nanotechnology, biochemistry have won international scientific acclaim; they are used to update technology and are implemented in industries. These are just the first steps, and we have to go a long way to catch up with the universities of Europe with their already existing system of cooperation between scientific schools and technological parks. In the collective monograph *Vyshcha pedahohichna osvita i nauka Ukrayiny: istoriia, sohodennia ta perspektyvy rozvytku. Ivano-Frankivska oblast (Higher Pedagogical Education and Science in Ukraine: History, Present, and Development Prospects. Ivano-Frankivsk Oblast)* published in 2010, it is stated that 'Precarpathian University, with its today's goals, aspirations, and priorities, has good prospects for growth and development' [2, p. 314]. The recent social and political changes in Ukraine, the country's new orientation towards European social values have determined the University's tasks, its paradigm of long-term development.

Some major directions that we have taken are as follows.

Focusing on the areas in which researches are supported by international/European grants is one of the principles of the University's current research management policy. Such a pragmatic approach is quite justified. Currently, it is not only the matter of highly limited government funding for research in Ukraine, the situation being caused by the economic crisis and the hostilities in the Donbas region. The

main reason is that such grants presuppose carrying out research projects in cooperation with European scientific institutions or projects that would satisfy the clients, high-tech research schools.

Thus the awareness of responsibility for the results of research work increases significantly. Moreover, joint international projects determine the main directions of scientific research and ensure researchers' involvement in the world's science. For the University, such grants are a good chance to get advanced technical equipment, from the Ministry of Education and Science in particular. The obtaining of such a grant is a great honour for a team of researchers; it gives them a sense of belonging to the world's scientific community.

It is essential that a young generation of researchers, those working on their PhD, MA, and – no less important – BA degrees should be involved in carrying out grant projects. The University's ambition is to gain a well-deserved reputation as a research centre capable of competing with the leading universities of Ukraine and cooperating with the universities of Europe.

The University gets grants in various fields; for some of them, the funding is relatively small. Our most important projects are *Thermoelectric Materials and Devices for Energy Saving and Security Increase* supported by the NATO Science for Peace and Security Programme, *Thermal and Electronic Dynamics in Low-Dimensional Systems for Thermoelectric High Power Micro-Generators*, the Ukrainian–German grant *The Cellular Mechanisms of Healthy Aging when Restricting Calorie Intake*, *Corporate Law of the Visegrad Countries*, *The Vlachs in the European and Polish Cultural Environment: Migrations – Settlement – Cultural Heritage*, and others. I have to admit that not all the University's Departments and not all the scientists are ready to apply for grants; still, the key decisions have been made, the prospects have been discussed, and the relevant documents have been adopted. Another priority in this regard is increasing the number of papers published in various SCI/SCOPUS journals and improving the University's rating on these indicators. We are currently experiencing gradual increase in papers accepted by SCOPUS indexed English-speaking journals.

These papers, though, are mainly in the fields of physics, computer science, mathematics, biochemistry, chemistry, biology; some works of the researchers in the humanities have also been published recently. We understand that these are just the initial steps; yet, thanks to them, now the University is known as an institution with growing international reputation for its research.

These facts are evidence of international recognition of our scientific achievements; and for our researchers, such activity is an opportunity to join the world's science. It is very important that the University's young researchers, graduate and doctoral students actively participate in international projects and submit their papers to international journals.

Another sphere of scientific activity is publishing fundamental works, individual and collective monographs, collections of academic works. We keep track of papers by our researchers published in Kyiv and other major scientific centres as well as those published in the journals of Precarpathian National University. Today, the university research system is a complex structure, all its elements being interconnected and interdependent; for instance, interdisciplinary studies are conducted in the fields of philosophy and psychology, physics and computer science, biology and chemistry. Since research funding is insufficient, it is the dedication and determination of the researchers that helps them to carry on with their work. The University has started a technology park, and this is where we especially need the support from industry, business, international organizations.

The most notable examples of the cooperation in the humanities between our scholars and their European counterparts are as follows.

The philologists of Precarpathian National University and their counterparts of the Department of Ukrainian Studies, the University of Warsaw set up a publishing series entitled *У колі мови, літератури і культури – W kręgu języka, literatury i kultury* (*In the Circle of Language, Literature, and Culture*). Within this project, 14 major scientific works appeared in 2013. The series features a broad range of topics, from studying the tendencies in modern English vocabulary and grammar to an innovative approach to our understanding of Taras Shevchenko, his place and worth in Ukrainian culture and in the social and political life of the nation [4; 5].

Joint scientific conferences on Ukrainian–Polish social, political, economic, cultural relations are a good tradition at Precarpathian National University, the University of Warsaw, the Jagiellonian University, the University of Rzeszów. It is natural that discussing some contentious issues, the Ukrainian and Polish scholars express their views on a particular event in our common history; at the same time, they try to seek points of rapprochement, to objectively analyze the processes that are approached from different perspectives in Ukrainian and Polish historiography.

Together with our Czech colleagues we have outlined the issues that are relevant to promoting research cooperation in the humanities.

In my opinion, widening the circle of European and Ukrainian universities and institutions involved in the social sciences and humanities is an effective academic cooperation strategy. For instance, the Institutes of National Memory in Ukraine and Poland are very active in this respect; but in their current activity, in publishing in particular, it is not always that they take into account the results obtained by Western Ukrainian universities. Working out a joint research strategy in order to clear up knotty scientific problems would benefit both sides.

One should not forget that Western Ukrainian researchers and educators as well as those in the Ukrainian diaspora had regular and fruitful contacts with their Polish counterparts because they lived on the lands that used to belong to Austria-Hungary and later to Poland and shared the same cultural and educational environment. The names of prominent Ukrainians such as Ivan Franko, Vasyl Stefanyk, Bohdan Lepky, Vasyl Simovych; those of outstanding Polish cultural leaders such as Stanisław Vincenz, Jerzy Kuryłowicz as well as many others, whose contribution to the common cause of science and culture cannot be overestimated, are well known in Precarpathian National University and in the universities of Poland, the Czech Republic, and other countries of Eastern Europe. So scholars from different universities research into the relations of our great predecessors, their cultural legacy that could be of use in today's academic context. We plan to create the Ethnographic Centre named after Stanisław Vincenz in the Hutsul land. The project has been set up, there has already been allotted a site for the construction of the Centre in a picturesque mountainous area. Many Ukrainian and Polish cultural leaders lived and worked in the Hutsul land. So the Centre would investigate and preserve our common cultural heritage; currently, the archival search is being conducted.

Another ambitious joint project of Precarpathian National University and the University of Warsaw is the restoration of the astronomy observatory on Pip Ivan, the third highest peak (2,028 metres above sea level) of the Chornohora range, the Carpathian mountains. The observatory had been functioning as a division of the University of Warsaw since 1938; it was destroyed during World War 2. Since that time it has been lying in ruins. The current project presupposes its use as a research and education centre for students and scientists of different countries, and as a tourist centre, a campsite for young people. The building of the observatory has been partly reconstructed. The rebuilt observatory will help us to stimulate the process of education and research in astronomy, meteorology, seismology, plant science, ecology, archeology; more importantly, the project will help the two Universities to promote the European principles of higher education and to develop their scientific potential. A considerable part of Ivano-Frankivsk oblast is mountainous, and the region requires special forms of management; the same applies to the highland regions of the Republic of Poland. Thus both states could benefit from joining their efforts in order to enhance the development of the regions.

We are aware of the fact that the university community of today cannot be kept within a restricted circle of their colleges or their region; both students and professors try to prove their worth at the international level. A university graduate has to make a decision about where to work, how to improve their knowledge and skills, how to find their place in the globalized world. This is why the University has to expand its range of activities, to assist young people in their search for new professional prospects in various fields, both in Ukraine and in Europe.

Taking into account these considerations and the new challenges of the globalized world, we have set ourselves an ambitious task – we encourage our professors, postgraduates, and undergraduates to master the English language, the global language of science, culture, and communication.

Each person has a certain level of proficiency in English, and these levels may differ from person to person. It is our long-term goal to take as many learners as possible from a lower-intermediate level to an upper-intermediate/advanced levels of proficiency. We provide English classes for those who want to be able to read in English and to use English-speaking resources, including the Internet, to boost their career prospects or to increase their knowledge and expertise in a particular area. The fact that the country has irrevocably set the European course of development provides an incentive for both professors and students to improve their English skills. The University's academic staff have discussed and approved of the decision according to which the professors and lecturers, at least those under 40, have to have a good command of English. The decision is quite rational as English is the language of modern science and advanced technology, it helps to investigate new methods of research; after all, it is the knowledge of English that gives us a new vision of the world civilizational process.

As to students, the knowledge of English has become a 'brand'; for young people, it is something that inspires respect; it encourages them to join in with those who can speak the language. Active Internet users cannot do without English. The University has developed a system that allows both professors and students to master the language. The Institute, the remedial courses in English, classes conducted in English, academic essays written in English, meetings with English-speaking guests, all these help the academic community to improve their skills.

No less attention is paid to the Ukrainian language. The professors and students are encouraged to upgrade their Ukrainian language skills. In the Western Ukrainian social context, the issue of using the state language is not a debatable one – the lectures and practical classes are conducted in Ukrainian; thus our students have every opportunity to broaden their language skills. Even the international students of Precarpathian National University understand and use the Ukrainian language. Yet our ambition is to present at least certain topics of the subjects and courses we offer in English.

One of our innovations is introducing the system of double degrees; it allows the students to simultaneously obtain degrees at two universities, Vasyl Stefanyk Precarpathian National University and one of the European universities, with which an appropriate agreement has been signed. In this regard, our most active partner is the University of Warsaw. For instance, a few years ago, Precarpathian National University started the specialty of International Relations; at the same time, it was agreed that our students would do *The History of Central and Eastern Europe* M.A. programme in Warsaw. The terms of the agreement specify the number of academic hours provided for studying each subject of the educational programme, kinds of additional learning tasks set for the Ukrainian students, the educational resources, the examination requirements for the subjects, etc. The students have an excellent opportunity to test their knowledge and to acquire professional skills working as trainees at the Embassies of the Republic of Poland, Spain, Italy, the USA, and other countries in Ukraine. Thus the double degree offers diplomatic career prospects to the graduates of the Faculty of International Relations, Precarpathian National University. All the students of the Faculty speak English as it is the language of classroom discourse.

The practice of simultaneously receiving education at two universities is becoming quite popular; the number of faculties that sign such agreements with European universities increases annually. The advantages of this form of education are evident. First, a student, who wants to obtain another degree, extends their knowledge investigating the achievements of European science. Second, a Ukrainian student does not have to go abroad in search of new knowledge; they have a chance to receive European quality education in Ukraine. Third, our young people receive high-quality education at home and do not lose their national identity. Ukrainian students, true patriots, a driving force in the dramatic social changes of the recent years, feel themselves Europeans and feel they can live in Ukraine according to the norms of European society.

Taking training courses at European universities has become part of the University's academic life, common practice for the professors and graduate students. Now the Deans of the Faculties and the Chairpersons of the Departments include this kind of academic activity in the annual work plans of their divisions and encourage the staff to seek for new forms of international cooperation. Of course, there remains the problem of implementing the experience gained at European universities; there is still

much to be done in this respect. But the University keeps working on it, and the first improvements are obvious.

Relying on the experience of European and American universities, we have introduced the online form of education. I must admit, though, that the task was a challenging one.

It was challenging in two respects, the first one being the technical side of the problem –it was difficult to meet technical requirements to ensure sufficient productivity of the system for a large number of remote users (students, professors, lecturers) connected via the Internet. The other challenge was the human factor – we had to convince them of the expediency, the prospects, the effectiveness of such a mode of teaching. Now the on-line resource has become an important part of the University's life; yet we still have room for improvement, mostly because so far we cannot effectively monitor the students' independent work. But the way is paved. Moreover, some other universities have offered us access to their on-line resources.

Another project the University is currently working on is the creation of an International Student Meeting Centre. One of the University's facilities is the Sport and Health Camp *Smerichka* in the Carpathians. Young people, school students spend their holidays there; it is a teaching practice venue for the students of the University, both Ukrainians and the international students. A plot of land next to the Camp has been allocated to the International Student Meeting Centre. It is a joint project carried out by Precarpathian National University, the University of Warsaw and the Ivano-Frankivsk Oblast Council; the project is included into the intergovernmental *Road Map of Ukrainian-Polish Cooperation*. The aim of the project is to create a centre for students from different countries to meet and hold discussions, to organize seminars, conferences, sport competitions, to carry out joint projects of youth international exchange, including the exchange between Ukraine and the EU countries. The University's strategic goal in this project is to give our students an opportunity to become part of the international student community.

Scientists and educators, political and cultural leaders of European, American, Asian countries are welcome at Precarpathian National University. We have regular contacts with our international counterparts, hold joint conferences and round tables; many leading European scientists are elected Honorary Doctors of the University; international professors give lectures to our students and supervise PhD researches.

The University has signed cooperation agreements with many European, American, Asian (Chinese, Turkish) Universities; but signing an agreement is just the first step, and we are interested in obtaining concrete results. Such agreements open possibilities for launching academic exchange programmes, entering the information systems of other education and research institutions, carrying out joint scientific projects. Though not all clauses of these agreements have been fulfilled. The reason for this is twofold: there are some objective factors (insufficient funding in particular) and the subjective ones – it is not always that the Chairpersons of the University's Departments and the members of the staff fully understand that international cooperation is mainly their responsibility; sometimes they do not have a clear idea of what results they would like to achieve.

It is my strong conviction that the Consortium of Ukrainian Universities and the University of Warsaw as a form of international cooperation is particularly effective. The members of the Consortium are the Universities of Kyiv, Kharkiv, Sumy, Lviv, Lutsk, Chernivtsi, Ivan-Frankivsk, Ostroh, and the University of Warsaw. Their representatives meet to exchange their views, to share their experience, to debate important issues, which is crucial for the development of higher education in the context of the currently strained international situation.

Not all the plans that would help us to rise to the level of the leading Universities of Europe have been implemented so far. But we have chosen our way, and our goal is to meet the standards of the European system of education.

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Цепенда Ігор. Прикарпатський національний університет у європейському освітньому просторі. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 19-25.

У статті розглянута проблематика розвитку Прикарпатського національного університету імені Василя Стефаника на засадах європейського вибору. Проаналізовано шляхи забезпечення ефективності наукових досліджень. Визначена участь учених університету у виконанні досліджень за міжнародними грантами. Вхідження в базу даних "SCOPUS" дало можливість підвищити престиж наукових розробок, опублікувати серію статей у міжнародних журналах, підняти рейтинг вищу до рівня провідних університетів країни. Значно розширилось виконання спільних із європейськими університетами наукових проєктів, до проведення міжнародних конференцій і симпозіумів залучаються відомі українські вчені. Спільно з Варшавським університетом виконується амбітний проєкт – поновлення роботи астрономічної обсерваторії на горі Піп Іван у Карпатах. Нові напрацювання окреслились у підготовці студентів за подвійними дипломами – Прикарпатського й європейського університетів. Опрацьована комплексна програма подальшої європеїзації усіх сфер університетського життя.

Ключові слова: європейський університет, міжнародні європейські гранти, наукові проєкти, європейська інтеграція, сучасний студент.

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FORMING A CRISIS RESOLUTION MECHANISM IN INTERNATIONAL LAW

MYKHAILO NAGORNIAK

Abstract. This article examines modern approaches to assessing the effectiveness of international legal norms, analyzes international law aspects of the use of military force, and defines the criteria of its admissibility and legitimacy as a means of conflict resolution. It differentiates between inviolability of the state sovereignty and human rights protection in the aspect of military invasion based on humanitarian reasons. This note emphasizes that at the inception of the multipolar international system, the old legal toolkit, which dates back to the Cold War period is incapable of solving problems that arise in the 21st century. The examples provided here demonstrate that not only do the key geopolitical players ignore the current norms of international law and contractual obligations but they also manipulate the law to justify their geopolitical plans.

The more resources the countries own the more they are capable of ignoring the norms of international law, thus creating a threat to peace and security in the world. Attention is drawn to the fact that mechanism of solving crises begins to emerge outside the legal field, which leads to an imbalance between the condition of international law and the international legal order. The necessity of reforming the UN, which should be accompanied by the introduction of a number of changes in international law and the revision of the powers and functions of the International Court, is emphasized. Yet any political and legal innovations have to be considered from the perspective of the role of international law as a potential means of protecting the 'weaker' states from the 'more powerful' ones.

Keywords: International law, norms of international law, degradation of legal system, aggression, humanitarian intervention, state sovereignty, human rights, the UN Charter.

The global changes that have occurred in the world since the end of the 20th century require the correction of the conceptual approaches to states security issues. They are usually associated with the collapse of the former bipolar system of international relations and the radical rearrangement of forces in the international arena. This approach, however, fails to analyze profoundly the disputes and international problems that had been slowed down artificially or stayed those of secondary importance during the period of the Cold War, in particular the ones considering the adequacy of international law norms to the challenges of the third millennium.

We are facing the task of determining the extent to which the international law can be viewed as a specific means of protection of the "weaker" states from the "more powerful" ones in case where actors employ overt military force in international relations.

The present international security system evolved from the ambiguous situation at the turn of the century. On the one hand we are witnessing gradual forming of a universal norm that stipulates

responsibility of world society for observance of the basic human rights, including the right to live, but on the other hand – the employment of military forces which is seen as, according to Article 1 of the UN Charter, the only means able to prevent and eliminate the threat to peace [5].

This approach to the circumstances that established the multipolar international system allows the key geopolitical players not only to ignore current international-law norms and contractual obligations, but also to manipulate them to justify their geopolitical plans. All of the mentioned undermines the democratic, progressive and humanistic foundations of international law, which had been preserved even during the period of the Cold War.

Russian researcher I. Kuklina explains the causes of such condition: “upon the end of the Cold War, international law regulation of the preservation of peace and security along with the whole structure of international relations was shaken to its foundations” [1, p. 25]. It is clear therefore that in the conditions of the forming of new international relations system the old legal toolkit of the Cold War period could not solve the evolving problems that have emerged in the first decade of the 21st century. The emergence of new problem solving mechanism outside the legal field attests to the ineffectiveness of international law norms concerning crises in the Arab world and in the areas of the former USSR, particularly those in the south-east of Ukraine.

Thus, the government of Russian Federation has completely ignored the norms and agreements formed on the basis of Ukrainian-Russian treaties concerning sovereignty and territorial integrity, particularly the Treaty on Friendship, Cooperation, and Partnership between Ukraine and the Russian Federation signed in May, 1997. In addition to that the Russian Federation has ignored international legal guarantees, provided to Ukraine under the Budapest memorandum when Ukraine agreed to sign the Nuclear Nonproliferation Treaty. The attempts of the USA and Great Britain, which had also signed the Budapest memorandum, to enforce international mechanism of reaction to the crisis through addressing the United Nations Security Council proved to be unsuccessful. Ukraine’s international plight not only highlights the impotence of the international security apparatus against stronger actors but also demonstrates that states have yet to develop meaningful countermeasures for hybrid warfare.

The annexation of Crimea by Russian Federation and the military support, provided for the separatists in Donetsk and Luhansk region are grave breaches of the UN Charter (p. 3 and 4, articles 2), as well as the articles of the final act of the Conference on Security and Co-operation in Europe held during July and August 1, 1975, that oblige the countries which had signed it to abstain from employing military power or threats of such, and to solve international disputes by peaceful means. Despite this all, mentioned actions were not properly assessed and reacted to by the International community.

The Russian Federation is waging a sort of “hybrid warfare” against Ukraine. The international regional and global security apparatus approach to solving this unique dilemma has been flawed and ineffective. Given such systemic failures, reforming the Organization for Security and Cooperation in Europe (OSCE) should be seriously considered. The necessity of enforcement and modernization of the European security system has been discussed for a long period now. It was demonstrated by the discussions that emerged in the context of the Corfu Process (2009) and the Helsinki +40 process (2012). The questions, raised during in the course of these discussions, were mostly about enhancing the role of the OSCE in the conflict prevention and the arms control in Europe. Under the provision of The Program of Immediate Actions that was first agreed on in Helsinki in 1992, then supplemented and developed in the Vienna document-94, the countries-participants have undertaken substantial commitments concerning the political and military aspects of security. The parties agreed that all controversial issues are to be solved by consensus, which means that the decision has to be unanimous. Since the Russian Federation is one of the participating states, Russia’s refusal has impeded the effective involvement of the OSCE in the crisis regulation of Ukrainian-Russian relationship.

The current state of international affairs demonstrates that the world security institutions have failed to provided a guarantee of security to the largely predominately because the existing paradigm continues to rely on the old international legal toolkit. Indeed, despite some political analysts’

speculations about withering away of the state in a globalized world, it remains a major and even single legal subject responsible for providing of territorial and global security [6, p. 231-238].

It should be noted that back in 1986, Prof. Carty drew scholarly attention to the ineffectiveness of international law in his book 'The Decay of International Law? A Reappraisal of the Limits of Legal Imagination in International Affairs.' In particular, he emphasized the dangerous trends that appeared in the political practice of official circles to use legal principle to legitimize both their domestic and foreign policy steps. 'The official position, - stressed scientist - is inevitably limited by unilateral interpretation of the legal principle used with a variety of "non-legal" argument, referring to the domestic audience or to specific Allied forces. Attempts to "pacify" the opponent is quite rare' [10, p. 115].

It is widely known that the development of international law was based on the UN Charter, which includes an integral right of self-defense, a rather vague doctrine of "proactive" self-defense, and the inherited state doctrine of *opinio juris sive necessitates*. Thus, one of the most authoritative international organization's monopoly on the use of force in international relations is enshrined in the UN Charter with only one strictly defined exception. 'All Members shall refrain in their international relations from the threat or use of force against the territorial integrity or political independence of any state, or in any other manner inconsistent with the Purposes of the United Nations [5].' Subsequently, the formula above was elaborated in the documents accepted as UN resolutions. Among them there were the following: Declaration on Principles of International Law (24 October 1970), Definition of Aggression (24 October 1970), the CSCE Helsinki Final Act of 1975 and a number of other documents in the Helsinki process as well as the Declaration on the Enhancement of the Effectiveness of the Principle of Refraining from the Threat or Use of Force in International Relations (18 November 1987). The elements of the normative content of the principle of non-use of force are: a ban on the occupation of the territory of another country in violation of the international law; a prohibition of acts of reprisals involving the use of force; granting by a State its territory to another State that uses it to carry out aggression against a third State; organizing, instigating, assisting or participating in the acts of civil war or terrorist acts in another State; the organization or promotion of armed bands, irregulars, including mercenaries, for incursion into the territory of another State. Violent actions against international demarcation lines and lines of a truce, the blockade of ports or coasts of a State, any violence that prevents people from exercising the legitimate right to self-determination, as well as several other violent acts should also be considered violations of the principle of the non-use of force.

The UN Charter stipulates (Chapter VII: Actions with Respect to Threats to the Peace, Breaches of the Peace, and Acts of Aggression) only two cases of legitimate use of armed force: the right to individual or collective self-defense (article 51) and, based on the decision UN Security Council, in case of a threat to the peace, a breach of the peace or an act of aggression (Article 42). According to these statements, the Security Council has the right to take such actions by air, sea, or land forces as may be necessary to maintain or restore international peace and security. Nevertheless, the Security Council, as in the case of the Gulf War, may delegate the implementation of the Act to a State or groups of States. However, such delegation should be entirely transparent, with Security Council reserving the functions of the control authority.

As for the exception contained in the Article 51 of the Charter, i.e. the right to self-defense in case of an armed attack on a member of the organization, international law defines self-defense as the measures which are proportionate to the armed attack and necessary to respond to it. Given the fact that international law is older than the UN Charter, this principle, as well as doctrine of self-defense, as the statute of customary law, was confirmed by the International Court of Justice in the case *Nicaragua v. United States* in 1986. Despite this, it is important to remember the fact that, according to Article 51 self-defense may last only "until the Security Council has taken measures necessary to maintain international peace and security".

Nevertheless, in the post-bipolar system of international relations we are witnessing, the United States openly disregarding international law and the UN Charter. Some proofs of this were the use of military force in Yugoslavia, the war in Iraq, the bombing of facilities in Pakistan, and the military

action against Libya. In fact, the US as a hegemonic state has created a precedent that raises questions about the effectiveness and credibility of the UN and the Security Council. Prof. John B. Quigley not only speaks about the threat of the Security Council becoming a helpless hostage of the US geopolitical ambitions, but also gives four types of situations that reflect the inability of the Security Council to properly perform its functions primarily as a result of the dominance of the United States. First, in situations of “threats to peace” the United States reported dubious facts before the Security Council reported them, and the Council acted as if the alleged facts were true without conducting its own investigation. Second, in many cases, the United States acted on the basis of powers granted to the Security Council, but without any actual decisions taken. Third, the United States in several cases urged the Security Council to authorize them to resort to military action unilaterally, and not under the control of the Council. Fourth, the United States, using the power of veto prevented the carrying out of the settlement of the most prolonged territorial dispute in the history of the UN, the dispute between Israel and Palestine [15, p. 130].

As demonstrated by international experience, the leading countries of the world are not primarily guided by the principles and norms of international law, but rather by their geopolitical interests. In our opinion it is in line with their geopolitical interests that the mechanism of crisis resolution in the world began to form. The turning point for the entire international legal system was the US reaction to the decision of the International Court concerning Nicaragua on 15 April 1986. That’s when the United States, ignoring the decision of the International Court, after obtaining the consent of Margaret Thatcher to use the UK as a transit point for their bombers, attacked five targets on Libyan territory. Then the US attempted to somehow justify their actions, which found practical expression in the 15 January 1986 speech of then-Secretary of the State George Shultz at the University of National Defense. In his speech he said: ‘It is absurd to argue that international law prohibits us from capturing terrorists in international waters or airspace; from attacking them on the soil of other nations, even for the purpose of rescuing hostages; or from using force against states that support, train, and harbor terrorists or guerrillas. [...] A nation, attacked by terrorists is permitted to use force to prevent or preempt future attacks, to seize terrorists or rescue its citizens when no other means is available.’ [7, p. 204]. In order to achieve its objectives, the United States abstained from voting on the UN Security Council resolution, which condemned the use of force by Israel against the Palestinian Liberation Organization, committed in the territory of Tunisia in 1985. This action was condemned by the Security Council ‘as flagrant violation of the Charter of the United Nations, international law and norms of conduct’. [20]. Explaining the US position on this issue, the head of the US delegation Walters extended to the Government of Tunisia “sincere condolences over the loss of life of its citizens” [20].

Trying to give international legal assessment of the use of US military power abroad, prof. J. Paust asked in 1986: ‘is it permissible under international law to attack terrorists on the soil of another nation without the consent of such a nation-state? Indeed, is it permissible to attack states that support, train or harbor terrorists?’ [14, p. 714]. After analyzing the UN Charter, the 1970 Declaration of International law and many other authoritative opinions (the overview takes up around two pages of footnotes), that condemn both preemptive and retaliatory reprisals, J. Paust comes to a conclusion: ‘implementation of the “Schultz doctrine” by the use of preemptive or retaliatory use of force would place the United States in violation of international law and must be opposed’ [14, p. 719].

It should be noted that, in seeking answers concerning the legality of the US actions, Paust did not set out to denounce them. On the contrary – he seems to confirm their legitimacy. The scholar, however, clearly did not want to take a position, which would have made it impossible for the United States to respond to a terrorist threat. In the same article he states: ‘Situations may arise when the use of force is reasonably necessary to assure an overall serving of the purpose of the Charter [UN], but the circumstances would have to be compelling and the actual use of force would have to be reasonably necessary and proportionate and not otherwise involve an impermissible targeting of individuals or objects. [14, p. 307, 310]. Analyzing the official explanation of the US actions, the scholar found them extremely controversial. Thus, according to the information published in New York Times, this raid was seen first as retaliation for a prior terrorist attack in Berlin [18], then ‘mainly a signal to Colonel

Gaddafi to cease terrorist acts' [17], then as an attempt to intimidate the elite Libyan guard which Gaddafi saw as a support [12], and also as a measure of self-defense in response to attacks on American citizens and American embassies, which had occurred earlier [19]. This led J. Paust to an informed and careful conclusion that the Us action 'was highly questionable' under international law [14, p. 732].

Given previous experience, S. Biddle, the colleague of Paust, referring to the 1999 operation "Allied Force" against Serbia, which lasted for 78 days, in the review prepared for the "Foreign Affairs", decided to avoid all mention of international law and the United Nations [8, p. 138]. Instead the concept of the necessity to avert humanitarian disaster as a justification for the military operation became increasingly popular both among the officials and among the experts. This argument, which was used to justify the intervention of the Allied Powers in the internal affairs of the former Yugoslavia, has become quite attractive in terms of morality, because it made the criticism of this action by third states virtually impossible.

At this time a new concept of "humanitarian intervention" emerged in the field of politics and law and quickly became part of political rhetoric. Despite the existent interpretations of the term in the writings of CIS scholars V. M. Barynkyn, T. V. Bordachev, I. G. Vorobyov, E. Y. Guskova, I. N. Manzhurny, G. M. Mikhailov, S. A. Romanenko, A. A. Hohlysheva, A. V. Hudaykulova, S. V. Chernichenko and in the writings of Western scholars T. Bothem, T. Woodhouse, J. Donnelly, F. Ebyu, R. Keohane, A. Ramsbothem, S. Thomas, J. Holtsharif, D. Schaeffer and others et al., the question of eligibility and reasonableness of this intervention remains open. Along with the countries that supported such an operation, a number of countries opposed [2]. The difference in the positions of members of the NATO confirms that humanitarian intervention cannot be regarded as a universal mechanism for resolving crises.

At that time the US tried to generate a conceptual framework for a new mechanism of resolving crises, which establishes the right to interfere in the internal affairs of a state to protect the rights of the civilian population of this state; that framework will eventually create a precedent for interference of Russian federation in the internal affairs of Georgia and later Ukraine. Yet such a mechanism for resolving crises in the world does not take into consideration two major premises of international law: human rights, monitoring their compliance by the international community, and state sovereignty, the principle of non-interference in its internal affairs. Thus, it is based on disregard of fundamental rules of international law, since the concept of sovereignty proclaims the principle of non-interference in the domestic affairs of a sovereign state and therefore any use of government forces, according to the UN General Assembly Resolution 1947, qualifies as an act of aggression [3, p. 3-5].

However, to avoid such charges, geopolitical players refer to the fact that in the context of democratization of international relations, freedom of action of a sovereign state on the world stage should be limited in a number of important issues and subject to control by the international community, just as absolute power of the sovereign - the monarch or the people - within the state should be limited, conditional by certain circumstances and always be accountable [9, p. 14]. On the surface, the following considerations could be accepted, because sovereignty includes both external and internal components. According to the Russian researcher R. Oreshkina, "the value of sovereignty is not obvious, unless it is seen as an instrumental good, that is, as a means of achieving more fundamental goals, so a large-scale violation of human rights is not only apparent disregard for human dignity, but also disregard the principle of sovereignty" [4, p. 10].

According to such logic, large-scale violations of human rights de-legitimize state sovereignty - both internal and external, therefore that could legally justify humanitarian intervention. However, despite the current trend of democratization and globalization one cannot ignore the differences among the states' interests and therefore different perceptions of sovereignty. For the developed countries under the influence of globalization, sovereignty loses its meaning. For poor countries, the situation is different as emphasized by D. Reiff when he posits, "Sovereignty remains the best defense against foreign hegemony" [16, p.116]. Accordingly, the scientist believes that the intervention in the affairs of sovereign states, "regardless of lack of interest or new UN mandate or international law, is a colonial activity" [16, p. 117]. In addition, he is against "global understanding of human rights" [16, p. 118].

Such considerations suggest that study of these complex issues should not be taken to extremes; one ought to take balanced approach to the analysis of the processes occurring in the world, considering the state of international law. Without delving into the theory of law, we should however recognize that, despite all the different ways of its development, international law is largely formed under the influence of powerful international players. C. Chinkin, criticizing the war in Kosovo, states: 'Finally, the Kosovo intervention shows that the West continues to script international law, even while it ignores the constitutional safeguards of the international legal order (...). All these incidents serve to undermine the Charter (...). The case of Kosovo may have highlighted the continuous chasm between human rights rhetoric and reality. It does not resolve the way this can be bridged' [11, p. 846-847]. The expressed opinion is quite important because an expert draws attention to the dangers which may arise in case of violation of the delicate balance between the state of international law and the international legal order.

Therefore, "hybrid warfare" waged by Moscow today, highlighted another problem of the third millennium: the more resources the great powers have, the more they are able to ignore international law and their obligations, creating a threat to peace and security in the world.

Another obvious fact is that European countries, faced with the unpredictable behavior of the Kremlin, have become hostages of the imperfect system of regional security, and therefore realised the need for such a security system in Europe that would be based on the principles of "safety of development", the collective regulation of conflicts and conflicting situations, and the establishment of mechanisms for collective preventive intervention in the conflict. The new architecture of European security must be organized in such a way that the control of arms, military technology, and the use of the armed forces was placed under wide "collective sovereignty", which should be granted to the OSCE.

Moreover, given the significant role of the new geopolitical players, it is clear that the Security Council, its composition and functions today require democratic reform. In our opinion, such a reform should be accompanied by the introduction of a number of changes to international law and the revision of the powers and functions of the International Court. Granting new functions to the Court ought to provide this international institution with the opportunity not only to review the decisions of the Security Council regarding the possible threats or breaches of international peace and security, but also with specific powers for the protection of the Security Council.

Therefore, any political and legal innovations in the functioning and status of this reputable organization should be analyzed while keeping in mind the place and role of international law as a potential remedy "weak" states the pressure "strong".

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Нагорняк Михайло. Формування механізму вирішення кризових явищ у міжнародному праві. *Журнал Прикарпатського університету імені Василя Стефаника*, **4** (2) (2017), 26–33.

У статті досліджено новітні підходи до оцінки ефективності дії норм міжнародного права, проаналізовано міжнародно-правові аспекти використання військової сили, визначено критерії

допустимості і правомірності її застосування при вирішенні конфліктів. Проведено розмежування між непорушністю державного суверенітету та захистом прав людини в аспекті використання державами збройного втручання з гуманітарних причин. Наголошено, що в умовах становлення багатополлярної міжнародної системи старий нормативно-правовий інструментарій періоду холодної війни не здатний розв'язати проблеми, що з'явилися на початку XXI століття. На прикладах показано, що ключові геополітичні гравці не тільки ігнорують чинні міжнародно-правові норми і договірні зобов'язання, а й вдаються до маніпулювання ними для виправдання своїх геополітичних планів. Зазначено, що, чим більшими ресурсами володіють великі держави, тим більше вони здатні нехтувати нормами міжнародного права і своїми зобов'язаннями, створюючи загрозу для миру та безпеки в світі. Звертається увага на початок формування механізму вирішення кризових явищ у світі поза межами правового поля, котрий веде до порушення рівноваги між станом міжнародного права і міжнародним правовим порядком. Наголошено на необхідності реформування ООН, яке має супроводжуватись введенням цілої низки змін у міжнародне право та переглядом повноважень і функцій Міжнародного суду. Проте будь-які політичні і правові інновації в роботі і статусі цієї авторитетної організації мають розглядатися з позиції місця та ролі міжнародного права як потенційного засобу захисту "слабших" держав від "сильних".

Ключові слова: міжнародне право, міжнародно-правові норми, деградація права, агресія, гуманітарні інтервенції, державний суверенітет, права людини, Статут ООН.

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Section:

HISTORY AND MODERNITY

THE ROMAN CATHOLIC MONASTIC ORDERS IN EASTERN GALICIA IN THE EARLY 20TH CENTURY

OLEG ZHERNOKLEYEV

Abstract. This study involves the analysis of the overall quantitative, structural and sociodemographic characteristics of the Roman Catholic monastic Orders in Eastern Galicia as a part of the Galician Crown land of Austria-Hungary in the early 20th century. In the second half of the 19th century, the Roman Catholic monastic communities renewed their activity after a period of decline in the epoch of Enlightenment. The analysis indicates two features that characterize the contemporary Galician monastic Orders – a significant predominance of female members and active social work among the population of the region. Quantitatively, the Roman Catholic monastic structures considerably exceeded those of the Greek Catholic Church.

Keywords: monastic Orders, monasticism, monks, nuns, Roman Catholic Church, Galicia.

Throughout many centuries of Modern history, the multiethnic nature of Galicia was a factor behind the long-term presence of various structures of the Roman Catholic Church in the region, the Catholic monastic Orders in particular, whose members by far outnumbered those of the Greek Catholic institutions. The qualitative aspect of the phenomenon was of no less importance – monks and nuns as consecrated persons often were a much more effective instrument of apostolic and charitable activity of the Church than secular priests, married and laden with families and social responsibility.

The Ukrainian scholars researched into the history of some Catholic monastic Orders (especially the Franciscans and the Dominicans [1; 2; 3] as the largest and the most active ones) and studied the main periods in the development of Roman Catholicism in Ukraine and in its western region in particular [4; 5]. Still, the social phenomenon of the Roman Catholic monasticism in Galicia has not been the subject of a detailed investigation. In Polish historiography, the matter received much more attention [6; 7; 8]. The analysis of the issue from the perspective of the Ukrainian historical science is important and necessary for many reasons, one of them being accusations regarding Polonization of the local Ukrainian population supported by the Roman Catholic Church and its monastic Orders [9, p. 121, 122, 124-125]. This problem has hardly been examined in the Ukrainian historical and religious studies; thus the objective of this research is to analyze general quantitative, structural, and social demographic characteristics of the Roman Catholic monastic Orders in Eastern Galicia as a part of the Galician Crown land of the Habsburg Monarchy in the early 20th century (before World War I).

There were at least two main factors behind the appearance of the Roman Catholic monasticism in Galicia. The first one was the active missionary work of the Mendicant Orders (in South-Western Rus, they date back to the mid-13th century [10; 11]). The other important factor, especially in the Modern period, was the presence of a large Polish population, who professed Roman Catholicism, on the

Ukrainian territories of Galicia. In the late 19th–the early 20th century, there was also the German segment in Galicia, though not so large as the Polish one; it should be taken into account that a considerable part of the German population was Protestant.

In 1900, the total population of the Galician Crown land of Austria-Hungary was 7.3 million people [12, p. 10-11]. The land was informally divided into Eastern (Ukrainian) Galicia, its centre being Lviv (Lwów), and Western (Polish) Galicia, with Kraków as its historical, political, and spiritual centre. The boundary between the two parts roughly coincided with the ethnographic boundary between the Poles and the Ukrainians. Eastern Galicia comprised over two-thirds of the territory and the population of the Crown land; Western Galicia, one third. The capital of the whole Crown land was Lviv, hence the importance of Eastern Galicia for the Poles, who strived to retain their hegemony in the region, especially against the background of a strong rise in the Ukrainian national movement. In this contest, the role of religion and the Church should not be underestimated.

According to the official statistics of 1900, more than one million residents of Eastern Galicia (about 23 percent of the population) professed Roman Catholicism [13, p. 306], almost 800 thousand Roman Catholics lived in the rural communities (21 percent of the rural population) [14, p. 190].

The Polish population concentrated mostly in the landed-gentry estates, towns, and cities. In 1900, 196 thousand people lived in more than three thousand estates, 81 thousand of them were Roman Catholics (42 percent) and 65 thousand, Greek Catholics (33 percent) [15, p. 74-75]. Over one third of the town and city population of Eastern Galicia was Polish, the Ukrainian segment being considerably smaller. For example, in 58 towns and cities with the population over five thousand residents in 1900, there were 33 percent of Roman Catholics, 27 percent of Greek Catholics, 39 percent of Jewish people; in the seven biggest cities (over 20 thousand residents), 44, 19, and 36 percent respectively [15, p. 74-75]. In Lviv in 1900, there lived 101.3 thousand Roman Catholics, 56.8 thousand Jewish people, and only 34.5 thousand Greek Catholics [16].

According to Yaroslav Dashkevych, certain mythologems were characteristic of the Galician Poles' mentality, including the fictitious right to the reconstruction of Poland within the 'historical boundaries', the Polish model of Catholicism as the outpost of Christianity against barbarism (Orthodoxy and Uniatism alike), the idea of 'enlightenment' – bringing Western culture to uneducated Ukrainians, and the idea of noble superiority over them. The ethic mythologems resulted in the formation of a specific mentality [17]. At the same time, the turn of the century witnessed the formation of the mentality, spiritual and political culture common to the Poles of the contemporarily divided Poland [18, p. 174].

It is obvious that the Roman Catholic population of Eastern Galicia cannot be identified with the Polish one. For example, according to the data provided by a Ukrainian social and political activist, journalist, and scientist Volodymyr Okhrymowych, in 1900 at least 193 thousand Ukrainians were Roman Catholic (so-called Latins) [19; 20].

On the church map of the contemporary Habsburg Monarchy, the Galician Crown land was represented by four Roman Catholic Dioceses: those of Lviv, Przemyśl, Tarnów, and Kraków [21, p. 72-73]. The Ukrainian part of Eastern Galicia was mainly under the Lviv Diocese and partly, under the Przemyśl Diocese. At the same time and on the same territory, there functioned the Metropolis of the Greek Catholic Church – the Lviv, the Przemyśl, and the Stanyslaviv Dioceses. In this article, I will focus on the activity of the monastic Orders within the boundaries of the Lviv Archdiocese of the Roman Catholic Church and compare it, wherever possible, with the corresponding Lviv and Stanyslaviv Dioceses of the Greek Catholic Church (excluding Bukovyna), though I am fully aware of the relativity and conditionality of such an approach.

The state policy in the age of Enlightenment caused the decline of the Roman Catholic monastic Orders and their quantitative reduction; in Galicia and the Polish lands that were part of the Russian Empire, their revival started in the second half of the 19th century. The process involved (1) the restoration of the old Orders, (2) the foundation and quick spread of new monastic communities, (3) increased social activity of monks and nuns in the spirit of the teaching of Pope Leo XIII (years of Pontificate 1878-1903) and the development of the Roman Catholic Church's social doctrine

[22, p. 13, 22, 51-52]. Catechesis of children and young people, parish work, work at people's schools and hospitals, running various charity organizations and educational establishments for orphans and children of low-income families were the attributes of everyday life and activity of the Roman Catholic monks and nuns in Galicia [23, p. 16, 48, 82-83; 24].

According to the Shematyzms and the official information provided by the Church, in the Lviv Archdiocese of the Roman Catholic Church at the end of 1898, there were 35 monasteries* housing 357 persons (including 185 priests) and 118 convents* housing 1045 nuns. At the same time, there were only nine monasteries (48 monks and brothers, including 32 priests) and two convents (26 nuns) of the Greek Catholic Church on the same territory [25, p. 67].

At the end of 1911, according to the new Shematyzms and the information provided by the Galician Vicegerency, the overall picture changed: the Lviv Archdiocese of the Roman Catholic Church already had 54 monasteries housing 496 persons (including 225 priests) and 246 convents with 1714 nuns. Taken together, this amounted to 300 monastic houses and 2210 monks and nuns. As to the Greek Catholic Church, it had 11 monasteries (78 monks, including 26 priests) and 28 convents with 196 nuns [26, p. 63]. The statistics of the Przemyśl Dioceses of the Roman Catholic Church and the Greek Catholic Church (with about the same number of believers) won't significantly change the picture – the number of monks and nuns of the Roman Catholic monastic Orders by far exceeded that of the Greek Catholic ones.

The analysis of the early 20th century church statistics of Galicia clearly shows that the monastic Orders had a more important place and played a more important role in the local structures of the Roman Catholic Church than in those of the Greek Catholic Church. In all the four Roman Catholic Episcopates, there were, on average, 2.3 thousand faithful to one pastor (2.6 thousand in the Kraków and the Przemyśl Dioceses); while in the Metropolis of the Greek Catholic Church, 1.6 thousand. As to the members of the monastic Orders, the ratio was quite different. There was one consecrated person to 634 Roman Catholics; while with the Greek Catholics, the ratio was one to 6331 believers [26, p. 63]. By my count, in the whole Galician Crown land, the Roman Catholic Church had ten times more monasteries and convents, and twenty times more monks and nuns than the Greek Catholic.

A contemporary Polish historian and economist F. Bujak maintained that the great number of monasteries and convents partly compensated for the lack of secular clergy in the Roman Catholic Church as compared to the Greek Catholic Church. He gave the example of about two thousand Ukrainian churches vs. 312 Roman Catholic churches in the Lviv Archdiocese and drew a conclusion that there were not near enough Roman Catholic priests and churches, that the Latin parishes were too spreading, and a Polish farmer had to cover a long distance (two or three miles) to get to the nearest Roman Catholic church; the Greek Catholic churches were in almost every village, so often convenience was a key consideration.

According to F. Bujak, there were 110 percent more Greek Catholic parishes and 32 percent more Greek Catholic secular clergy than their Roman Catholic counterparts. In fact, the researcher gave it as a reason why the Poles worshiped God according to the Greek Catholic rite, thus getting denationalized; he maintained that in order to improve the situation and to overcome existing drawbacks (from the perspective of the Polish 'state of possession'), it was necessary to double the number of parishes and to triple the number of the Roman Catholic churches [15, p. 77]. On the other hand, all that enhanced the social role of the Roman Catholic monastic Orders in the Crown land, especially in its eastern part.

The analysis of the structural and social aspects of the Roman Catholic monastic Orders in Galicia indicates some interesting tendencies.

The number of nuns exceeded that of monks, though the phenomenon was not exclusively characteristic of the Galician monastic Orders. For example, in Cisleithania (the Austrian part of the Habsburg Dual Monarchy) in 1910, there were 640 monastic houses occupied by men (over 11 thousand monks) and 2316 women's monastic houses (27.4 thousand nuns) [21, p. 120-121]. The above

* For the purpose of this article, the term *monastery* refers to a place of residence occupied by a community of monks; the term *convent*, to that occupied by a community of nuns.

statistical data show that in Galicia, the proportion of females was even larger than in Cisleithania on average.

The 1905 Shematyzm of the Lviv Archdiocese of the Roman Catholic Church gives us a clear idea about the inner structure of the Roman Catholic monastic communities in the early 20th century Eastern Galicia, of their distribution among the Orders and Congregations in particular. For example, in the female communities of consecrated and apostolic life, there prevailed the nursing Sisterhood of St. Vincent de Paul (286 nuns). The Congregation had 27 centres, the biggest ones were in Lviv (six houses, 130 Sisters all told), Mariampil (12 Sisters), Rozdil (12), Bilyi Kamin (11), Chortkiv (11), Budaniv (10), Zaliztsi (10), and in Stanyslaviv, Ternopil, Rohatyn, Burshtyn and other cities, towns, and villages [27, p. 217, 222-231]. The Sisters' main occupation was nursing the sick in the hospitals and teaching orphans.

The Congregation of the Sisters Servants of Mary Immaculate (236 Sisters all told) had the greatest number of centres (65). However, all of them were small – three or four Sisters at each house on average [27, p. 244-253]. Another large Congregation was the Franciscan Sisters of the Family of Mary (27 houses, 174 Sisters, including novices – girls and women who had been received into the Congregation for a period of probation before taking vows). The Franciscan Sisters worked mainly at people's schools. Except for Lviv (six houses, 68 nuns and 26 novices), the Franciscan Sisters' centres had, on average, three to five nuns [27, p. 257-265].

The female branch of the Roman Catholic monastic Orders in Eastern Galicia was also represented by the Benedictines, the Carmelites, the members of the Franciscan and the Dominican Regular Third Orders, and a number of other communities. For example, the above Shematyzm provides data concerning the three communities of the Sisters of the Regular Third Order of St. Francis – the Congregation of Saint Joseph, the Congregation of Our Lady of Sorrows, and Congregation of the Sisters of Saint Felix of Cantalice (popularly called the Felician Sisters). Since 1882, the first one had been running a workhouse for the poor; and since 1884, a medical establishment for the incurably sick persons and those in need of rehabilitation in Lviv. This Congregation had several daughter monastic houses in Lviv, Lubaczów, Sokal, Zbori, Kalush (nine all told) and 83 Sisters; 63 of them, including 16 novices, served in Lviv [27, p. 254-256]. The second Congregation had two houses – in Stryj (founded in 1897), whose Sisters were educating and taking care of small children, and in Peremyshliany (founded in 1898), whose Sisters were nursing the sick in the Powit (County) hospital [27, p. 267-268]. The Felician Sisters had 16 houses, six of them were in Lviv (the first one founded in 1885), for example, an institution for the girls of low-income families and an orphanage; also there were houses in Sokal, Sniatyn, Zbarazh, Zhovkva, Belz, and other cities, town, and villages; 115 Sisters all told [27, p. 233-236].

The contemporary Third Order of Saint Dominic was quite large too, especially its female segment. For example, in the whole Cisleithania at the beginning of the 20th century, there were 24 nuns' houses of the Third Order of Saint Dominic (355 Sisters) [21, p. 121]. According to the 1905 Shematyzm of the Lviv Catholic Archdiocese, there were two houses of the Third Order of Saint Dominic – in Rava-Ruska (founded in 1887) and in Zhuriv (1889), 12 female members all told. In the former, named after Saint Anthony of Padua, there lived eight Sisters; in the latter (Community of the Sacred Heart of Jesus), four [27, p. 243]. The source does not specify the type of their activity; judging by the educational qualification of all the Sisters ('school teacher'), we may presume that it was school education. The Sisters' last names indicate their Polish and presumably German (or Austrian) origin. They were young; only one of the Sisters was 57, the rest were under 32. In the last decade of the 19th century, when most of them took their vows, they were 19 or 20, which means that their path was chosen quite consciously.

The most numerous male Order in Galicia was the monastic Order of St. Francis; it had three branches – the Lesser Brothers of St. Francis; the Friars Minor Conventual, commonly known as the Conventual Franciscans, Minorites; the Capuchins. In 1905, the three of them had 19 monasteries and residences with 118 priests and monks, and 51 brothers who were not ordained [27, p. 195, 272]. The largest Franciscan centres were in Lviv, Zbarazh, Sokal, and some other cities, town, and villages.

The Order of Saint Dominic's Preachers was also well represented in Galicia. In Eastern Galicia alone in 1905, there were nine Dominican monasteries – in Lviv, Pidkamin, Zhovkva, Chortkiv,

Bohorodchany and other cities, towns, and villages housing 37 priests, eight clerics, and 33 brothers who were not ordained [27, p. 195, 198-204, 272].

Apart from the above Orders, there also functioned the Order of the Jesuits (four monasteries; 36 priests among their monks), the Order of the Carmelites (four monasteries, 17 priests), the Congregation of Missionaries of St. Vincent de Paul (seven houses, 26 priests), the Congregation of the Resurrection of Our Lord Jesus Christ (so-called *змартвихвстаньці* – ‘zmaryvkhvstantsi’, i.e. the members of the Resurrectionist Order of the Roman Catholic Church; one house, six priests) [27, p. 195, 272].

According to the 1905 Shematyzm, only 67 out of 263 priest-monks served at parishes; they constituted 14 percent of the parish clergy of the Lviv Archdiocese (excluding Bukovyna) [27, p. 274-275]. The rest, presumably, lived and worked in the monasteries, which, by my count, functioned in 35 villages, towns, and cities. The monasteries and convents taken together, the Roman Catholic monastic Orders were represented in at least 130 villages, towns, and cities of Eastern Galicia. In Lviv, there were at least 40 Roman Catholic monastic residences, various organizations and charitable institutions; in Stanyslaviv, seven; in Ternopil and Kolomyia, five in each; in a number of other cities, towns, and villages, several organizations and institutions in each.

Lviv was a large Catholic monastic centre; in 1914, it had 17 female monastic communities (out of 24 communities of the Archdiocese) and nine (out of 14) male ones [28, p. 290]. The peak of their activity was the beginning of the 20th century (the pre-war period), when Jozef Bilczewski (1900-1923, venerated by the Roman Catholic Church as a saint), a patron of the poor and homeless, was ordained the Archbishop of the Lviv Archdiocese. During that period, more than one hundred new parishes were established in the Archdiocese, and three hundred Roman Catholic churches were built. The Roman Catholic Church actively supported the patriotic aspirations of the Galician Poles to sovereign statehood. During the Church Services in Lviv, they honoured the memory of those who died for the independence of the Polish state; the ceremonies were held to honour great anniversaries of the Polish national history; and young people actively participated in such events [28, p. 291].

Thus in the late 19th–early 20th century, a relatively large share of the Poles in the population of Eastern Galicia determined a considerable number of the Roman Catholic monastic Orders in the region; in terms of quantity, they significantly exceeded the Greek Catholic monastic structures. Their most noticeable features were gender disproportion (the female segment being larger than the male one) and active social work among the population. Further research is needed to give a comprehensive analysis of the historical role of Roman Catholicism in Galicia.

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Жерноклеев Олег. Римо-католицьке чернецтво у Східній Галичині на початку ХХ ст. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 34–40.

У статті розглянуті загальні кількісні, структурні та соціально-демографічні характеристики римо-католицького чернецтва Східної Галичини як складової Галицького коронного краю Австро-Угорщини на початку ХХ ст. Відзначається, що з другої половини ХІХ ст. спостерігалось відновлення діяльності римо-католицьких чернечих спільнот після періоду їх занепаду в епоху Просвітництва. Характерним для них було значне переважаання жіноцтва, а також активна соціальна праця серед населення. Численне римо-католицьке чернецтво в краї значно переважало за кількісними параметрами відповідні структури Греко-католицької церкви.

Ключові слова: чернецтво, Римо-католицька церква, Галичина.

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A WORD IN MEMORY AN OUTSTANDING UKRAINIAN HISTORIAN, ACADEMICIAN VOLODYMYR HRABOVETSKY

MYKOLA KUHUTIAK

Abstract. The article deals with the scientific work of a famous Ukrainian historian and source scholar Volodymyr Hrabovetskyi. In the creative heritage of the scientist there is a series of works dedicated to the history of Galicia and Precarpathia, studies on the times of Cossacks, national struggles of liberation. Volodymyr Grabovetskyi joined the scientific paradigm as a researcher of the history of the Opryshky movement, the life and activity of Oleksa Dovbush. On the basis of archival materials and contemporaries' memoirs the scientist wrote the history of many Precarpathian cities and villages. Volodymyr Grabovetskyi is also well-known as a researcher of the church history.

Keywords: history, Galicia, Precarpathia, Cossacks, Opryshky, Oleksa Dovbush, church history.

The activity of public persons is, at the same time, the history of the nation to which they belong. The story of Academician Volodymyr Hrabovetsky's life confirms the truth of this statement. His activity is inseparable from the historical destiny of the intelligentsia of Western Ukraine, whose creative freedom was curtailed by the totalitarian regime.

Under all despotic regimes in Ukraine, the whole force of the state machine was directed, first and foremost, against the intelligentsia as the exponent of the national idea. A creative person was on their own, physically and spiritually unprotected against the pressure of official ideology, state control, and terror. The Ukrainian intelligentsia suffered constant ideological, political, and moral oppression.

This was the tragic fate of Ukrainian science (the arts in particular), which was held in chains of the Communist ideology. Under especially close observation was historical science; all that was indigenous, ethnic, national was wiped out of it. In those inhuman conditions of spiritual and political enslavement, in that Babylonian captivity (of which none of the European nation had any adequate idea) a part of the Ukrainian intelligentsia managed to reach European standards in their scientific, national, and cultural work. Volodymyr Hrabovetsky was a prominent figure among the nationally conscious part of the Ukrainian intelligentsia.

A brief sketch of the social life in Western Ukraine in the 20th century will give a better idea of Volodymyr Hrabovetsky's activity; the story of his life and career is interesting and edifying.

Volodymyr Hrabovetsky was born on July 24, 1928 into a family of a poor village weaver Vasyl Hrabovetsky in the village of Pechenizhyn, Kolomyia District. There he went to elementary school; Volodymyr continued his education at the Ukrainian grammar school in Kolomyia, the Small Greek Catholic Seminary in Lviv; and later, at the Secondary School for Working Youth in Vynnyky.

History was Volodymyr's favourite school subject. His family had a great respect for the national traditions and the historical experience of past generations. His father, a former rifleman of the Ukrainian Galician Army, an active member of the Ukrainian National Democratic Alliance, told the young man about the Cossacks, the Carpathian Opryshky*, the struggle for the independence of Ukraine in 1918-1920; Volodymyr read books on world history, the history of Ukraine and the Hutsul land, the land of his birth. It was crucial in choosing his career. Volodymyr Hrabovetsky became a student of the Faculty of History at Ivan Franko University of Lviv.

At the University, he joined the scientific society at the Department of the History of Ukraine and started his research on the history of the Opryshky movement guided by the famous Oleksa Dovbush. In 1953, Volodymyr Hrabovetsky obtained the position as researcher at the Department of the History of Ukraine, the Institute of Social Sciences of the Academy of Sciences of the Ukrainian SSR in Lviv. The Opryshky movement became the central topic of the scholar's research. At that time, the study of the medieval history, the Cossack period in particular, was unofficially tabooed; so exploring the history of the Opryshky acquired a special social meaning.

At the Institute of Social Sciences in the 1950s-1960s, there was created a new scientific historical school led by Ivan Krypiakievych, an outstanding Ukrainian historian. The names of its representatives are well-known in Ukraine today – Yaroslav Isaievych, Yuriy Slyvka, Volodymyr Baran, Yaroslav Shashkevych, Mykola Kravets, Feodosii Steblii, Volodymyr Hrabovetsky. Under very unfavourable conditions of political repressions and total censorship, in the atmosphere that did not encourage any unbiased research, this generation of scholars had to further the cause championed by the distinguished Ukrainian historiographers Volodymyr Antonovych and Mykhailo Hrushevsky in the second half of the 19th-the early 20th century; thus a new generation of the Ukrainian scientific-humanitarian elite was being formed.

For fifteen years Volodymyr Hrabovetsky had been working under the guidance of Academician Ivan Krypiakievych; he proved himself a talented researcher of the history of his land. Having studied numerous archival records in Lviv, Kyiv, Moscow, Kraków, Wrocław, he presented significant scientific findings, which bridged many gaps in Ukrainian historiography. In 1958, Volodymyr Hrabovetsky defended his Candidate Dissertation; and in 1968, his Doctoral Dissertation; he became a well-known researcher in the field of Ukrainian medieval and modern history.

In 1975, Professor Volodymyr Hrabovetsky became a staff member of the Faculty of History at Ivano-Frankivsk State Pedagogical Institute named after Vasyl Stefanyk; in 1990, he was elected Chairperson of the Department of the History of Ukraine. The statehood formation processes in Ukraine, a new social, political, and scientific context stimulated Professor Hrabovetsky's professional activity; he had an opportunity to reveal his talent as a scholar, educator, and public activist.

In 65 years of research work, Volodymyr Hrabovetsky had published about 1.5 thousand scientific and popular scientific papers, including more than one hundred monographs; it was the most significant scientific legacy among the Ukrainian medievalist historians of the second half of the 20th century – the beginning of the 21st century.

The array of Professor Hrabovetsky's research works was impressive; still, the history of Ukraine remained the central issue of his studies. Volodymyr Hrabovetsky published fifty works on the history of Kyivan Rus and Ancient Halych. He was the first Ukrainian historiographer to research into the history of a major Ukrainian and European rebellion under the leadership of Mukha; his monograph *Selianske povstannia na Prykarpatti pid provodom Mukhy 1490-1492 rr. (The Peasants' Rebellion Under the Leadership of Mukha in Prykarpattia in 1490-1492)* was acclaimed by Ukrainian and foreign historiographers.

Volodymyr Hrabovetsky is also known for his research into the history of the Zaporozhian Cossacks (about sixty scientific and scientific popular papers). He gave his full attention to the period of Bohdan Khmelnytsky (the monograph *Zakhidnoukrainski zemli v period narodno-vyzvolnoi viiny 1648-1654 rr. (The Western Ukrainian Lands in the Period of the People's Liberation War of 1648-1654)*).

* Carpathian Opryshky – Hutsul noble outlaws and freedom-fighters of the late sixteenth – early nineteenth centuries [1].

Still, the major theme of Volodymyr Hrabovetsky's research was the history of the century-long national liberation movement of the Carpathian Opryshky, Oleksa Dovbush in particular. The scholar found more than 350 hitherto unstudied archival documents concerning the Opryshky movement of the 16th – 18th centuries, including 70 documents concerning the activity of Oleksa Dovbush; the latter issue was the focal point of 150 works written by Professor Hrabovetsky, the major ones being the monographs *Antyfeodalnyi rukh na Prykarpatti v druhiu polovyni XVII – pershii polovyni XVIII stolit* (*The Antifeudal Movement in Prykarpattia in the Second Half of the 17th – the First Half of the 18th Centuries*), *Karpatske opryshkivstvo* (*The Carpathian Opryshky Movement*), and *Oleksa Dovbush*. The publications were remarkable events in Ukrainian historiography. The scientific, national, cultural, and educational significance of these works published in the time of the totalitarian Communist regime can hardly be overestimated. At that time, Oleksa Dovbush and the Opryshky movement were the symbols of the undefeated nation and its fight for freedom; they heightened the people's national awareness. Thus we can regard Volodymyr Hrabovetsky's activity of that period as a phenomenon of the national-cultural movement of the 'Sixtiers' – moral resistance to the regime. The researcher was closely watched by the so-called 'competent bodies', their attempts at his 're-education' were nothing less than blackmail and threats.

Yet Volodymyr Hrabovetsky went on with his work. He researched into the history of Prykarpattia thus continuing the tradition set by Mykhailo Hrushevsky, Ivan Franko, Volodymyr Hnatiuk, Ivan Krypiakievych, Stepan Tomashivsky, who attached great importance to the history of the lands and regions of Ukraine.

Volodymyr Hrabovetsky's books *Hutsulshchyna XIII – XIX stolit. Istorychnyi narys* (*The Hutsul Land of the 13th – 19th centuries: A Brief Historical Essay*), *Narysy istorii Ivano-Frankivska* (*Brief Essays of the History of Ivano-Frankivsk*), *Narysy istorii Prykarpattia* (*Brief Essays of the History of Prykarpattia*) (a six-volume publication), *Iliustrovana istoriia Prykarpattia* (*An Illustrated History of Prykarpattia*) (a three-volume publication) contributed to the historiography of his native land. According to the researcher, a comprehensive study of the historical legacy of regions has to be the basis for a new conceptual comprehension of the history of Ukraine, its role and place in the past and modern geopolitical space.

Volodymyr Hrabovetsky adopted a new approach in the Ukrainian historical urban studies. His first historical essay in this field was *Zvenyhorod* (1959), then followed a series of essays – *Istoriia Kolomyi* (*A History of Kolomyia*), *Istoriia Kalusha* (*A History of Kalush*), *Narysy istorii Halycha* (*Brief Essays of the History of Halych*), and others, which later developed into profound monographs. The idea to write a history of the cities, towns, and villages of Prykarpattia belonged to Volodymyr Hrabovetsky.

Academician Volodymyr Hrabovetsky did a lot for the development of Ukrainian regional biographical studies highlighting the life and activity of many national heroes of Ukraine – Mukha, Severyn Nalyvaiko, Hnat and Semen Vysochan, Bohdan Khmelnytsky, Maksym Kryvonis, Danylo Nechay, Oleksa Dovbush, Ivan Kapushchak, Ivan Smytsniuk, Vasyl Baiurak, Ivan Boichuk, and many others.

The scientific legacy of the scholar includes about fifty papers in the fields of specific historical sciences – historiography, archeography, genealogy, heraldry, chronology.

In the early 1990s, Volodymyr Hrabovetsky started organizing scientific conferences. It was important to draw attention to vital issues of national historiography after a long period of suppression and distortion of the facts of Ukrainian history. Thus in 1990, there was held a scientific Conference dedicated to the 500th anniversary of the peasants' rebellion under the leadership of Mukha; in 1991, two scientific Conferences dedicated to the 125th anniversary of the outstanding Ukrainian historian Mykhailo Hrushevsky and the 105th anniversary of Academician Ivan Krypiakievych; in 1995, an interuniversity Conference dedicated to the 150th anniversary of a Ukrainian historian Iuliian Tselevych; in 1999, a scientific Conference dedicated to the 120th anniversary of Stepan Tomashivsky.

Another important aspect of Volodymyr Hrabovetsky's activity was archival and museological work. For fifty years he had been collecting documents and data on the Opryshky history; for instance, he had found over a thousand documents concerning Oleksa Dovbush. The scholar contributed to the

foundation of the Historical and Memorial Museum of Oleksa Dovbush in Ivano-Frankivsk (1995), which developed into a centre of research and patriotic education.

Professor Hrabovetsky successfully combined research and educational work. He was the originator of a new historical school, an educator of a new generation of Ukrainian scholars; its representatives – Igor Tsependa, Petro Siredzhuk, Volodymyr Pryshliak, Mykola Vehesh, Bohdan Havryliv, Vasyl Pedych, and others – are well-known in Prykarpattia and in Ukraine. I can state that in Prykarpattia every new generation historian learned from Volodymyr Hrabovetsky.

As to the scholar's public activity, since 1966, he was a member of the Ukrainian Association for Protection of Historical and Cultural Monuments. In the 1960s–1970s, Volodymyr Hrabovetsky was the recurrently elected member of the Presidium of the Board and the permanent President of the Section of Historical Monuments. He was Honorary Head of the Ivano-Frankivsk Oblast Branch of the National Union of Ukrainian Regional Ethnographers. The researcher initiated setting up the monument to Oleksa Dovbush in the village of Pechenizhyn, and the obelisks and memorial boards to honour the people's hero and his followers in Ivano-Frankivsk, Kosmach, Yaremche.

The atmosphere of the national and state revival encouraged Volodymyr Hrabovetsky to explore little-known periods in Ukrainian history; his publications highlighted the activity of the forgotten heroes of the national liberation movement, scientists, and artists. The researcher presented his findings to teachers, students, the general public; he had his own radio and TV programmes.

For his long and fruitful scientific and pedagogical work, Volodymyr Hrabovetsky was honoured with many awards. In 1995, he was awarded with the title of 'Honoured Worker of Science and Technology of Ukraine' for his contribution to the national historiography. That same year, the scholar was elected Academician of Higher School Academy of Sciences of Ukraine; between 1998 and 2015, he received the Order of Merit, First, Second, and Third Class. Volodymyr Hrabovetsky was an Honoured Citizen of eight cities, towns, and villages of Prykarpattia.

Volodymyr Hrabovetsky died on December 4, 2015. His works are a significant contribution to Ukrainian historiography; his contribution to regional ethnography is invaluable. The range and diversity of his studies is truly impressive. For 65 years he had been tirelessly working for the benefit of his nation, studying its glorious past, educating a new generation of Ukrainian scholars and students, promoting the spirit of patriotism.

May the memory of Volodymyr Hrabovetsky live forever in our hearts.

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Кугутяк Микола. Слово про видатного українського історика, академіка Володимира Грабовецького. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 41–44.

У статті йдеться про наукову діяльність відомого українського історика і джерелознавця Володимира Грабовецького. У творчому доробку вченого серія праць, присвячених історії Галичини і Прикарпаття, розвідки про часи козаччини, національно-визвольних змагань. Володимир Грабовецький увійшов у наукову парадигму як дослідник історії опришківського руху, життя і діяльності Олексі Довбуша. Учений на основі архівних матеріалів і спогадів сучасників написав історію багатьох міст і сіл Прикарпаття. Відомий Володимир Грабовецький і як дослідник історії церкви.

Ключові слова: історія, Галичина, Прикарпаття, козаччина, опришки, Олексі Довбуш, історія церкви.

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Section:

WORD AND TIME

'AUTHOR/READER' DICHOTOMY: LINGUISTIC AND COGNITIVE INTENTIONS

VITALIY KONONENKO

Abstract: The purpose of this research is to address the issue of the interaction between the author of a literary text and the reader in the system of linguocognitive intention. The article covers the problems of contextual interpretation of the author's linguistic and artistic strategies, their personality traits, verbal means of creating the image of the author in the addressee's consciousness. In order to get the image of the recipient of the text, one has to make subconscious inferences from the author's comments, statements addressed to the reader, lyrical and epic digressions, etc. The analysis of the texts by modern Ukrainian authors – their linguopoetic paradigm and the intimization of speech technique deployed in order to produce a greater illocutionary effect on the addressee – has made it possible to establish the means and strategies which stimulate communicative process and enhance understanding between the author and the reader. Another problem highlighted in the research is critical perception of the text creator's ego conception and the probability of providing feedback within the 'author/reader' dimension.

Keywords: author, reader, addresser, addressee, text, meaning, image, text creation, image creation, unity of language and thought, author's intention, intimization of speech.

The desire of the author of literary texts to bring the reader closer to themselves, to make the reader share their views and emotions, enter their artistic world – even if the author thinks they create for the elite audience – is justified by the very essence of literature, which is produced to be 'consumed'. Modern readers, in their turn, let the ego conception of the author through the prism of their own artistic and aesthetic views; they assess both the artistic value of the work and the author as a thinker, a talented individual. Creating a mental image of the prospective reader, the author believes that both of them belong to the same 'dimension' and counts on the reader's comprehension. The conceptions of the author and the reader overlap; it takes both the author's intention and the reader's opinion to form a common conceptual-notional space, the 'author/reader' dichotomy which includes the systems of images and meanings and is grounded on commonality of thoughts, feelings, and emotions.

Even if the reader accepts the author's views, artistic principles, and language (the unity of language and thought); even if both of them have similar associations and similar system of images, the reader's inner perception of the text is a complex process, sometimes psychologically unmotivated, sometimes controversial; it involves the reader's own interpretations and new meanings, which results from intellectual, cultural and other differences between the producer and the consumer of the text. According to M. Bakhtin, an utterance is marked by "Addressivity" and "Answerability"; it is always addressed to someone and anticipates, can generate, a response, anticipates an answer. It is formed through a speaker's relation to Otherness (other people, others' words and expressions, and the lived

cultural world in time and place)' [10]; [1, p. 215]. The reader by nature is not necessarily a critically disposed person; the very fact of their involvement in text comprehension is a proof of their desire to enter the author's spiritual world, it is a sign of their trust in the author as an exponent of whatever is 'wise, kind, eternal'.

The reader perceives the text as a linguistic and aesthetic given, the I-like-it / I-don't-like-it type of comments is not sufficient; the reader sets their own logical and cognitive framework for the analysis of the author's artistic world. Various opinions of the multitude of readers shape, firstly and primarily at the deep semantic level, a general idea about the author and their literary works. The movement from a reader's opinion to condensed propositions is the process of creating the image which is based on the author's character type; this process reveals the ability of the text creator to trigger response from the reader, which may be regarded as a positive manipulative strategy [9].

Consider, for example, how the text (not just the praise of the critics [3]) helps to create in the reader's mind the image of Lina Kostenko, the author of *Marusia Churai**. The poet leads us to a paradoxical conclusion: killing Hryts, her character commits crime; at the same time, Marusia is a highly gifted person, and she has already convicted herself; so, she deserves to be acquitted, if not pardoned. This is how the poet presents the inner world of her character: Marusia is silent, yet we know she suffers pangs of conscience and pleads guilty: *She was standing as if frozen in motion – / already on the other side of the sun and life*. The author even 'tries on' this pain: *And I was standing too ... What is the good of crying?.. / What words can I tell them?* The reader has to agree with Lina Kostenko – unfaithfulness is a great sin. The author sets the highest standards of morality; it makes the reader think and experience emotions, and the author's aim is achieved.

The reader may turn out to be shrewd in their assessment of the author's image; in order to gain the trust of the addressee, the author has to open their heart to the reader, to share their deepest thoughts and doubts, to confess uncertainty, indefinite judgment, unjustified emotions; in other words, not to pretend to be perfect. Only then the reader, who is not perfect either, will have greater trust in the author. For instance, *Pokaialni psalmy (Repentant Psalms)* by Dmytro Pavlychko show us the image of the person, who not only takes the blame for his ideological mistakes, but also listens to the voice of his conscience. *Forgive me, Lord, / My great sins / Committed for love / For my land. / I believed in lies / As a blind man <believes> in his guide, / But the grief for my Fatherland / Opened my eyes*. The poet asks his people's forgiveness for his mistakes; the reader can condemn him for his past or may justify him, but the sincerity of the author's voice will not leave the reader indifferent. Pavlychko's repentance shows that he is a passionate, impulsive, sincere person; and the reader understands his pain.

A many-sided image of the author appears to be the result of generalizations, opinions, impressions, discussions amongst readers; it results from the author's texts of different periods and, to some extent, from the author's civic views; the chances of a change in opinion on the author's personality are slim, though time adds new 'colours' to their portrait. For example, Ye. Hutsalo's literary texts open for the reader a wonderful world of the sophisticated lyric writer, a poetic person, who is in love with the nature of his land. *The small blue nuts of dew on the three-fingered leaves of clover – as if they are touched with a gentle morning coolness; looking back, you see the dark fringe of footprints hurrying after you; over there, in a tiny valley, which looks like the bottom of a spoon, scattered wisps of fog hang still – like steam over a hot dish*. Consider the highly expressive tropes that convey the beauty of the land and author's genuine love for it: *nuts of dew, three-fingered leaves, as if touched with a gentle morning coolness, footprints hurrying after you; a tiny valley, which looks like the bottom of a spoon; wisps of fog hang still, like steam over a hot dish*. Yet we have to take into account some other typological features of the author's personality, otherwise the image will not be complete. Hutsalo's highly critical journalistic texts distinctly reveal his pain and wrath over the sufferings of his people. The author's image is 'one and undivided', but not one-dimensional; it presents itself in ever more diverse forms.

'I write for myself', 'I write for the drawer (I know it will never be published)', 'I write it to express myself' and suchlike assertions cannot mask the truth – the author wants to get through to the reader

* All quotations are translated from the original Ukrainian texts.

and to create their own positive image. In the author's imagination, the reader is always a friendly person, a fan, who shares the author's world view and shows (a close) interest in their work. Typically the authors whose target readers are the intellectual elite consciously refuse from widening their circle.

Reading Oksana Zabuzko's popular novel *Pol'ovi Doslidžennja z Ukraïns'koho Seksu* (*Field Researches on Ukrainian Sex*), one can easily guess who is the author's target reader – one just has to pay attention to the novel's free style, the 'stream of consciousness' technique, epatage, erotic scenes, echoings, covert quotations, Anglicisms, vulgarisms, etc. In the translation below, Anglicisms and English phrases, which Oksana Zabuzko inserts into her Ukrainian text, are printed in italic, bold style; a covert quotation and a vulgarism, in bold style: ... *and she was rushing after the others, from floor to floor, winding her way through the terminal, as in a dream or a horror film, from gate to gate; puffing and panting like a hound, she got to the far-flung corner where they had to board that crop-sprayer aircraft and where her haste shattered itself against a standing-as-firm-as-a-rock, professionally calm clerk behind the counter, "Your plane has just left, ma'am" – and when is the next one? – and the next one is tomorrow at noon – he flashed his teeth, "Have a good night!" – she said "f--- it" and rushed to call Mark...* (it is a fragment of a four-page-long sentence). Zabuzko's reader has to be an educated person, for whom a novel is an intellectual game, who takes aesthetic pleasure in communication with the advanced writer.

Sometimes it seems that the author does not seek consensus with the reader; the system of language and thinking of the modernist writer in particular not always matches self-awareness of the book connoisseur; nevertheless, the reader may recognize the author as an innovator, who coins new metaphors, produces cryptic texts that are comprehensible, but require creative efforts on the part of the reader. For example, an experienced reader, who shares V. Holoborodko's artistic world view, can form associative links between the author's metaphors: *In April / in the white sky of cherry milk, / fly golden birds. / The golden birds of roofs. / Having flown for a while, / they, like doves, return to the cottage roof tops.* This text may be interpreted as praising the beauty of life, the joys of a spring day, etc. It is evident that Holoborodko's poetic works will filter readers who do not accept his artistic world view, whose reaction will be rejection of the author's manner rather than disagreement with his ego conception. The other, discerning type of reader, the one for whom such poetry is actually meant may find the author's original images quite comprehensible, fitting their picture of the world and the world of emotions [5].

Literary texts enable us to construct the typological paradigm of both the author and the circle of their readers. The authors may be classified as traditionalists and innovators, creators of elite and entertaining literature, 'rulers of the minds' and producers of short-lived things, talented and talentless; likewise, the readers may be interested and indifferent consumers of texts, friendly interlocutors and critically-minded persons, etc. From this array of categories, we may pick the class of discerning readers, book lovers, who cannot do without books, whose quality standards for books are difficult to meet. Trying to win the reader, the author sometimes presents an attractive picture of themselves – a wise person with noble feelings, sincere and truthful; meanwhile, the experienced reader may sense falsehood, insincerity, may see the author's true nature and lose interest in their writings. The author gets no immediate feedback and has to imagine the reader's reaction, which may be equivocal at that; the reader is also a creator, a co-author, who creates the image of the author, which reflects the true nature of the latter.

The writer expects their readers to be educated and creative persons, truthful and empathetic, intelligent or alternatively witty, with a good sense of humour, etc. In accordance with the rules of narratology, the author hides their real face and presents the reader with their various incarnations – the agent narrator (i.e. a character), the witness-narrator, the I-narrator and others [8, p. 82-84]; but it does not prevent the reader from recognizing the author, though the reader's perception of the latter may differ from what the text creator wants to look like; this image is variable, it may evoke feelings of sympathy, antipathy, etc. Texts in which the agent narrator is a character that has some common features with the author, are very interesting. It does not matter whether these images coincide or not – the reader passes their judgment, disapproves, protests, etc.

Consider the following example:

I am holding a Mouser pistol in my hand, but my hand is getting weak, and I am about to cry with small tears, like in my childhood, clinging to her warm bosom. I try to cry out, 'Mother! I tell you – come to me! I must kill you' (M. Khvylovyi). Here the antithesis reaches the level of tragedy: *my hand is getting weak, I am about to cry, clinging to her warm bosom*, on the one hand, and *I must kill you*, on the other.

The image of the reader, at first glance, is implicit, hidden, difficult to comprehend because the text does not give us any clue to its interpretation (it is not to be found in the text); the author's speech is but their part of an imaginary dialogue with the reader. The reader's comment remains unheard; it is not always that the reader verbalizes it in their mind. Still, it would be wrong to think that we cannot create the reader's image. Readers assess the author's credibility exchanging views and discussing books. After all, there always is an unwritten law of reader assessment – 'interesting', 'captivating', 'you have to read it', 'it is not worth your time' and others – adopted and used in society; the reader's image is not clandestine because it is the reader who is the ultimate authority, the one who creates the image of the author.

The processes of image creation in the 'author/reader' system are not homogeneous in their nature – the author is regarded as the individuality, the text being the platform for expressing their views, their image is presented explicitly; the portrait of the reader is typically the result of generalization, an imaginary thing. But it is a process of associations and assessments, in which both the text creator and the text consumer are involved, in which their image incarnations are brought closer together; at the deep level of text creation, both become reality; it is the highest level of communication. There appears a specific dichotomic unity based on similar comprehension of complex textual meanings, the systems of metaphors and images; this level of comprehension requires common background knowledge; the ego conception of the author becomes, at least to some degree, the reader's position.

Moreover, this dichotomic unity expressed through the formula 'my author – my reader' can explain their common attitude to the characters, closeness of their aesthetic views, ethnic orientations, assessment criteria. For example, in her novel *Solodka Darusia (Sweet Darusia)*, M. Matios appeals to those readers both in Western and Eastern Ukraine who can feel empathy for her characters – the Carpathian villagers.

'About them! About Sweet Darusia and Ivan Tsvychock. Just look at those two poor souls ... Gog save us from such misery ... Would put their heads together and keep silence, two of them, paying no attention to normal people.'

'Who knows, Varvarka dear, how they feel now – happy or unhappy ... who knows ... Maybe there is something in it, just sitting like that – and the rest of the world is nothing to them ...'

Thus the author's idea paves the way to the hearts of her reader.

There is also the problem of objective and subjective modes of text perception. The author's creative thinking determines the subjective nature of narration; still, they want the reader to believe that they are objective, that their fictional reality is depicted quite 'truthfully', and that it all corresponds to the key idea of the text. The reader, who knows that the author is subjective, tries to correlate the text with the reality it is supposed to represent; the subjective/objective perception of the text is a kind of guarantee that the reader comprehends the author's language and way of thinking. According to I. A. Synytsia, the author's subjectivity is represented as explicit; the reader's, as implicit [7, p. 26]; though, it is evident that both the author and the reader reach the level of common subjective/objective perception of the material. A socially concerned, avid, discerning reader can draw parallels between fantasy and reality much better than the author expects; the reader's contribution to the text becomes a factor in their self-assertion, self-realization.

The relations between historical fiction authors and their readers may be ambiguous; the interest in this kind of literature is rising – many Ukrainians want to know the true history of their land, to get rid of ideological stereotypes about the leaders of the past. At the same time, the modern reader still has their doubts: can they trust the author's interpretation of historical events, is the author truthful and unbiased? It is not easy for historical fiction authors to win the trust of their readers, and no surprise

here – just leaf through the ideologically biased books of the totalitarian past. On the other hand, in historical fiction, fictional figures and events created by the author’s imagination are unavoidable.

Consider an excerpt from the novel *Yasa*^{*} by Yu. Mushketyk. Sirko, a Cossack Ataman (military leader), orders his people to sabre to death the traitors, who return to captivity; he goes into a monologue, which a real Cossack chieftain was most unlikely to do under the circumstances:

‘It makes one sad to see such things,’ went on Sirko, ‘but it has turned out these people like infidels more than they love their brothers. For them, the land of our enemies is closer than their fathers’ land soaked in blood which the Tatars and the Turks have been shedding for years. The faith, which was theirs and their ancestors’ from the beginning of times, they sold to the enemy as something at which to mock and laugh. And all this is for the sake of profit, for their own benefit.’

The rhetoric of the speech disagrees with the tragedy of the moment, so the reader may inwardly disagree with the author. V.M. Rusanivskyi comments on the works of Mushketyk the historiographer, ‘...the events of the past are compared with today’s events and there appear “eternal” aphorisms. Evidently, there is a gap between these aphorisms and the author’s comprehension of life, but the gap is not big enough to refuse from his usual psychology – to judge life and deeds from allegedly common to all humanity timeless perspective’ [6, p. 395]. The author has the right to artistic interpretation of history; the reader has to appreciate the opportunity to immerse themselves in a new story of the bygone days.

The author can get closer to the reader (irrespective of the intended degree of the illocutionary force of their writings); the process presupposes the use of the time-tested literary (linguistic and aesthetic) means and devices, which help to create the atmosphere of trust in what concerns the ‘credibility’ of the text. For instance, a popular strategy of getting closer to the reader is taking on the role of the narrator, who opens their heart to the reader; it is one of the ways to present the author’s ego conception. It is common knowledge that a character, in poetry in particular, cannot be always identified with the author; still, this strategy helps to create preparatory conditions for a sincere conversation with the reader. The strategy provides additional ‘preferences’ for ‘I’ and ‘you’ – two people who share the systems of language and thought; and there appears ‘we’ – the people who can arrive at common conclusions. For example, saying *Я стверджуюсь, я утверждаюсь, бо я живу // I assert myself, I am getting stronger because I live*, Pavlo Tychyna emphasizes the fact that a creative person lives an active life, works for the common good, etc.

Not infrequently, the author uses ‘I’ to make a character look more ‘credible’; this strategy gives the illusion of reading the character’s mind, but the monologue-type narration creates the paradox of the author’s ‘overhearing’ the character’s thoughts (the reader may vaguely suspect that the author cannot know what a historical figure thought about this or that event); still, the effect of credibility of the text is magnified. For instance, Pavlo Zahrebelnyi’s novel *Bohdan* is written in the form of internal monologue; being aware of the fact that the author could not have read Bohdan Khmelnytsky’s mind, the reader, nevertheless, may find the text quite credible and take interest in it. Consider the following excerpt: *To what will those who take over from me bring the great cause I have started? Only to decline and complete defeat. There is much bitterness in my words, but they are not unjust. I have plucked them out of obscurity, raised them up, and what do I have for that? Pride, injustice, and revenge even after death ... The closer is my night, the better I see. The words I have started, in my words, I have plucked them out of obscurity, the closer is my night belong to the narrator.*

The author becomes more comprehensible, closer to the reader if they use such a popular linguopoetic device as lyrical digressions; its functions is to express – typically, in an emotional and emphatic form – the author’s attitude to the characters and events depicted in the text; some characters get the author’s approval; others, sympathy; still others, disapproval, even though the described events are distant in terms of time and space. The associative-axiological aspect of the story stands out more clearly; the author’s perception may differ from that of the reader, but the very desire to express their

* The Ukrainian word *яса* (*yasa*) has more than one meaning: signal, sign, rumour, loud sound, roar, thunder, gun salute, salute, tribute, light, radiance.

feelings and, at the same time, to give the reader a gentle 'push' in the right direction helps the author to get closer to the text consumer. This strategy is not popular with modern prose writers; still, it is quite effective and its role in creating emotive backdrop is very important.

For instance, the digressions in Yurii Yanovskyi's prose works are full of lyricism and emotion; their powerful message is 'wrapped' in the metaphorical narrative and meaningful comparisons; such digressions are ingenuous and sincere, and help the author to win the reader's trust. Consider the closing lines of the novel *Chotyry shabli* (*Four Sabres*):

Little honeywort grows on sands; white clover, rushes, sedge grow on water; Alpine cinquefoil, scullcaps, hawkweed, meadow-grass, and eryngo, on rocks; in the steppes grow swallowworts, thymus, yarrow, mat-grass; parade themselves goldilocks aster, amaranth, plumeless saw-wort, and autumn hawkbit; serpent root sways in the breeze – as yellow as a dandelion, but tall; and southern globethistle: and people's glory grows from unity and bravery!

This is a rhetorical figure, a complex syntactic unity, whose first part looks too long in its verbosity, too much detailed; the second one seems to be intentionally clipped; but the description of plants has its own deep meaning – it symbolizes the innumerable treasures of the author's native land; the conclusion becomes the conceptualization of the defining categories of heroism – *glory, unity, bravery*.

The commonality of linguistic and aesthetic views of the addresser and the addressee is another factor that brings their positions closer to each other; in order to achieve the effect, the author employs the strategy of intimization of speech (L. A. Bulakhovskiy's term) [2]. Evidently, the easiest way is to address the reader directly; this strategy activates the illocutionary force of invitation to the author's inner world, where the reader would feel at home; such an invitation implicates comprehension and support on the part of the reader. This type of the general form of address has its own paradigm: alongside the usual form of address – *reader* – Oksana Zabuzko occasionally uses *ladies and gentlemen*; this alternative form indicates a closer, exclusive circle of readers. Consider another example. In his famous poem, V. Symonenko repeats the word *son*:

'Виростеш ти, сину, вирушиш в дорогу, / Виростуть з тобою приспані тривоги

You will grow up, son, and set out on your journey, / And my most deeply hidden worries will grow too'.

Such a form of address has many implications: a young man, a patriot, who is ready to defend his native land (*і якщо впадеш ти на чужому полі // and if you died in a far-away battle field*), ready to die for his people (*Батьківщину вибирати не можна // you cannot choose your motherland*); after all, the reader who shares the author's views.

The author may use question; at first glance, it looks as if they are self-addressed, but the reader perceives the rhetorical device as something meant for them; if the answer is obvious, the reader accepts it, which means that they think along the same lines. The text presented in the form of questions captures the reader's attention; now the reader is a participant in the process, and it makes the presentation objective because the reader's conclusions coincide with the answers provided by the author. It may seem that rhetorical questions do not help to establish emotionally motivated ties between the author and the reader; but this time-tested device emphasizes the author's desire to win the reader, to make them think over the problem together with the author. A classic example here is the rhetorical questions in *Slovo pro ridnu matir* (*A Song about My Mother*):

Who can drain the Dnieper, / Who has the power to spill out the sea, / Who can plough our gold and silver / With the ploughs of lie <...>?

The sentence is hyperbolic in its exaggerated descriptions, yet the answer is apparent; the author expects the reader to share his admiration for the greatness, might, and beauty of Ukraine.

Various kinds of reticence, elliptical and unfinished sentences, stops in midsentence at an important stage of the story are another strategy to implicate additional ideas, to urge the reader to think over the text and to make inward comment. The reader is a silent 'third party' in the process of text creation; it affects their perception and inconspicuously makes them take the author's side. Consider the following example from *Smert kavalera* (*The Death of the Cavalier*) by Hryhir Tiutiunnyk:

'What?' exclaimed Ihorko and jumped to his feet. 'A hero?!'

He darted to the row, hit his head against a board and yelled at the top of his voice,

'You ... You... You hear ... You?!'

<...>

'Hush, silly, hush! Oh, dear ...'

The scene that may seem quite ordinary reveals the personality of the author – the man who speaks the truth, protects poor and mistreated people; in their imagination, the reader completes the verbal picture and takes the brave boy's side; it is not difficult to guess what will be the 'punishment' – it is not for nothing that an old woman, a witness of the conflict, feels sorry for the boy.

The author, who wants the reader to comprehend their 'coded' text, has at their disposal an arsenal of antinomic techniques, which give the reader freedom of interpretation; these are all kinds of allusions, hints meant for the sophisticated and experienced reader, unpredictable situations that challenge them. After all, each author has their own ways to 'enchant' and intrigue the reader, to make them use imagination in order to find the answers if the text is deliberately coded.

Consider an excerpt from H. Kosynka's short story *Favst (Faust)*, which tells us about the fate of an ordinary farmer by the name of Koniushyna, who was accused by the Soviet regime of counterrevolutionary activity. His cell-mates gave him a funny nickname – Faust.

'... everybody liked the new nickname Klientsov had given Koniushyna – 'Faust'. What did it matter that Koniushyna himself did not understand what it meant, that name? Also, it was in the cell that he first heard about the great Goethe.'

The name evokes a number of allusions: it turns out to be the name of an operatic character, not the character in the tragedy by Goethe; then, it is another way to humiliate the poor man; finally, the farmer's fate proves to be much more tragic than the sufferings of Goethe's character. A sacramental question remains unasked: if Koniushyna is Faust, who is Mephistopheles? Presumably, the author meant a generalized image of the 'devil' – the regime that ruins innocent people's lives. It gives the reader a panorama of associations – with the tragedy by Goethe, with the motifs of Mephistopheles's duplicity.

In order to attract attention of an 'ordinary' reader, some authors (for instance, I. Karpa and some other writers who seek to attract young audiences) may use casual, colloquial type of speech – verbal quirks, dirty language, vulgarisms; it refers both to the speech of antagonists and the author's comments. Such attempts at capturing attention of undemanding audience sometimes mask the author's play with the reader, the carnivalization of the process; these endeavours may look artificial, in which case the author will hardly be regarded as an innovator, a ruiner of the classic literary forms; the 'educated' audience is likely to turn away from such experiments.

Another issue which I would like to discuss is the modern reader's attitude to classical Ukrainian literature. How can the phenomenon of interest in the literature of the past centuries be explained? Classical literature depicts events of the old times, the historical past, the people who are unrelated to the problems of modern life. Evidently, there is something in the language and aesthetic principles of the great masters of literature that appeals to the reader. Apart from new content (the reader gets into the world of our ancestors), such works give us a chance to appreciate our cultural heritage, to develop aesthetic taste, linguistic and communicative culture.

For instance, the dramatic story of Mykola Dzheria's life (the same-name novel by Ivan Nechui-Levytskyi), provides a path to comprehending the texts of other Ukrainian writers of the late 19th–early 20th century – M. Kotsiubynsky, Vasyl Stefanyk, Yurii Yanovskyi, Mykhailo Stelmakh. Consider M. Stelmakh's description of Ukrainian windmills, which clearly shows that the author expects his readers to recognize Nechui-Levytskyi's unhurried, thoughtful manner of writing.

Entering the last but one golden tiredness of the fields, I still feel some overwhelming emotion; and I still cannot calmly look at the last, grey with wind and rain, windmills, at these kind souls of the Ukrainian steppe, which for ages has been filling the pages of clouds and the sky with the dramatic chronicle of the grain-grower's fate.

The continuity of the Ukrainian literary tradition accustoms the reader to thoughtful perception of the text, careful attitude to the word with its numerous nuances of meaning and artistic implicatures.

The author's image gradually establishes itself in the readers' collective consciousness as objective, socially accepted, complete; at the same time, the reader discovers for themselves new traits of the author's personality and completes the image with their own conclusions, which does not exclude the possibility of critical analysis; having absorbed the author's ideas, the reader reveals their own potential, aesthetic taste. For example, the analysis of the image of Oles' Honchar, the classical Ukrainian writer, will demonstrate a considerable diversity of views and opinions of his literary legacy; nevertheless, Oles' Honchar is fully appreciated as a citizen, a patriot, a great master of the Word. 'Entering the writer's world of language requires a certain level of aesthetic education, knowledge of social and public contexts, in which there develop the national language, its literary style, and within it, the author's idiosyncrasy,' says S. Ya. Yermolenko about Oles' Honchar [4, p. 180]. Thus the author's work influences intellectual and aesthetic development of the reader, their attitudes, feelings, and emotions.

The following lines from Honchar's novel *Sobor (The Cathedral)* testify to the author's concern for the imperishable treasures of his people: *The cathedral has in it something of the elements of nature; it evokes in a person something as great as the steppes, or squadrons of clouds, or black industrial bastions in big factories wrapped in everlasting smokes may evoke ... The silent music of the cathedral, the music of those domes harmoniously raised high into the sky – it really exists, you hear it, though others seems to be deaf to it*'. Honchar addresses his words to the readers who can hear the music of the cathedral.

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У статті розглянуто проблему взаємодії автора художнього тексту й читача в системі лінгвокогнітивної інтенції. Висвітлено шляхи текстової інтерпретації притаманних письменникові мовотвірних уподобань, рис особистісної вдачі, словесної автохарактеристики в свідомості адресата. Постає одержувача текстів постає в світлі імпліцитного підсвідомого домислювання, посиленого авторським коментуванням, зверненнями до читача, ліроепічними відступами тощо. Аналіз текстів сучасних українських письменників дає змогу відслідкувати засоби й прийоми комунікативного зближення автора й читача на ґрунті лінгвопоетичної парадигми, інтимізації мовлення для посилення іллокуційного впливу на адресата. Виокремлено питання критичного сприймання Я-концепції творця художнього тексту з можливим встановленням зворотного зв'язку у вимірах "автор-читач".

Ключові слова: автор, читач, адресант, адресат, текст, смисл, образ, текстотворення, образотворення, мовомислення, авторська інтенція, інтимізація мовлення.

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PSYCHOANALYTIC DISCOURSE OF THE 1920s-1930s UKRAINIAN NOVELLAS

NATALIA MAFTYN

Abstract. The article highlights the impact of Freud's ideas on the Ukrainian prose between the Two World Wars. The analysis of the works by V. Pidmohylnyi and I. Cherniava shows that in literary texts, the erotic-death paradigm is one of the 'modernist' algorithms for plot development; in the novellas, this paradigm affects the process of conflict modeling and conflict development. It is rightly believed that V. Pidmohylnyi's dominant literary interest was the 'helplessness of human morality before the temptations of crime'. In the novella analyzed in this study, Pidmohylnyi adopts the perspective of the ontogenesis of the human soul at the age of puberty. I. Cherniava explores the theme of subconscious 'temptation of crime' a wicked and thoughtless children's game is sure to unleash. The two stories have many features in common: they are thematically close; in both of them, the plot is based on the Freudian ideas; stylistically, they are realist-oriented works with certain elements of naturalism. The novellas belong to the same type of structurally modified literary works, in which the action is no more important than the resultant psychic changes in the characters.

In both novellas, the plot is built around stable structural-behavioural patterns of human culture (in *Vania*, it is the initiation trial pattern; in *The Execution*, the perverse play pattern, the game of a trial transformed into a crime). Both works have rather specific expositions, which fulfill the function of 'Vorgeschichte' – they tell a reader about certain psychic inclinations of the characters and present the projection of the central theme. In both novellas, the plot type, which determines the development of action, is outlined in the prehistory. Structurally, the two novellas are based on parallelism of events. As to their style, both works bear the features of naturalism.

Keywords: erotic-death paradigm, Freudism, plot, novella, Vorgeschichte (prehistory), Spannung (tension), ontogenesis, initiation, pointe (crisis), coda, naturalism.

The Ukrainian prose of the late 19th–the early 20th century, as well as the Western European prose of the period, was significantly affected by the ideas of F. Nietzsche and S. Freud. Interest in the postulates of Freudism can be traced in Ukrainian literature throughout the period from V. Vynnychenko (in whose prose the features of this theory are quite evident) to the Renaissance of the 1930^s, later transformed into a horrible hecatomb of the 'Shot Renaissance'; then there was the socialist realism dead end. The erotic-death paradigm of social ontology developed in Freud's major works becomes one of the general algorithms for plot construction in the literature between the Two World Wars; this paradigm determines the nature of conflict and its development in prose pieces. As cultural universals, Eros and Thanatos have always been the focal point for endeavours in every area of art, since 'the

virtual world of artistic reality is strictly speaking the projection of the deep existential opposition between life and death, the main opposition in human culture, onto this reality' [2, p. 6-7].

It was the popularity of the Freudian psychoanalysis that made some artists highlight the issue of conflict between human instincts and civilizational taboos, show how human behavior is determined by something unruly and cruel – so-called 'dragons of Eden' that live deep inside us, in subconsciousness of civilized human beings. Of special interest for the creators of intellectual prose was the connection between the sexual and death instincts studied by Freud; according to him, the desire to experience pleasure is related to the death instinct. Later, the problem was addressed by E. Fromm (*The Human Situation, The Anatomy of Human Destructiveness*), E. Canetti (*Crowds and Power*), G. Bataille (*The Tears of Eros*), V. Rosov (*The Nature of Sexuality*), J. G. Bertram (*Flagellation and the Flagellants: A History of the Rod*).

Working on the theory of neurosis, Freud made a conclusion that 'neurotic symptoms are substitutes for sexual satisfaction' and that '...all inclinations to perversion have their origin in childhood, that children have tendencies toward them all and practice them in a measure corresponding to their immaturity' [11]; [7, p. 310]. The Austrian neurologist looked into the factors leading to neuroses; he analyzed the main phases of libidinal development and made quite a few conclusions valid for scientific, culturological, and artistic discourses of his time – conclusions concerning the influence of early childhood libido manifestations on the development of the human psyche, a factor behind 'asocial' human behavior.

'The helplessness of human morality before the temptations of crime', especially at the early stage of human development, in childhood or adolescence, when civilizational taboos are not yet a strong vise to curb uncontrolled desires of the 'dragons of subconsciousness' is the dominant theme in V. Pidmohylnyi's prose. In *Vania*, one of his early works, the author depicts the reaction of a child (deep neurosis) to the manifestation of the dark side of his subconscious nature – 'alienation that takes the form of an individual's confrontation with himself' (M. Tarnavskiy).

V. Pidmohylnyi wrote his novella in 1919; sixteen year later, the Western Ukrainian magazine *My (We)* published a novella by Ivan Cherniava, a member of the Lviv bohemian literary society *Dvanadtsiat (The Twelve)*; the title of the novella is *Eksekutsia (The Execution)*. The author also explores the theme of subconscious 'temptation to commit crime', which has developed from a seemingly innocent children's game. There is no evidence about Cherniava's acquaintance with the novella by Pidmohylnyi, but the theory of the famous Austrian neurologist remained quite popular in Western Ukraine in the late 1930s, when the Soviet Ukraine had already been plunged into horrors of the Bolshevik regime. The two stories have many features in common: they are thematically close; in both cases, the plot is based on the Freudian ideas; stylistically, they are realist-oriented works with certain elements of naturalism. (All the quotations from Pidmohylnyi's and Cherniava's original texts are translated from Ukrainian [4; 8]).

Thus it may be suggested that they belong to the same type structurally modified literary works, in which the action is no more important than the resultant psychic changes in the characters.

The plot of Pidmohylnyi's story is built around an event which cannot be called 'extraordinary': the two boys feeling sorry for a fatally injured dog finish it off; this is regarded as a motivation factor in psychic changes one of them sustains. At the structural level, the first part of the novella is a conventional 'Vorgeschichte'; though it is here, in the description of madness that covered the children with its dark wings, that the story reaches its culmination; a chain reaction triggers the second part of the work, where the action plays a much less important role.

In the first part, a reader meets Vania, an only child of the rich, loving parents, who take care of him and educate him (including labour education). Vania has his secret dreams and fears. The author tells us that 'Vania was afraid of the steppe'. His wish to grow a crop on a secret farming patch in the steppe helps the boy to overcome his inner fear. The scariest thing about the steppe is a gully: '... for a long time, trembling with fear, the boy was looking at it; it was terribly silent and mysteriously enigmatic. It seemed to Vania that the very earth had parted waiting for someone to get into its depth. Then slowly, with stubborn

determination, the walls of the gully would start closing in and, indifferent about mad cries and wild thrashing, they would crash their careless victim and would draw apart again to lure people into its trap' [4, p. 58].

We do not know whether the author was well-acquainted with the theory of psychoanalysis at the time when he was working on his novella. Pidmohylnyi's critical 'attempt at psychoanalysis of the works' by I. Nechui-Levytskyi was published in 1927, when Freud's ideas had already received general acclaim. Though we may presume that having a perfect knowledge of French and reading foreign periodicals, the author might have been acquainted with Freud's theory. In my opinion, there is a distinct echo of the Freudian 'Oedipus complex' in *Vania*. In the novella, the archetypal meaning of the abyss, a deep depression in the ground, a gully is not only associated with threat; it develops a chthonic meaning of the grave (the earth as a grave) treacherously waylaying its victim. The boy, who has a deep affection for his mother, is subconsciously alarmed by the danger coming from the engulfing depths of Mother Earth. (The parallel between a boy's erotic attraction for his mother, which transforms into Oedipus complex and may take the form of necrophilia in adulthood, and the death motif of the earth as a grave is drawn in *The Human Situation* by E. Fromm).

Vania's inclination for neurosis is clearly revealed in the scene of his fight with an imaginary cannibal. I believe in the structure of the novella, this episode is of special importance. It is not only the author's favourite device of drawing parallels between the events in the story and transformations of the character's psyche. According to M. Tarnavskiy, here the author emphasizes Vania's vivid imagination and courage; but he also gives a projection of a terrible symptom the child will develop later. '*Having understood that it was a cannibal who had caught hold of his shirt, who would not let him go, but would eat him, Vania gave an agonized cry; then he tore off. Screaming his head off, he could not breathe. He kept shrieking violently, the echo of his shrieks bounced off the walls of the gully; he looked neither left nor right and only heard heavy steps behind him; he fell to the friable ground knocking his head against it, scratching it with his hands in deathly horror*' [4, p. 59].

Later Vania decided never to come near the scary gully; yet the place had some 'strong magnetism'; the boy 'was attracted by the mysteries hidden securely between its friable yellow walls'. It turns out, though, that the real life has no less horrors than the imaginary one. The boy sees them in the eyes of Zhuchok (Little Bug), a mad dog. '*In the dog's dull look, in his eyes, red and empty, in his open drooling mouth, Vania saw the thing that is called madness. Vania did not know, nor did he understand what it was; but his heart told him that its power was persistent and destructive, and he got frightened*' [4, p. 61].

The structure of the novella, its triple 'trial pattern', is the trigger mechanism for the 'transition ritual' – initiation: Vania starts his journey from childhood to adulthood and he has to fight all sorts of evil forces. In the scene with a 'cannibal', they come from the outer world, while Vania's next trial, the one in the forest, lifts the veil on one of the greatest mysteries of the world of adults: evil lives not somewhere there, it hides itself in a person's inner world waiting for the moment to reveal itself.

This idea is reinforced with the image of a forest – the archetypal symbol of subconsciousness and dangers. '*The forest was big and dense. Entering it, you got into a different world. On the one side of the wall of trees there were life, sunshine, day; on the other, death and cold night. It smelled of damp soil and plants; grey and yellow last year's dead leaves and dry, fallen branches rustled and creaked under your feet; the trees silently raised their gray trunks covered in mould and moss. High above, the tops entwined in a kiss; in their dark density, which blocked the brightest daylight, vibrated the songs of the forest itself – as sad as grief*' [4, p. 62].

The description of the forest is not only a psychological background for the development of the plot; it is a metaphor that reveals the inner state of the character – the unleashing of the 'dragons of Eden' (C. Sagan), which can result in a person's self-alienation.

Pidmohylnyi's little characters still have non-desecrated 'virginity of soul'; they are not ready to resist dark and strange forces, whose wild shadows scare them in the outer world. In the scene of beating a mad dog to death, these forces reveal themselves as an incomprehensible and horrible part of the boys' subconsciousness. '*... they hurled big stones, their breathing heavy, remembering nothing and having no other desire than to hit Zhuchok and to finish him off. Their faces grew long and pale, and sometimes glowed with madness; their eyes were wide, bright, vacant, and wild. When there were no more stones to hurl, they took heavy sticks, and those sticks hit Zhuchok with short, stifled, slapping sounds. They hit him till the*

sticks fell out of their trembling hands. They experienced a sharp feeling of dissatisfaction – they would keep on hitting but were too tired, and a new thrilling indignation came over them. Vania was already wheezing and panting, and was ready to drop; Mytka was only puffing and swallowing saliva. They exchanged glances and by some unspoken agreement moved closer to Zhuchok to grab him, to tear him to pieces, to tear out his eyes and tongue, to bite his body; but having looked at him, they stopped’ [4, p. 63].

The first part of the novella ends with the description of stress Vania experiences after such a startling revelation about this inner demon of his; it is the loss of his ‘virginity of soul’. ‘He felt that something ugly had been done. It tormented him gnawing at his heart. Then he felt sorry for something, as if something had already been broken, crushed, and could not be repaired’.

Pidmohylnyi’s work is a psychological novella. The plot is an important factor in its structure; still it is built around the changes in the posttraumatic psyche of the character. The author alternates ‘static and dynamic aspects’ (A. Reformatskyi), now increasing tension to the culminating point, now lessening it in order to encapsulate the essence of the story in the unexpected ending.

The initial sentence of the novella’s second part – ‘After the incident with Zhuchok, Vania became thoughtful and reserved’ – creates a static effect and releases tension. At the beginning of the second part, the author starts ‘stringing’ details, which is typical of the smooth narrative style of novellas and some other genres of small prose (for example, short stories). This strategy – detailed description of the changes in the psyche of the main character – is another evidence of the idea suggested above. Vania becomes interested in horror tales, stories about hell; he has lost interest in playing with the other kids; he seems to forget about his vegetable patch. His imagination is full of the pictures of probable punishments for what he has done; then fears start coming at night – ‘into the space between the bed and the wall, some creature was thrusting its paws and scratching the wall’. Hallucinatory images evoked by the sense of guilt and gathering neurosis (‘either his mother or granny was sitting by his bedside, yet he knew that the black paws would appear from under the bed and he would hear the snapping of teeth’) make the boy go to the place associated with his greatest fear and beg what-was-left-of-Zhuchok’s forgiveness. But the awful realization of his guilt – ‘it is his fault that this revolting, horrible stuff is all that is left of Zhuchok’ – triggers a new bout of aggression. ‘Anger, sudden and overpowering, flared up and Vania, his eyes burning, started trampling on the rotting flesh that was squelching under his feet’. It may seem that this act will help Vania to get rid of his fear (as it was in the case with a ‘cannibal’).

‘I am not afraid of you, damn you, you don’t want to forgive, take that!’ cried out Vania and having finished the wild outrage, she started laughing; his laughter echoed over the indifferent swamp and died in the reeds.

‘I am not afraid of you’, said Vania determinedly and went home [4, p. 69].

At home he tells his mother she does not have to sit by his bedside – nobody will scratch the wall any more. But at night, the ‘dragons of subconsciousness’ start their bloody hunt; in his dream, Vania sees a big viper coiling around his neck, then Zhuchok sinks his teeth deep in the boy’s throat. The hallucinations chased off into the deepest corners of his subconsciousness in the daytime attack Vania like a terrible wolf pack at night. It is Vania’s nightmare that the author presents as the highest point of tension (‘Spannung’), the extreme culmination. ‘Vania jumped up and ran ... At the door something dark, slippery, and cold fell on him. It seized his entire body pressing on all sides, it got into his mouth causing a nasty nausea; he was writhing, bending, pushing it back with his arms and legs, wheezing, muttering something unintelligible’ [4, p. 70].

A true master of novella, the Maupassant-type writer, Pidmohylnyi releases tension at once: the boy is contorted in near-death agony and the author lets him wake up. ‘He felt life freezing in his body, he jerked forwards with supernatural force, flung off the slithery creature, his breathing ragged, and woke up’. But so-called ‘pointe’, ‘sharp point’, crisis is an obligatory element of the novella structure. The author’s final chord is unexpected; the story ends with a ‘dynamic moment, as the dominant in music’. ‘At that very moment, there started angry scratching noises and persistent snapping of teeth under his bed. Vania gave a wild shriek and fainted’ [4, p. 70].

M. Tarnavskyi asks a question, ‘What really happened to Vania in the forest?’ His intuition of a scholar helped him to find the right answer. ‘... the boy’s coming to the remains of Zhuchok is a

symbolic representation of the discovery of sexuality. In the forest, the boy discovers the truth: there is something in him that scares him, something beyond his comprehension. Is it sexuality or something else? Whatever it is, it is a problem of human existence. From the literary theme perspective, it is alienation that takes the form of an individual's confrontation with himself' [6, p. 59].

Pidmohylnyi uses the Freudian method to create his novella, a typical genre piece, which is actually an artistic analysis of traumatic changes in a child's psyche determined by 'an individual's confrontation with himself'. The general algorithm of the plot construction is the ontological erotic-death paradigm examined through the magnifying glass of Freudism. The author manages to combine the diagram of his character's emotional upheavals, which result in a deep neurosis, with the pulsating tension of the novella, which perfectly fits into the genre's framework.

At the beginning of the 20th century, Freud's analysis of subconscious phenomena and processes penetrated all the fields of the humanities; Freudism became, in a sense, a world view factor; and for the Bohemia, a fashion, a thing that incites a person to lift the veil on the mysteries of the development of human ego and to show various perversions of human psyche. Evidently, the idea to combine exquisite composition with psychoanalytic research on the nature of human aggression seemed interesting to Ivan Cherniava, a Lviv author, a member of the bohemian literary society *Dvanadtsiat* (*The Twelve*). The original title of his novella *Eksekutsia* (*The Execution*) is *Yanholiata* (*Little Angels*). (Another Lviv author B. Nyzhankivskyi recalls that Cherniava was reading the novella to his friends in the Café de la Paix.) The work was published in the Warsaw-based magazine *My* (*We*) in 1935 and republished only in 2006 in the urban prose anthology edited by Vasyl Gabor*.

Almost sixteen years passed since the publication of Pidmohylnyi's novella. This fact is a clear evidence of the continuity of the tradition established in the early 20th century Ukrainian literature – the desire to contribute to the common European cultural discourse, to combine the genre canons with the ideas explored and discussed in Europe. The problems of subconsciousness, the sexual and death instincts, human destruction and the factors behind it always remain the focal point of much discussion. Though it was the 20th century, the 'wolfhound age' (O.Mandelshtam), with its bloody dawn flaming over Europe since the late 19th century that focused on the issue. In Ukrainian prose they were addressed by I. Franko, M. Kotsiubynsky, V. Vynnychenko, V. Pidmohylnyi. Yet it should be admitted that Freud's ideas were not very popular in Ukrainian literature. 'None of the articles published in *LNV* (*Literaturno-naukovyi visnyk – Literary-Scientific Magazine*) in the first decade of the 20th century made any reference to Freud. Nor was he mentioned by the writers. The intellectual revolution which took place 'next door', in Vienna, passed unnoticed by the early 20th century Lviv' [5, p. 249]. One of the pioneers who applied Freud's ideas to literary analysis was S. Balei; his research *Z psykholohii tvorchosti Shevchenka* (*From the Psychology of Shevchenko's Works*) was published in 1916. At the time when Cherniava was writing his novella, psychoanalysis was no longer perceived as exotica, though it was not especially popular in literature – the socially and nationally concerned authors promoted some other ideas. That is why Cherniava's using the principles of psychoanalysis in literature may be regarded as searching one's own artistic path.

Psychoanalysis has proved the connection between pain and sexual sensations, aggression and the sexual instinct as realizations of the sado-masochist complex in both the victim and the executioner (S. Freud. *Beyond the Pleasure Principle*, 1920). In order to build the plot, Cherniava uses the psychological study of the deepest corners of the human soul, its ontogenesis. Another pillar of the novella's structure is the ritual sacrifice pattern presented here as a play with death, which gets out of control.

The novella's plot develops as a game of 'execution' played by a small group of children; having overheard the adults' conversation, the children conclude that hanging must be the most pleasant death for a criminal. They try to mimic such an attractive behaviour pattern distributing the roles of the criminal, the judge, the hangman and his assistants, the wife of the convicted, and the priest. Even the motivation factor for passing a sentence and the execution is the same as in the world of adults –

* "Dvanadtsiatka". Naimolodsha lvivska literaturna bohema 30-kh rokiv XX stolittia: Antolohiia urbanistychnoi prozy / nauk. red. ta prym. Vasylia Habora. Lviv: LA "Piramida", 2006. – 344 s.

breaking the law. Though all the children want to get the honourable role of the criminal, the choice is predetermined by a real-life event: yesterday, Romtsio's father told him off and the boy bit his father's hand.

In the structure of Cherniava's work, as well as in the novella by Pidmohylnyi, the 'Vorgeschichte' is an important element; though in this case, the prehistory lacks one of its typological features – imperfectness. In my opinion, the prehistory should be regarded as exposition, 'exemplification of direct description'. It is here that the author presents the characters, their specific 'markings', and indicate the story type, which predetermines the development of the plot. It can be argued that both Cherniava and Pidmohylnyi employ the strategy of parallelization of the main elements of the action.

It is a wonderful spring day. But for a small bunch of boys there is only one thing in the world – their new 'game': *'... a grasshopper is writhing in the children's hands. Petrus is firmly holding the insect by the wings. In the other hand the boy has an old rusty needle for sewing sacks.*

The children are apprehensively watching the movements of the needle. A look of some intense pleasure is spread over their faces. The procedure is nearly over. Petrus has finished putting out the grasshopper's eyes and now tremulously and cautiously is piercing its belly. The boy is trembling all over. His lips are nervously apart, his even teeth are gleaming like the teeth of some small predator. His fingers have crumpled up and torn the grasshopper's wings. He is pressing them ever more tightly with some unexpressed feeling of exaltation and pleasure that borders on pain' [8, p. 279].

A short description of nature – 'The sun shines above it all. The spring sun shines and the silence of a hot day is undisturbed' – emphasizes the author's bitter irony and implicates the depravity of the human being, who is marked with the brand of the Fall from their birth (which is clearly evident from the original title of the novella). The summer day is so nice. But the children feel bored. *'The intense minutes of attention and pleasure of torturing the grasshopper have passed, now everything seems unattractive and grey to them' [8, p. 280].*

Their boredom disappears with the coming of Lialia and Bohdanchyk, the children of the town's only lawyer. Lialia is excited – they have devised a new game. Yesterday, the children overheard their father telling mother about the execution of a convict, and they decided to play a game of 'execution'. The girl brings animation into the boys' company – *Surrounded by a small group of boys, she is standing like the queen among her subjects; light like a butterfly and tempting like a real woman.* Here the accent is on the 'erotic' aspect of the image, and the author supports it with the girl's pronounced inclination for destruction (she tells she has tortured a cat to death). The children eagerly start the preparation for the game; every role should be convincing. In the process of the game, everyone feels some strange anxiety and nervousness as if it all were real. The children get carried away and unwittingly cross the line of a potentially dangerous play with death. From the dark corners of subconsciousness creeps out curiosity akin to the pleasure of torturing the grasshopper: *'... now their eyes are feverishly bright with morbid curiosity as it was when a half-dead grasshopper was twitching in Petrus's hands' [8, p. 283].*

Little Romtsio, a snare around his neck, feels *some vague child's fear*, but he is also hypnotized with a never experienced emotion, and he does not resist.

The tension reaches its peak – Vova the 'hangman' kicks the chair out from under Romtsio's feet. *'The hanged child is wheezing and chocking, uttering a cascade of wild, horrible cries. The child's short legs are oddly kicking air' [8, p. 284].*

The genre canons require that emotional culmination should alternate with a turning point surprise. There is a covert 'Wendepunkt' (turning point) in the novella, which works only at a reader's level of perception: to the very last moment a reader hopes that Romtsio will be saved. It would be a predictable end though; the author's conception is somewhat different. Being hypnotized with the game, Lialia tells the 'hangman' to pull the hanged down by the legs. *'There was a crack in the air. A soft, fleshy body of the child is stretching and getting stiff. A swollen tongue that has turned blue is lolling out of the gaping mouth contorted in an inhuman grimace. Lialia wants to say something, she even puts out her hand towards the hanged boy. But for some reason, the words get stuck in her throat' [8, p. 284].*

The tension curve leaps up dramatically; now a reader is stressed not so much by what has happened as by the reaction of the participants of the game – the children freeze in a state of near shock

as the horrible truth reveals itself. Evil as a fantastic djinn, which they unleashed playing their wicked and thoughtless game, is rising before them in all its uncontrollable might. A terrible grimace of death suddenly shows them their own irreversible involvement in evil-doing, the tragedy of being marked with the stamp of Cain's crime. *'Suddenly the evening wind rises. And a small swollen corpse starts swinging gently. Abruptly and hastily, Lilia covers her face with her hands. Conscious of what has happened, she is filled with cold, unbearable horror. Sharp, wild cry escapes her dry throat'* [8, p. 285].

Lialia darts forward. She is running into the gloomy, silent depths of the forest; now in the face of the horrible truth emerging before the child, the forest does not scare her any more.' The traditional novella ending, in which form is supposed to be a more important factor than content, is somewhat modified in Cherniava's work. Still, from the point of view of the plot's rhythmic pattern, the 'pointe' is preserved – the novella ends with a 'dynamic moment'. Cherniava's story, as well as Pidmohylnyi's work, is open-ended.

Further possible events, finding out whether the crime will be punished and how it will affect the little criminals are not important. The author wants to highlight the ontological problem of a play with death, unwitting realization of the primitive destructive instinct inherent in human subconsciousness, the instinct related to aggressive attractiveness (A. Adler). The novella's original title (*Little Angels*) correlates with Freud's conclusion that the 'death instinct' is inherent in children's psyche. *'The child is supposed to be pure and innocent, and whoever says otherwise may be condemned as a shameless blasphemer of the tender and sacred feelings of humanity.'*

The children are the only ones who do not join in carrying out these conventions, who assert their animal rights, who prove again and again that the road to purity is still before them' [11]; [7, p. 312].

The structural 'matrix' of *The Execution* is the play pattern. Being older than culture, play is a factor in the development of the latter. J. Huizinga, the Dutch cultural historian, discusses the role of play in human civilization, *'Play is based on the manipulation with certain images – on a certain "imagination" of reality'* [9, p. 14]; [1, p. 10].

At some point in Cherniava's novella, this order is completely reversed: the images that for the children are the representations of the adult world (the executioner and the victim – the main opposites in the aggressive human society) transform into a horrible reality. In a perverse children's game, conventional cruelty of human society breaks out of the civilizational vise and makes the participants a real executioner and his victim. Children are not yet experienced enough to oppose their own destructive instincts and they are not aware of the danger hiding in their subconsciousness. *'Living is a perpetual heavy effort not to lose sight of ourselves, to stay solidly present in ourselves, in our stasis. Step outside ourselves for a mere instant, and we verge on death's dominion'*, says Milan Kundera about the greatest existential threat to humanity of the human being in his *Testaments Betrayed: An Essay in Nine Parts* [10]; [3, p. 7].

In conclusion, the works by V. Pidmohylnyi and I. Cherniava share a number of typological features. The first one is compositional peculiarities determined by the chosen general algorithm for the development of the plot (the Freudian erotic-death ontological paradigm and ontogenesis of the human soul at the age of puberty). In both cases, the plot is built around stable structural-behavioural patterns of human culture (in *Vania*, it is the pattern of the initiation trial; in *The Execution*, the perverse play pattern, the game of a trial transformed into a crime).

Both works have rather specific expositions, which fulfill the function of 'Vorgeschichte' – they tell a reader about certain psychic inclinations of the characters and present the projection of the central theme. In both novellas, the type of the plot, which determines the development of action, is outlined in the prehistory (in *Vania*, it is the scene with a 'cannibal' and fear as a motivational factor for aggression; in *The Execution*, the torturing of an insect that reveals the children's inclination towards sadism: the children from the lowest social class and those of *the town's only lawyer* are not new to 'aggressive magnetism'). Structurally, both novellas are based on parallelism of events; both works have the 'dynamic dominant ending', which is typical of the genre; though in *Vania* the ending is more coda-like. As to their style, both novellas clearly bear the features of naturalism; in *The Execution*, there are more naturalistic details than absolutely necessary. Besides, Cherniava somewhat artificially makes his little

criminals too 'spoil' to fit the conception of aggression as the fundamental principle of human existence.

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Мафтин Наталія. Психоаналітичний дискурс української малої прози 20-30-х років ХХ століття. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 54–62.

У статті йдеться про рецепцію ідей З. Фрейда українською прозою міжвоєнного двадцятиліття ХХ ст. Проаналізовано еросно-мортальну онтологічну парадигму як один із "модерних" алгоритмів побудови сюжету художнього тексту на прикладі творів В. Підмогильного та

І. Черняви, досліджено її вплив на специфіку моделювання конфлікту новели та характер його розвитку.

Домінантою письменницьких зацікавлень В. Підмогильного справедливо вважають увагу до “безсилля людської моралі перед спокусою злочину”. Проаналізований у статті твір письменника студіює цю проблему на рівні онтогенезу душі на пубертативному етапі розвитку людської особистості. До теми неусвідомленої “спокуси злочину”, що еманує з жорстокої дитячої забавки, звернувся також І. Чернява. Тематична близькість двох творів, закорінений у фрейдизмі алгоритм побудови сюжетів, стильова зорієнтованість на реалізм з елементами натуралізму дає змогу простежити специфіку такого типу модифікації структури тексту, в основі якої визначальну роль відіграє не стільки подієва сторона, скільки психологічні зрушення, спровоковані нею.

В основі сюжетів обох художніх творів – стійкі структурно-поведінкові моделі людської культури (у “Вані” – модель ініціального випробування, в “Екзекуції” – перверзивна модель гри, суду, що трансформується в злочин). Новели мають специфічно оформлену експозицію, що знайомить читача з певними психічними нахилами персонажів та містить проекцію чільної проблеми. Тип фабули, що становить подієву основу сюжету, заявлений в обидвох творах вже у передісторії. Структура обох новел базується на паралелізації подій. Обидва твори у стильовому плані яскраво позначені рисами натуралізму.

Ключові слова: еросно-мортальна парадигма, фрейдизм, сюжет, новела, Vorgeschichte (передісторія), Shannung (новелістична напрута), онтогенез, ініціація, пуант (новелістичне загострення), кода, натуралізм.

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VOLODYMYR DERZHAVYN AND THE ARTISTIC UKRAINIAN MOVEMENT

STEPAN KHOROB

Abstract. One of the most productive periods in the career of an outstanding emigration literary theorist Volodymyr Derzhavyn (1899-1964) was the time of his membership in the MUR (*Mystetskyi ukrainskyi rukh* – the Artistic Ukrainian Movement) in Bavaria, Germany from the mid to the end of the 1940s. The article highlights his theoretical debates with Yurii Sherekh (Shevelov) over the issue of style in Ukrainian diaspora literature.

Keywords: MUR, Ukrainian diaspora literature, Volodymyr Derzhavyn, Neoclassicism, national-organic style.

The literary activity of Volodymyr Derzhavyn (1899-1964), a renowned literary scholar and critic of the Ukrainian diaspora, has recently become a focal point for the national literary studies. A number of works by both the diaspora and the continental researchers are the evidence of this fact: *Volodymyr Derzhavyn – teoretyk neoklasyzmu* (*Volodymyr Derzhavyn, the Theorist of Neoclassicism*) (1993) by Igor Kaczurowskyj, *Povernennia Volodymyra Derzhavyna* (*The Return of Volodymyr Derzhavyn*) (2005) by Taras Salyha, *Naukovyi universum Volodymyra Derzhavyna* (*Volodymyr Derzhavyn's Scientific Summa Rerum*) (2005) by Stepan Khorob, *Apokryfy Volodymyra Derzhavyna* (*The Apocrypha by Volodymyr Derzhavyn*) (2008) by Oleksandr Astafiev, *Volodymyr Derzhavyn: teoriia i krytyka perekladu* (*Volodymyr Derzhavyn: Translation Theory and Criticism*) (2009) by Taras Shmiher, *Literaturoznavchi kontseptsii Volodymyra Derzhavyna: dyskussii z Yuriiem Sherekhom* (*Volodymyr Derzhavyn's Literary Concepts: the Discussion with Yurii Sherekh*) (2007) by Nadiia Basenko, *Volodymyr Derzhavyn: mizh indyvidualnoiu pravdoiu i kolektyvnyu naklepamy* (*Volodymyr Derzhavyn: Between the Personal Truth and Collective Slander*) (2015) by Yevhen Baran. Most of these researchers analyze the first Ukrainian publication of the selected works by Volodymyr Derzhavyn (*Literatura i literaturoznavstvo* (*Literature and Literary Criticism*), Ivano-Frankivsk, 2005; *U zadzerkalli khudozhnogo slova* (*Through the Looking Glass of the Literary Word*), Vol. 1, Vol. 2. Ivano-Frankivsk, 2012), all the articles – each in its own way – contribute to our understanding of the emigrant researcher – a literary historian and theorist, a linguist and translator.

Volodymyr Derzhavyn's literary legacy (about two thousand research works, most of which are new to the general reader and literary critics) should be systematically analyzed and closely studied (a) in the context of the author's activity and (b) as part of the general literary process in Ukraine (the 1920s–1930s) and in the Ukrainian diaspora (the 1940s–1960s). The scholar's legacy and the methods he employed in his literary-critical works of different genres (articles, reviews, surveys, studies, polemical

notes, creative portraits, literary essays, and others) should be carefully, analytically considered, and many objective and subjective factors should be taken into account.

Volodymyr Derzhavyn actively participated in the literary and artistic life of that period, especially during his compelled emigration; in his scientific works, he addressed a whole array of issues concerning artistic processes. The researchers of Ukrainian diaspora literary criticism (H. Hrabovych, S. Pavlychko, M. Ilnytskyi, T. Salyha, O. Astafiev, and others) even believe that those processes resulted in the emergence of a specific 'emigration art model', of Volodymyr Derzhavyn in particular. The idea seems to be quite reasonable because the problems highlighted in the scholar's early 20th century works significantly differ from those discussed by him while in emigration (Augsburg, Munich). It was in Germany that he became one of the most prolific critics, a careful researcher of Ukrainian diaspora literature, an influential figure in the fields of art and education; Volodymyr Derzhavyn – together with Yurii Shevelov (Yurii Sherekh), Yurii Boiko-Blokhin, Ivan Koshelivets, Ostap Hrytsai and other diaspora scholars – contributed to the European philological science.

Of special interest is Volodymyr Derzhavyn's work from the mid to the late 1940s related to the Artistic Ukrainian Movement (*Mystetskyi ukrainskyi rukh*, abbreviated as MUR). Within that period, the scholar produced and published about a hundred literary researches on various themes and problems. Only a few of his major historical/literary papers are named here: *Try roky literaturnoho zhyttia na emihratsii* (*The Three Years of the Literary Life in Emigration*), *Poeziia Mykoly Zerova i ukrainskyi kliasytysyzm* (*The Poetry of Mykola Zerov and Ukrainian Classicism*), *'Popil imperii' Yurii Klena i novitnia sprobha pereotsinky yoho poezii* (*'The Ashes of Empires' by Yurii Klen and the Latest Attempt to Reassess His Poetry*), *Liryka Yevhena Pluzhnyka* (*Yevhen Pluzhnyk's Lyrics*), *Poet epokhy (Yevhen Malaniuk)* (*The Poet of the Epoch (Yevhen Malaniuk)*) and others; the main theoretical and methodological studies should also be named: *Krystalizatsiia literaturnykh rozbizhnosti* (*Crystallization of Literary Differences*), *Problema kliasytysyzmu ta systematyka literaturnykh styliv* (*The Problem of Classicism and the Taxonomy of Literary Styles*), *Literaturna krytyka i literaturni zhanry* (*Literary Criticism and Literary Genres*), *Problemy styliv i pluzhanstvo za kordonom* (*The Problems of Styles and Pluzhanstvo* Abroad*) and others. Volodymyr Derzhavyn's numerous studies in world literature, linguistics, translation theory are of no less importance.

I will not discuss the genesis of the MUR, its activity and role in the artistic and literary life of the Ukrainian diaspora and the Ukrainian emigrants classified as 'displaced persons' (so-called DPs); there are many studies into these issues both in the diaspora and in Ukraine; this period is justly called the 'Minor Renaissance' and is directly and indirectly related to the period of the 1920s in Ukraine. It will be enough to mention that Volodymyr Derzhavyn's works and speeches generated discussions and debates at the MUR's Congresses facilitating the literary, artistic, and cultural processes in the diaspora. S. Pavlychko rightly states that 'the MUR was not only the organization or the literary epoch. In the context [of time], the MUR is discourse; it is more than the formal organization, more than its official organ, more even than the camps. Some authors (Dmytro Dontsov, for instance) sent their materials to the camp press from abroad, and some important texts – for example, Sherekh's speech at the 3rd Congress – were published in the *Hosi dni (Novi Dni)*, Toronto. Besides, using rhetorical patterns of the previous literary periods and extending into the texts of the later times, this discourse goes beyond the chronological boundaries of the institution [1, p. 278-279]**. This was the MUR supported by Volodymyr Derzhavyn, though he did not agree with (and even rejected) some of its regulations.

The key issues discussed at the MUR's Congresses, conferences, and in its press was its theoretical platform; it determined the policy of the organization, and at first, almost all the members of the MUR approved of the stated principles. As it turned out later, a serious conflict had been laid in the MUR's initial documents produced by its founders; neither Yurii Sherekh nor Volodymyr Derzhavyn nor any other representative of the organization could ignore it: it mostly concerned the principles that determined the development of the literary processes in the Ukrainian community; in the materials, the

* Pluzhanstvo (derived from *pluh* (Ukrainian) – a plough) – thematic, cultural, and artistic primitivism in literature; confining literary quest to rural themes.

** All quotations are translated from the original Ukrainian sources.

old dilemmas of the national literature (presented in a new form – yet contentious) were quite obvious. The main one was the problem of preserving Ukrainian literature in the diaspora context and developing it in accordance with the European tendencies, or, plainly speaking, the problem of the target readers and an appropriate style. For many members of the organization and the initiative committee in particular (Ivan Bahrianyi, Ulas Samchuk, Yurii Sherekh, Volodymyr Derzhavyn, Ostap Hrytsai, Yurii Boiko), the national literature seemed to end up with the absolute indefiniteness of the early 1930s; for them, ‘Soviet literature’ ceased to exist as an ideological and aesthetic phenomenon. Emigration literature had to enter a new phase of its development. What would it be like, in what direction would Ukrainian literature develop, how could the desired artistry be achieved, how to preserve and enrich the authenticity of the national writing, how to combine it with the European achievements? Those were the most important issues. Even the theoretical slogans and manifestoes issued by the leaders of the organization could not cover up their perplexity, certain indefiniteness that now and then showed itself in their articles and discussions at the MUR’s Congresses and conferences.

At first glance, the declaration of the initiative committee of the Artistic Ukrainian Movement was quite clear and comprehensible; it consisted of two postulates:

I. ‘The times have placed and place before Ukrainian art that task to which it has been called: to serve the Ukrainian nation by its highly artistic and superb form and in such a way as to establish for itself a voice and an authority in the art of the world’.

II. ‘Discarding all that is artistically imperfect and ideologically hostile to the Ukrainian nation, Ukrainian artists are uniting in order to strive in friendly cooperation toward the summit of real and serious art. This union of Ukrainian artists in emigration is open to those masters of the word and brush who write on their flag the motto of an art that is superb, ideologically and formally mature, as well as in a state of constant, eternal quest’ [6, p. 224]; [2, p. 3].

These principles were presented in the introduction to the first and the main theoretical publication of the MUR under the eloquent title *What We Want*; they were further developed in the later materials produced by the other members of the initiative committee – Ulas Samchuk, Yurii Kosach, Ostap Hrytsai, Ivan Bahrianyi, V. Petrov (V. Ber, V. Domontovych), and, of course, Yurii Sherekh and Volodymyr Derzhavyn. The latter two started a heated debate over the issues of style in the new Ukrainian literature that led to disagreement concerning the direction in which Ukrainian diaspora literature should move if it wants to be regarded as ‘great literature’. It has been mentioned above that at first the declared course of development of the national literature was greeted almost unanimously; it was later that the controversy between Yurii Sherekh and Volodymyr Derzhavyn, who was supported by some other members of the MUR, caused a split in the ranks of the organization, which finally led to its dissolution.

From the very beginning of the MUR’s activity, Yurii Sherekh was convincingly arguing in his articles, speeches, and professional discussions that there was no alternative to modernization of the contemporary Ukrainian literature. In his opinion, the process has to be initiated by such authors as Valerian Pidmohylny, Mykola Zerov, Yurii Klen, Pavlo Fylypovych, Mykhailo Drai-Khmara, and other prosaists and poets. According to Solomiia Pavlychko, ‘the literature generated by the 1920s Renaissance period secured the foundation upon which to build a new image and a new notion of Ukraine as a European, not just an ethnographic nation. This literature had to exemplify the national-organic style; and the members of the MUR were called to develop it in their works!’ [1, p. 289]. No one except Yurii Sherekh could explain the criteria and principles of the national-organic style. And it looked as if the originator of the notion had a vague idea about it too. He analyzed the trends and styles of mostly Ukrainian emigration literature – consciously or unconsciously ignoring other layers of the national literature, those represented by the works of the ‘Socialist Realism’ epoch. Thus it can be inferred that there were almost as many interpretations of the national-organic style as there were members of the MUR. Finally, Yurii Sherekh systematized this diversity of styles; he singled out two dominant trends – ‘Europeists’ and ‘organicists’. According to him, the former was represented by Yurii Kosach, V. Domontovych, Ihor Kostetskyi, and even Ivan Bahrianyi with his overtly contemptuous ‘no Europes!’. This trend had to be gradually overwhelmed by other trends and

tendencies. Yurii Sherekh was convinced that the organic style would eventually gain the dominant position in Ukrainian literature. In his opinion, Vasyl Barka and Todos Osmachka were the brightest representatives of the organic style; there were other diaspora prosaists, poets, and playwrights who followed it, though not all were equally talented. Yurii Sherekh did not seem to ask himself a question whether there was any prospect for the 'organicists', whether they would have a chance to blossom into fully fledged authors in the 'old' and 'rotten' Europe – he did not entertain such doubts.

Probably, this confidence (or overconfidence) was the result of his belief in his own ideological and aesthetic model of the national-organic style; according to Yurii Sherekh, it 'will evolve from the mastered and rejected – because it will be overwhelmed – neoclassical tradition; it [the national-organic style] will come from the passion of the human heart of the epoch of historical cataclysms; it will rest on the deeply rooted national idea expressed in folklore, in the works by Shevchenko. In Shevchenko's works, first and foremost, because Shevchenko has already absorbed and comprehended Ukrainian folklore. The denial of Neoclassicism will be fruitful only if it rests on Shevchenko's tradition' [3, p. 213]. Yet Yurii Sherekh never provided any explanations concerning Shevchenko's tradition in literature and in poetry in particular. He just formulated the general idea – in terms of experimentality, syntheticity, revealing 'the truth of the heart'; no close analysis was ever made.

Interestingly, the researcher pointed out the works of three 'Neo-Expressionists' and 'Neo-Shevchenkoists', the leading (or prospective) representatives of this national-organic style, who were devoted to its ideological and aesthetic ideals.

As it is rightly stated by Solomiia Pavlychko, his conclusions proved to be so 'general that they cannot be even called recommendations'. Rather, they were proclamation, kind of calls 'in the spirit of those favoured by Mykola Khvylovy':

'a) from the general to the national. Not in order to move away from what is common to all humanity; on the contrary, in order to ever more powerfully proclaim and stress it – but to do it in our own, Ukrainian way. The task is not to mimic the things which are common to all humanity, but to enrich the universal experience of all humankind. This is the first pointer. Here the names of Shevchenko and Gogol appear in a new light – it is in them that the modern epoch seeks support;

b) from attempts to grasp the universal, the eternal, the rational to the desire to open your heart, to express your pains, to scream out your screams. From the harmony of Neoclassicism to the artistic chaos of Neo-Expressionism, to what once was somewhat pretentiously called the passionate school' [3, p. 223].

Later, Yurii Sherekh reviewed and rethought his concept of style and the principle of 'national organicity', in Ukrainian emigration literature in particular; he dubbed it 'naive contemplation' and 'expressive daydreaming'. Eventually, the national-organic style, as well as the previously proclaimed idea of 'great literature', proved to be nothing more than a regular episode (it mattered little that it was documented) in the history of the diaspora literary process, an aesthetic phenomenon that had no future because of its indefinite and abstract nature. Still, it aroused opposition within the MUR.

One of the most active and consistent opponents of Yurii Sherekh's concept was Volodymyr Derzhavyn. In his works *The Three Years of the Literary Life in Emigration*, *The Problems of Styles and Pluzhanstvo Abroad*, *Crystallization of Literary Differences*, *The Poetry of Mykola Zerov and Ukrainian Classicism*, *The Problem of Classicism and the Taxonomy of Literary Styles*, and in some others, he sharply criticized the very term – the 'national-organic style' – and the semantically related notions ('active romanticism', 'atomic epoch realism'), as well as the artistic essence of the style as it was presented by Yurii Sherekh. Volodymyr Derzhavyn insisted that those definitions were far-fetched, phantom rather than real; it was not what Ukrainian diaspora literature was, nor what it needed [4, p.5].

First of all, Volodymyr Derzhavyn denied Yurii Sherekh's methodological approach in defining the 'national-organic style', as in the latter's works and speeches, there were no explanations that would 'shed light' on the essence of this phenomenon as a unique pattern of the author's ideological and aesthetic consciousness; neither had Yurii Sherekh established any criteria according to which the 'national-organic style' could be compared or correlated with Classicism, Romanticism, the Baroque style, or any other style [4, p.12]. In his other works, for example in *Yeohen Pluzhnyk's Lyrics*, *The Poet of*

the Epoch (Yevhen Malaniuk) and in his later theoretical and methodological study *Natsionalna literatura yak mystetstvo (Mystetska meta i metoda natsionalnoi literatury) (The National Literature as Art (The Artistic Goal and the Method of the National Literature))*, Volodymyr Derzhavyn utterly rejected Yurii Sherekh's idea of reducing the national literary and artistic diversity to one (dominant) style. Having analyzed the neoclassicism of Mykola Zerov, Yurii Klen, Mykhailo Drai-Khmara, the symbolism of Todos Osmachka, Yevhen Malaniuk, the works by other authors, Volodymyr Derzhavyn came to a definite conclusion. In the critic's opinion, the national literature would not benefit by it; the national ideal could be fully expressed through a variety of styles, each one having its own historical conditionality, ideological and cultural orientation, image and genre structure, aesthetic ideals, etc. According to the scholar, the 'national-organic style' as a new form of artistic thinking is involuntarily presented as superior to the other patterns of style, thus bringing confusion to the criteria for defining the notion of style.

Volodymyr Derzhavyn did not agree with Yurii Sherekh's claim 'that an unsettled life in emigration has to bring about emotional and spiritual rifts and consequently the expressionistic mode of artistic representation'. Moreover, he considered such a view anticultural, destructive, harmful to the development of Ukrainian literature in the context of emigration. Yurii Sherekh did not deny that such views 'were based on the past aesthetic experience' [5, p. 211]. Evidently, Volodymyr Derzhavyn knew it and debunked the idea of 'modernization' of Ukrainian emigration literature. Neither could he ignore Yurii Sherekh's statement that the style paradigm of Neoclassicism had exhausted its creative potential, and that evidence of this fact was the termination of artistic activity of the 'Five-fold Cluster' of the Ukrainian Neoclassicists. In his work *The Three Years of the Literary Life in Emigration*, Volodymyr Derzhavyn stated that the emigration poetry of the interwar generation proved the viability of Neoclassicism [4, p. 24]; moreover, Neoclassicism stimulated the poetic activity of the 'Prague School' – Yevhen Malaniuk, Olena Teliha, Oleh Olzhych, and others. In the post-war period, Neoclassicism rose to its full potential in the poetry of Mykhailo Orest and Yurii Klen. At least, Volodymyr Derzhavyn states so in his studies *Lytsar idealu (Mykhailo Orest) (The Knight of the Ideal (Mykhailo Orest))*, *Poeziia Mykhaila Oresta i neoklasytsyzm (The Poetry of Mykhailo Orest and Neoclassicism)*, *'Popil imperii' Yurii Klena i novitnia sproba pereotsinky yoho poezii ('The Ashes of Empires' by Yurii Klen and the Latest Attempt to Reassess His Poetry)*.

These studies are of historical and literary, theoretical and methodological nature; and here style is regarded not as a decorative feature of a literary work, but as aesthetic comprehension and presentation of human life through systems of artistic images, as an unshakable law of the word's aesthetic transformation in the lyric, epos, and drama. Evidently, this approach to the matter of style presented in Volodymyr Derzhavyn's booklet of the MUR period *The Three Years of the Literary Life in Emigration* was prepared by his previous studies *The Problems of Styles and Pluzhanstvo Abroad* and *The Problem of Classicism and the Taxonomy of Literary Styles*, in which he addressed the issues of macro- and microanalysis of style. In these works of Volodymyr Derzhavyn (as well as in Yurii Sherekh's studies), the problem is (a) analyzed from general theoretical perspective and (b) considered from historical and literary points of view; such a complex approach could potentially help to solve the major problem of Ukrainian emigration literature, especially of the MUR period. Having studied the works of the diaspora authors produced in 1947 (the works of different types and genres, both true ideological and artistic phenomena and mediocre pieces of writing, which were of little effect in the artistic and literary life of Ukrainian emigration, in Germany in particular), Volodymyr Derzhavyn concluded that the aesthetic organization of the word in a given style was the criterion for defining the artistic quality of the style.

It should also be mentioned that unlike Yurii Sherekh, his opponent made it a fundamental principle of his theoretical interpretation of style. Though Volodymyr Derzhavyn failed to create any firm theoretical basis for the Neoclassical style he was promoting, pretty much as Yurii Sherekh failed to provide the foundation for the 'national-organic style'. Each one rejected the other's concept and recognized the priority of one style. According to Mykola Ilnytskyi, 'Volodymyr Derzhavyn – an adherent of Neoclassicism – was apt to label neoclassical anything that had the form of a clear canonical

verse. Though a closer look at each of the poets mentioned above [Yurii Klen, Todos Osmachka, Maksym Rylsky] shows that Yevhen Malaniuk breaks not only the old “iron” stanza – his voice breaks too as he is looking beyond the edge of being; that M. Orest is a symbolist who deciphers the cryptic writings of the book of forest rather than a Neoclassicist; that in the poem *The Poet* and in the story *Starshyi boiaryn (The Senior Lord)*, T. Osmachka creates his own myth of Ukraine against the backdrop of the world and even cosmic cataclysms; Yurii Klen may be an exception – he departs from the romantic plots of his collection *Karavely (Caravels)* (1937) with its adventurous explorers of new lands and comes to the deep equilibrium of historiosophical issues, whose importance he grasps witnessing the clashes between the world forces of evil and justice, light and darkness’ [4, p. 212].

Despite the difference in Yurii Sherekh’s and Volodymyr Derzhavyn’s views, their uncompromising positions concerning the ‘national-organic style’ and ‘Neoclassicism’ in Ukrainian emigration literature that aspired to Europeanization, Mykola Ilnytskyi, Igor Kaczurowskyj, and Solomiia Pavlychko pointed out similar tendencies in their approaches. First, both styles were based on the previous aesthetic experience, not on the contemporary artistic practice; second, each scholar absolutized his own artistic intention and rejected any alternative manifestation of style; third, for both of them, the achievements of the national literature (as the basis for the development of the new style) overshadowed the traditions and tendencies of European literatures; fourth, neither of the theorists provided any convincing theoretical and methodological framework for their aesthetics.

Yurii Sherekh and Volodymyr Derzhavyn criticized each other, but neither succeeded in devising coherent strategies for the development of the ‘national-organic’ or the ‘Neoclassical’ style, though both of them intended to do it, each in his own way. Yet for both scholars the MUR period was most productive in what concerns literary, artistic, and cultural ideas and, at the same time, most difficult in what concerns presentation of their artistic theories and views, which could supposedly help Ukrainian emigration literature become part of the European literary process. I partially agree with Solomiia Pavlychko’s statement that the Volodymyr Derzhavyn of the MUR period was so intricately chaotic and inconsistent in his views that notwithstanding his prolific activity and the amount of papers produced, he was not destined to take the place of the first theorist in the field of the contemporary Ukrainian literature or the MUR’ [1, p. 300].

This statement of a well-known researcher is perhaps too strong, and it is subjective to a degree. Volodymyr Derzhavyn’s work inspired the other members of the MUR organization and made the contemporary literary, artistic, and cultural life of the many Ukrainian diaspora communities in Germany more dynamic.

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Хороб Степан. Творчість Володимира Державина періоду мистецького українського руху. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 63–69.

У статті досліджено творчість українського еміграційного літературознавця Володимира Державина (1899-1964), зв'язану з періодом мистецького українського руху (МУР), котрий тривав з середини до кінця 40-х років минулого століття на землі німецької Баварії. Доведено, що цей відрізок часу був чи не найпліднішим для українського теоретика та історика літератури, який брав активну участь у діяльності МУРу. Надто ж це торкається його дискусій з Юрієм Шерехом (Шевельовим) про розвиток стилю в художній літературі української діаспори.

Ключові слова: МУР, література української діаспори, Володимир Державин, неокласицизм, національно-органічний стиль.

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CORPOREALITY AS THE HOLOGRAM OF MYTHOLOGICAL CONTENT (BASED ON THE PROSE OF THE UKRAINIAN DIASPORA OF THE 1920s–1950s)

OLHA SLONOVSKA

Abstract. The role and the place of the artistic truth and artistic speculation are a promising area of theoretical and practical explorations. The focus of this study is on the mythical-poetic hologram of the human body as a specific information carrier which comprises a range of important markers.

Keywords: literary text, mythical-poetic hologram of the human body, methodology of archetypal criticism, erotica.

A literary text is a world in itself; in its content, it is close to the real one, yet far from being identical to it; it is cosmological artistic phenomenon created by the author with the help of words. The heroes (characters) of a literary text cannot be regarded as real people, even if it is a historical or biographical work and the author models them after real-life persons. The reason for such disparity is twofold: on the one hand, it is temporal distance, the inability to accurately reproduce the events of a real person's life, to know his/her thoughts, plans, details of relationships with other people; on the other hand, and more importantly, a reader wants to see the character whose opinions, world view, spiritual impulses would interest him/her as a recipient; the attitude of the character's contemporaries is not a reader's primary concern.

For this reason, the author presents characters whose vocabulary is similar to that of readers' (except for a limited number of archaic and historical words used to create the effect of historical authenticity), whose dominating world view markers are the reflection of readers' attitudes rather than the attitudes of the historical epoch described in the book, who face the problems similar to those confronted by today's readers or their country. The system of methods and means which are used to create the image of a character complies with readers' holistic perception of this character; the image has to 'activate' all human senses – visual, aural, tactile; more importantly, it has to 'switch on' our kinetic and haptic sensations, all these being markers of human life.

The body of a literary character (hero/heroine, protagonist, antagonist, narrator) is an important source of information about him or her. The human body as a sign of cultural, group, ethnic belonging has a specific meaning in a literary work because human subconsciousness constantly provides us with enormous quantity of important markers of a person as a living being; they include the bodily constitution, facial expression, gestures, beauty or ugliness, bodily defects, speech impediment; they are perceived as ready answers to the question *who* is presented to a reader; they determine a reader's attitudes and assessment. It is but natural that cheap, popular, hackneyed images of Ukrainian beauties

in flower wreaths, corsets, and national costumes are not associated with the body in its mythological sense; such images convey no meaning. On the other hand, retransformation of physical features, generalization of their meaning create symbols, which can reveal the covert essence of national purpose.

Using the device of time compression, joining the past and the future in order to create the picture of today, Ivan Bahrianyi in his piece *Rozhrom (Defeat)* 'thickens' the chronology and presents a reader with a collective image of thousands of thousands of Ukrainians who go and go, across almost all the continents, each one has their own way of the cross; but their eyes search for one beacon – their native land, the land of their ancestors. 'They march immersed in thoughts about themselves and the world, proudly and contemptuously – along the endless prisoners' routes of Siberia, Kolyma, and Eurasia ... From one single or mass prison cell in jails and dungeons to another (*ten steps forwards, ten steps backwards*, their lips bitten, their eyebrows snapped together) ... Through underground tunnels and hard labour labyrinths ... Across the dams, the viaducts, the pits of the many White Sea–Baltic Canals, Baikal–Amur Mainlines – the launched and not-yet-started projects ... Up and down the staircases of torture houses stained with their own blood ... *Along strange roads of other people's war* ... In other people's trench coats, in foreign armies ... *In POW columns* ... At the international human dump ... In the barb-wired corrals of concentration camps ... *They fall down and rise again, and stubbornly keep going – they hold on* ... From all the points of the globe, from all abysses .., *with their heads stubbornly bent down, they break through to one point .., they seek it with his hearts. And its name is Homeland*" [3, p. 9-10]. Thus recipients/readers are presented with a dynamic panorama of the events.

A reader understands that for Ivan Bahrianyi, the post-war Germany, where in constant risk for his life he wrote his books living from hand to mouth, that ruined, demoralized, crossed out from the family of civilized countries Germany was associated with nothing less than Dante Alighieri's hell described in his *Divine Comedy*. Bahrianyi's undefeated Ukrainians are amidst the flame – a visible sign of unflagging spirit, which makes them equal to Homer's Odysseus as described in *Divine Comedy*. At the same time, in Ivan Bahrianyi's *Defeat* we come across a tragic symbol – a street whore, who does not scruple to please an African-American soldier. "*New Europe*" exchanged her virginity for a cigarette, for a cigarette stub ... There she is – *standing with a negro in the pool of pale street lamp light wriggling shamefully as a mutt, trying to catch his eye* [3, p. 36]. This transformation of symbolically iron, armed cap-a-pie, best-motorized Valkyrie-State into Obsequious-Whore-State emphasizes the collapse of Hitler's misanthropic idea, for which the German people (the nation of philosophers and poets, which at the level of subconsciousness should have identified the plans of the 'frenzied Fuhrer' as clearly infernal and should have been more cautious about them) paid millions of lives and, at the level of the myth, suffered the loss of national vital energy.

Close attention to the main bodily and gender parameters was paid in the texts of the Bible: it was prohibited to sacrifice crippled or sick animals; a disabled person or a person with abnormality, birthmarks could not become a priest, a prophet, a spiritual leader. On the other hand, during a person's trial or service to the Absolute, God might mark the chosen one; for example, Jacob developed a limp wrestling with a mysterious being; there is also 'a wide-spread belief that Moses, when he came down from Mount Sinai with the tables of the Law, had two horns on his forehead', though according to Jewish Encyclopedia (and many other sources), 'this strange idea ... is based upon a wrong interpretation of Ex. xxxiv. 29, 35' [19].

In ancient mythology, there was quite a substantial number of various monster races – the Centaurs, the Sirens, the Nymphs, the Pans, the Amazons, and others; such unique sinister monsters as Medusa, one of the three Gorgon sisters, and Cerberus, the Dog of Hades, were regarded as creatures of the other world, and their function in this world was far from being honourable or merciful. Though, most of the ancient chimeras were intentionally distanced from the orderly world – they were believed to dwell in the lands where chaos began, where the sacredness and the orderliness of the territories explored by humans end. According to V. Sukovata, '... Those whose bodily appearance did not

* All quotations are translated from the original Ukrainian texts.

comply with the Greek notion of “the order of uniformity” were considered to be marginal beings and ousted from the Centre (Greece) to the suburbs of civilization. Symbolically, Medusa, Circe, the Sirens .., the Harpies ... corresponded to the “mother right” civilization before the emergence of the “law of the Fathers” [14, p. 402]. In other words, in the civilized world, there was no room for the Amazons or the Centaurs, who were a priori perceived as bodily monsters. Even the ancient philosopher Plato did not think that the role of the Amazons befitted his female contemporaries, though he did not deny the latter the right to military service or public activity [13, p. 262]. It is also important that ancient philosophers referred to the city-state of warlike females, whose ferocity surpassed that of males’, as a place so remote that it fell into the category of *hic sunt leones**. Considering the data from ancient sources and analyzing the factors behind the phenomenon of the Amazons, we can discover many facts, important rather than interesting, which explain why C. Jung referred to the Amazons as ‘troublemakers’ and compared them to the wife of the biblical Lot – a female who adopts the lifestyle of males turns away from the life of joys and pleasures. Metaphorically speaking, they look back, as Lot’s wife looked back at Sodom; they cannot stop reliving in a sadomasochistic manner their experience of being abused, hurt, tortured by men. Their rancor and hate for the stronger sex explain their conscious, more probably subconscious desire to revenge themselves on men – even to castrate or kill them – and their desperate attempts to prove that females can be crueler and more cynical than males; this is their way to remove even the slightest doubt in what concerns a woman’s inner potential. According to the ancient myth, the Amazons mated with their neighbours once a year and solely for reproduction, which implicates their frigidity; killing their own helpless new-born sons may implicate that motherhood was incompatible with their way of life, in addition to their hostile attitude to men.

A close analysis of the Amazons’ behaviour pattern – their sadism towards themselves (cauterizing their right breasts in adolescent age) and their own children, using men’s clothes as mummy attributes, disguising themselves as men – shows their true nature; according to Aristotle, such a woman is viewed as ‘a maimed .., mutilated man’ [9, p. 41]; moreover, C. Jung suggests that the dark side of subconsciousness (the Shadows), described in the myths about the Amazons, triumphs when we deal with mass psychosis – the Inquisition, the Bolshevik regime, Nazism, and suchlike phenomena; the Shadows fill the nights of a person with horrible dreams and break through into the real world determining the actions of those possessed by them; and the leader is always the least responsible person with the worst character traits, the one generally guided by primitive instincts of violence and cruelty [18, p. 57-58]. An Amazon is a gregarious being, her tribe is a single-sex society; it encourages a predatory attitude towards the world around her; the dominant manifestation of such philosophy is permanent bloodshed and ostentatious cruelty.

The 20th century literature (especially the products of mythological mentality) often addresses the gender issues. The body of a character may be regarded as the ID of his/her soul, a kind of identification code of a character’s spirit; that is why special attention is given to his/her descent, name, marital and family status, repressed or excessive sexuality, bloody magic rituals aimed at ensuring optimal space for gaining strength, self-assertion, or for realizing the plans of the evil forces, whose puppet a person consciously or unwittingly becomes. Under such circumstances, males and females act differently; and for a reader, their bodies may become an identification sign of their inner essence.

For instance in *Sad Hetsymans’kyi (The Garden of Gethsemane)*, a novel by Ivan Bahrianyi, protagonist Andrii Chumak suddenly realizes that some of the omnipotent investigators suffer more than those they torture during interrogations.

‘In the house on the opposite side of the jail’s courtyard, *where there lived the high-ranking NKVD** officials, very thick boards were sticking out of one of the windows; they were tied together with a length of rope and moored to the upper frame; someone had constructed the bunk, and now he was trying to lie on it ...* Apparently, *after a hellish night, after all the cries and moaning, after the crazy music of the ‘production lines’, after this ‘work’ of his, the investigator could not go to sleep in a normal way, as all people do, in a bed ...* He had

* *hic sunt leones* – literally, *here are lions*; the phrase was used to mark strange lands on ancient maps.

** NKVD (Russian – *Narodnyi Komissariat Vnutrennikh Del*) – the People’s Commissariat for Internal Affairs.

wrapped a bed sheet around his waist and tied himself to the boards fearing he would fall down in his sleep; it looked as if he was asleep ... He was jerking in his sleep, gesticulating with his arms, wriggling ... That was how he slept. A man with sick psyche. *Andrii thought back of the 'factory-kitchen' with all its madness, and he understood the poor devil'* [4, p. 247]. At the same time, Melnyk, a jailer, surprises a reader; the man seems to be the only one who still has some human qualities – empathy, mercy to the prisoners; sometimes at a great risk to himself, he even passes cigarettes to the poor people. At the end of the novel, a reader learns that the 'kind' jailor (who looks like a monster, which means that he is, a priory, a flawed creature) is an executioner; bearing a friendly and sympathetic smile, he shoots the doomed and finishes off the wounded with a small iron bar; a reader sees a typical sadist, whose greatest pleasure is to watch the agony of his tormented, deceived, desperate, scared victims.

In the novel, the elements naturalism contribute to the theme of corporeality; in my opinion, the female chekists* display the behavioural traits ascribed to the Amazons; they derive vampiric pleasure from their 'work' in the Stalin jails depriving the incarcerated men of their manhood. Describing the death of Yahelskyi, a former member of the Party troika**, Ivan Bahrianyi gives a vivid description of the castration. 'Hit him with boards, with boards! And Nechaieva – with a ramrod – on his b...! Kundi-bundi*** on the big production line' [4, p. 80]. To paraphrase Hermann Hesse, every person is more than just themselves; the message of the aphorism is that a person as a holistic being is a product of society he or she belongs to; unfavourable conditions like wars and revolutions provoke an upsurge in negative phenomena, Amazonism and prostitution in women in particular. The myth provides quite an accurate account of these phenomena. We should remember that 'profane spaces are always gaps in sacred spaces, which belong to the distant past' [16, p. 107]; in these infernal craters – passages for strong currents from the other world – a woman, who in the sacred space would remain herself, receives an evil incarnation. According to E. Fromm, choosing between 'to be' and 'to have', she gives preference to the surrogate postulate 'to have' substituting the false for the true, easily accessible things for the true values.

In his novel *Tigrolovy (The Tiger Trappers)*, Ivan Bahrianyi describes the Khabarovsk whores – the daughters of Ukrainian kulaks deported to Siberia. The frost is hard, it is thirty degrees below zero (-22 degrees Fahrenheit), but the girls in a restaurant wear no stockings. Hryhorii Mnohohrshnyi and Hrytsko Sirko feel sorry for them; for the trappers, the exposed flesh is the sign of poverty; they think the girls have no money to buy stockings or cottonwool trousers. For a modern reader, the implication is obvious – this form of body language signals belonging to one of the oldest professions.

The Bolshevik epoch brought defilement and licentiousness to the land of Ukraine. In the works of T. Osmachka, the 'troublous' times (the war, the revolution, the Bolshevik power in the Ukrainian villages, the collectivization – desecration of the conquered land, stripping women of their dignity, pollution of the Ukrainian gene pool with the alien seed) are described in terms mythology as a threatening, an overtly scary, infernal phenomenon. The gang rape of a young teacher by the Red Army soldiers of Tula in T. Osmachka's novel *Rotonda Dushohubtsiv (The Rotunda of Murderers)* is presented not as an individual act of violence, but as a mythological picture – the Russian soldiers molest an educated girl, who is perceived as the personification of Ukraine. The author contrasts the victim – her national clothes, her high spirituality, her delicate charm, which is inconspicuous in comparison with the bright beauty of the other village girls – and the lusty soldiers who sing a rude, arrogant song. At the same time, we cannot ignore the fact that any war seriously affects sexual relations. In *The Rotunda of Murderers*, Hapusia Shelestiian, an underage girl and a potential victim, gets into an extremely difficult, tragic situation. She has to work as a hired hand for Madzyhon in exchange for her family using a pair his of horses. Scared into obedience by the blackmail of the party bastard, who threatens to arrest her father and keep him rotting in jail, the fourteen-year-old girl cannot resist the rapist; she only suggests a compromise dropping a clear hint about a love game – incomplete sexual intercourse, which

* *chekist* – a member of *Cheka* (Russian – *Chrezvychaynaya komissiya*) – Emergency Committee, the Soviet state security organization.

** *troika* – in the Soviet Union history, the commission of *three persons* who issued sentences to people after simplified investigations and without a full trial.

*** *kundi-bundi* – tortures (Russian convict lingo).

is indirectly referred to in folk song about pre-marital relations; in some villages it is known as the *prytuly* custom. It turns out, old Shelestiiian has nothing against such relationship between the master and his servant; he considers it quite acceptable under the circumstances – for him, the horses are more important than his child's safety. Neither his parental intuition nor typical peasant cautiousness nor even the unenviable fate of Madzyhon's previous servant stops Shelestiiian from making a risky deal. His daughter's tragedy does not cause any emotional outburst – just a submissive acceptance of the fact, a weak verbal condemnation, not even a thought of revenge – complete capitulation to a cruel twist of the fate.

The level of Madzyhon's morality (he is the headmaster of the local school and the head of the Kutsiv Party committee) is vividly shown in the scene with the dog. Bestiality is strictly prohibited by God's law. 'Also you shall not have intercourse with any animal to be defiled with it, nor shall any woman stand before an animal to mate with it; it is a perversion' [7, p. 123] (Leviticus 18:23). According to the Bible, is a cardinal sin punishable by death. 'If there is a man who lies with an animal, he shall surely be put to death; you shall also kill the animal' [7, p. 125] (Leviticus 20:15).

Madzyhon wakes up Hapusia, who thinks that after what the old bastard has done to her, there is no sense in coming back home, and hastily turns the dishonoured girl out of the house; but he orders her to let in the dog, which has been scratching at the door for a long time; the dog joyfully jumps onto his bed. The author draws a bitter conclusion: '... the times have come ... when a poor person is valued less than even a dog' [12, p. 61]. At the same time, T. Osmachka presents the defilement as a grotesque phenomenon. The exaggeration of sexual abuse of Ukrainian women – as a mythological collision – highlights the tragedy of the nation whose gene pool is being polluted by the invaders; they try to impose on Ukraine the inferior status of the concubine, to destroy or reduce to minimum the masculine element. Actually, this is a subconscious aim of all colonialists; in literature, the body language of certain characters reveals their true intentions.

In Ivan Bahrianyi's *Defeat*, the cynical song of the German soldiers is very implicative:

'Война пріма, война гут!

The war is *prima*, the war is *gut!*

Фрау дома, фройляйн тут' [3, p. 37]

Frau at home, *Fräulein* here'.

From the mythological perspective, the meaning of such brutal war songs is deeper than their primitive form may suggest – in wartime, all men who are in the army, whatever their marital status, are regarded as single – the bridegrooms of death. In his other work, *Liudyna bizhyt nad prirvoiu* (*A Man Runs Over a Gulf*), Ivan Bahrianyi describes a pornographic scene, which does not seem to fit into the novel's composition. A reader has to infer the implicated meaning – the infernal essence of the young mistress of the chekists; the shameless girl takes a satanic pleasure in demonstrating her gorgeous body to Kolot, who is doomed to interrogation, torture, and death. '... a disorderly bed with many scattered pillows and the crumpled featherbed; a half-naked girl spread her body leisurely over the bed lying exactly as she had been left, dizzyingly passionate embraces had obviously driven to the oblivion of sleep ... The girl sat up, stretched with pleasure, lowered her naked legs down on the floor, and got out of bed. For another moment, she was standing in front of Maksym in nothing but a short underwear shirt; she did not seem to notice him' [1, p. 105]. As mythology would have it, stripping a person of his/her clothes indicates that the person is of no value for the community; a naked person receives the status of an outcast; allowing others to see one's nakedness is associated with death; thus Ivan Bahrianyi's text implicates the idea that war is total lawlessness.

It has been stated above that bodily flaws, apart from being negative signs, can indicate that a person is chosen for a special mission in life. A disabled artist Fedir Dziuba (the novel *Rai (Paradise)* by Vasyl Barka) takes a great personal risk creating a sculpture which symbolizes independent Ukraine. And in Ivan Bahrianyi's novel *Marusia Bohuslavka*, another deformed artist looks for a model for the image of Ukraine and chooses a girl of loose morals contemptuously called 'the general line'* because

* the general line (or the general line of the Party) – a cliché: the directives of the governing bodies of the Communist Party.

she serves as a prostitute for high-ranking city officials; once, she was a daughter of a merchant, or even a bishop; then there happened things she could not change, and they drastically affected her life.

'... <she> fell from the highest heights ... to the very bottom of the tragic reality, one could not fall lower, she fell into the category of the "socially alien element", the "class enemy", "the former"' [6, p. 140]. At first glance, the author's attitude to the character is condescendingly sympathetic; but then he draws a clear conclusion: 'She is a tragic personification of the whole lost generation thrown down to the bottom of society, and they can rise ... only paying that price ...' [6, p. 140]. This is what Liudmyla Bohomazova (*Marusia Bohuslavka*) and the whores in a restaurant – the daughters of rich farmers deported to Siberia (*The Tiger Trappers*) have in common.

'The girls were talking in Ukrainian!.. They try to survive hunger and cold, lawlessness and death; they survive at the expense of beauty and youth, honour and the happiness of motherhood' [5, p. 189-190]. Though there is also a difference between the characters; if it were not for the scene with a different Liudmyla Bohomazova – the one painted by hunchbacked Danylo Shyhymaha, a reader would perceive the girl's tragedy solely from the social class perspective.

The actors are impressed with the masterpiece, and the other characters suddenly see the girl as the personification of female beauty, the apotheosis of grief.

'Olha gasped quietly, Ata managed to control herself, but yelped inwardly... *On the stand, there stood – Liudmyla Bohomazova!* But – what a girl! *Unspeakably beautiful.* Not the Liudmyla Bohomazova everyone knew, a lost soul, a despised 'general line', but ... heavenly exquisite. As sad and pure as an angel!.. Her features reflected the human soul purified through sorrow and tragedy ... The soul that belongs to God...' [2, p. 290]. Together with Ataleia, a reader realizes that the artist has put his heart in the work, that he loves this girl, whose reputation has been destroyed by the high-ranking libertines, and in this case, the Domain of Art is higher than the Domain of Morality – what matters is not the attitude of the society described in the book, but the vision of the sculptor. Marina Tsvetaeva once said that to love means to see a person as God intends them to be, not the one born of their parents and created by the circumstances around them [8, p. 289]. Consider also the opinions of other outstanding people. According to Federico Fellini, the human civilization keeps expressing itself through art; Vasyl Barka believes that Heaven can be embodied only in art, which is why art is above all worldly treasures.

The human body becomes an important mythologem not only in prose, but in poetry as well. In Yevhen Malaniuk's poem, the pose of a raped, repressed, defeated, probably even dead woman – the personification of Ukraine – is quite symbolic:

*'На узбіччі дороги – з Європи в Азію,
By the side of the road – from Europe to Asia,
Головою на Захід і лоном на Схід –
With her head towards the West and her legs towards the East –
Розпростерла солодкі смагляві м'язи'* [10, p. 61]
<She> has spread out her sweet tan muscles'.

Obviously, the pose of the character is an allegory of the Ukrainians' intellectual longing for European civilization (the fact has been proved more than once) and the bodily, animal, masochistic paradigm of submissiveness, some kind of pathological servility of the nation, which has been a colony for ages, the desire to physically belong to the Eastern invader. Though there is a different interpretation of the image. Yevhen Malaniuk describes Ukraine not only as 'the bastard mother of Janissaries' (*'байстрюча мати яничар'* [10, p. 87]), but also as sinister swan-maiden Obida [10, p. 86], one of the most ominous pagan gods, and even as the witch from the famous *Viy** by Gogol.

*'А може, й не Еллада Степова?
'Maybe <she > is not Steppen-Hellas?
Лиш відьма-сотниківна мертва й гарна,*

* *Viy* – the name of the demonic entity.

<Maybe she is> Just a witch, the Sotnyk's* daughter, dead and beautiful,
 Що чорним ядом серце напува
 Who fills the heart with black poison
 І опівночі воскресає марно ...
 And wakes from the dead at midnight – but all in vain ...
 Труна свистить, колючи, а Вій
 Her coffin circles whizzing through the air, and Viiy
 Залізні вже розплющує зінниці.
 Is already raising his iron eyelids.
 Півнів не чує. І в мутній голові
 The roosters are quiet. And in the dazed mind,
 Горить одне: що все це – ні! – не сниться' [10, p. 75-76]
 One thought is burning: no! – it is not a bad dream'.

Thus the contexts of the thematically close poems indicate that in the already cited *Za doboiu – doba. Za eroiu – era* (*The Succession of Epochs and Eras*), which may be taken as a starting point for the discussion, the author describes the pose of the dead 'lustful Scythian hetaera' ('*похотлива скитська жетера*' [10, p. 61]); the idea agrees with the archaeological finds (after all, in modern Ukrainian cemeteries, the dead are typically buried with their heads towards the West).

In Oleh Olzhych's *Antropolohiia* (*Anthropology*), the hologram of the human body is presented from both personal and national perspectives.

'Зате по праці – що за насолода,
 'But after the work – it is such a pleasure,
 Ступаючи в довірливій юрбі,
 Walking in the trustingly careless crowd,
 З'ясовувать недбайливо собі
 To analyze leisurely
 Походження прохожого народу!
 The origins of those passing by!
 Або, діждавшись слушного моменту,
 Or to choose the right moment
 Перед свічадом, з острахом в очах,
 And, sitting in front of the mirror,
 Просліджувати прадідівський шлях
 To trace my ancestry line
 По двох, а то і більше, континентах' [11, p. 131]
 Across two or even more continents'.

Walking in the crowd, sitting in front of the mirror, the character analyzes the forms of skulls; the process, in my opinion, can be compared to a reader's analysis of a literary text – looking for similar contexts in the lives of the characters and in one's own life, for the values the character and a reader may share; the subconscious inferences from the text, comprehension of its deep underlying ideas are the main, inherent elements of this process; without them, a literary text cannot exist. Unfortunately, in most cases, critics do not try to overcome dogmatic inertia and view the implications made by literary works from the spatial perspective, though such implications have all the essential features of a temporal phenomenon.

In terms of the methodology of archetypal criticism, corporeality and the hologram of the human body in literary texts are regarded as a powerfully charged informative concept. The verbal and non-verbal forms of its expression (clothes, emotional expression, the use of the human body in order to convey certain meanings in folk culture, rituals, magic rituals, folklore), the body that is on the border of the norm (otherness, difference, ugliness, deformity, disability), the body of an 'alien', the body as a

* Sotnyk – a high-ranking officer in the Cossack army.

sign of being 'alien' or a sign of 'alien hostility', the body beyond the norm (a shocking, scary, repulsive, freaky body; death, illness, pain; a corpse, a mutilated body), sexuality as an instrument of provoking the other characters (and a reader), the body as a mythologem, a prime, a frame – all these are important and nonreplaceable markers of a literary character; they are inherent in any literary text as an indirect manifestation of the author's attitude.

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У статті розглядається питання ролі й місця художньої правди і художнього домислу. Велику увагу приділено міфопоетичній голограмі людського тіла як носію інформації і цілого блоку важливих маркерів.

Ключові слова: літературний текст, міфопоетична голограма тіла, інструментарій архетипної критики, еротика.

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Section:

PSYCHOLOGY OF PERSONALITY

FAITH IN GOD AS A PSYCHIC FACTOR IN THE INDIVIDUAL'S SPIRITUAL WELL-BEING

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Abstract. The analysis of the human's position in the modern world suggests that faith in God is a vital factor in the state of their spiritual well-being and consequently the strategic paradigm for all forms of psychological help. For the unbiased mind, the miracles of grace and the axiological truth of the humanistic religions are convincing arguments in favour of choosing faith in God. They are evidence that the existence of this world, the being of humanity are blessed with meaning and purpose. An effective strategy in helping a person to shape their dispositional stance after they have rationally accepted faith in God is to emphasize a significant aspect of the true 'fear of God' – the one who believes in afterlife does not want to find themselves in Hell for their sins; it forms the psychological basis of compliance with religious moral guidelines.

Keywords: faith in God, state of well-being, miracle, humanistic religion, being blessed with meaning and purpose, existential anxiety, frustration.

Science does not provide evidence which could either confirm or refute the existence of the transcendental (supernatural) world and God as its integral embodiment (personification) in human religious consciousness. Though scientists can and should study why mankind embraces God because faith has an enormous positive influence on the human psyche and therefore on all social connections and relations. According to the strategic concept of the World Health Organization, the individual's general health depends on their subjective state of well-being; this indicates the utmost importance of investigating religious faith and its psychotherapeutic, psychocorrective, psychoprophylactic, psychohygienic possibilities.

The psychotherapeutic aspects of faith in God was studied by many researchers (F. Schleiermacher, S. Kierkegaard, M. Heidegger, L. Shestov, K. Jaspers, G. Boysen, J. Oliver, W. James, P. Tillich and others), but the problem has never been analyzed in detail from the perspective of the general state of the individual's well-being.

It is generally known that a person believes certain information to be true if they trust the individuals or groups who present it or the sources of information; the level of trust is in its turn fully determined by their prestige [3, p. 137-142]. Though employing practical, empirical and/or theoretical, scientific methods, one can verify the truthfulness and precision of information. For instance, millions of people believed in the communist and Nazi ideas, which proved utterly mendacious. The remarkable achievements of paleontology, comparative morphology, embryology, physiology, biochemistry, ethology, population genetics provide abundant evidence supporting Charles Darwin's theory of evolution, at least its basic ideas. I use the term *trust* in the meaning of considering something

(information, idea, concept) as true or real, not asking for verification; it refers to the facts of 'earthly', material world, which the individual's mind is able to analyze and comprehend; while the term *confidence* refers to one's readiness to trust in something (information, idea, concept, etc.).

I agree with P. Tillich's interpretation of the phenomenon called healing through faith; according to him, faith healing, in the modern sense of the term, is an attempt at healing other persons or oneself through an act of intensive concentration on the healing force other persons or a person himself/herself possess(es). There really is such healing force in people and nature, and it can really be actualized through appropriate acts of concentration [6, p. 203]. I believe this phenomenon, which so far evades scientific explanation, can be called absolute confidence.

Religious faith is significantly, distinctly different from such trust and confidence; no 'earthly' (scientific, empirical) methods can verify it because in its essence, it does not belong to the material world of natural causes; faith concerns transcendental phenomena, which are beyond the possibilities of human science. The supernatural, if it really exists, is arranged and organized in a way that is radically different from the natural, earthly world. How it is arranged we cannot know; human intellect is incapable of conducting cognitive research into the sphere of the transcendental. People know only those things about it which it chooses to tell them – it reveals itself in the forms people are able to comprehend; we call them Holy Theophany, Incarnation, revelations, miracles; or they are people's fantasies, cherished dreams, what they think about it or ascribe to it. So people have only one alternative (strictly disjunctive) option in what concerns the cognitive bases of their attitude to the supernatural and God as its integral personification: either to believe in Him or not. But if the individual cannot prove non-existence of being/thing in whose existence he/she does not believe, such unbelief is actually the belief in the opposite of what he/she rejects.

Thus the essence of faith in God (religious faith) may be regarded as the individual's assurance of the existence of God and the Supernatural world despite the fact that it is impossible to provide any scientific (analytical or empirical) proof for that.

In *Modern Man in Search of a Soul*, C. G. Jung says, 'I have treated many hundreds of patients. Among those in the second half of life – that is to say, over thirty-five – there has not been one whose problem in the last resort was not that of finding a religious outlook on life. It is safe to say that every one of them fell ill because he had lost that which the living religions of every age have given their followers, and none of them has really been healed who did not regain his religious outlook' [8; 9].

This stunning statement of the founder of analytical psychology inspires us to study religious faith as a means of healing those in need of psychological help.

Researches on the human problems in the modern world give us every reason to suppose that a sincere faith in God is a necessary and uncontested condition for the individual's general well-being; hence it is a strategic paradigm for all forms of psychological help (psychotherapy, psychocorrection, psychoprophylactics, etc.). Human experience shows that the Renaissance and the Enlightenment optimism about the human mind and science as its mightiest weapon is, using a politically correct word, an exaggeration since now humanity faces a real threat of self-destruction. The conceited and arrogant human mind cannot confront the general crisis of spirituality and morality, which clearly shows itself in the dominance of egotism, selfinterest, decline of the system of values of individuals and groups; in the global overwhelming lust for easy money and profit; in immorality, carelessness, thoughtlessness, irresponsibility. Things from which they get no benefit, so-called 'high matters' (the questions of religion, morality, world view, ideology, social life, art and aesthetics) are of little interest for self-centred individuals. It is this rapacious, profit-seeking, greedy, mercenary exploitation of modern super-powerful technologies that cause the global ecological crisis. The weapon of mass destruction controlled by such individuals presents a real threat of thermonuclear apocalypse [3, p. 14-19].

This brief account of the hazards for humanity living on a 'highly active volcano' points to at least two conclusions:

1. Either in a short period of time humanity (de facto, not just de jure) makes high spiritual and moral values the cornerstone of its being or it faces the threat of self-destruction brought about

by utilitarian and rapacious exploitation of super-powerful technologies and/or the use of the weapon of mass destruction.

2. If the Higher Powers do not avert future cosmic and planetary cataclysms predicted by scientist, the human civilization will be destroyed.

The first conclusion cannot be ignored; the second one is far from being utopian. Firstly, in the developed countries and the progressive developing countries, social relations are governed by the rule of law based on 'Human Rights' – the legal equivalent of the humanistic paradigm of philosophy, ideology, and politics. And the roots of modern humanism are the Christian morality of love [3, p. 149-162].

Secondly, nobody can deny that some mysterious forces keep averting planetary disasters on Earth, preventing them. For example, according to the scientific researches, the consequences of the Chernobyl catastrophe might have been much more disastrous. The scientists cannot explain why they turned out to be considerably less devastating than the predictions had led to believe. Thousands of people in Siberia and other places on the planet witnessed some strange capsules catch, hold, and break big meteorites. The scientists confirm these facts, but the human mind cannot explain them. Prevention of such planetary catastrophes is deeply humane because it stimulates optimistic faith in the high meaning of human life and human civilization: humanity is not alone facing destructive natural and technogenic cataclysms. The Almighty cares about us, protects us, and, hopefully, will keep on protecting us if we are worthy of His care.

These grave risks to human civilization make us look more closely at the main problem of humanity, which actually lies at the basis of existentialism, – the inevitability of death, the inescapable end of human life. The individual, who has come to the world – though they are never asked to give their consent for that to happen – will sooner or later have to leave it, will die, and this will also happen regardless of their will. The individual has their dreams, they hope for future benefits and tomorrow's happiness until they realize that the inexorable march of time inevitably brings them to death. Thinking about their existence in time, the individual comes to a dawning realization that their life has its beginning and its end, that they – unavoidably, hopelessly, and decisively – belong in time, their most powerful enemy, which mercilessly brings them to the 'termination date'. Having fully realized the sad prospect, the individual asks themselves a question, 'Does human life has any sense? Isn't it absurd? Is it worth all the efforts, doing one's best, all the sufferings if all people come to the same end – death, and one does not know how and when they will die? In addition, it is quite probable that sooner or later, everything one values and holds dear – family, friends, civilization, nature, culture, nation – will also be gone.

A. Camus studied the key existential problem most thoughtfully and intently. He interprets it as a contradiction between the individual's aspiration towards kinship with the world and boundless belonging in the world, which gives them understanding of the high meaning of their existence in the Universe, on the one hand; and their realization of the inevitability of death, alienation from the world, the world's indifference to them and their fate, on the other. 'If man realized that the universe like him can love and suffer, he would be reconciled. If thought discovered in the shimmering mirrors of phenomena eternal relations capable of summing them up and summing themselves up in a single principle, then would be seen an intellectual joy of which the myth of the blessed would be but a ridiculous imitation' [10]; [1, p. 283]. But the human mind cannot satisfy these aspirations. 'If the only significant history of human thought were to be written, it would have to be the history of its successive regrets and its impotences. <...> I realize that if through science I can seize phenomena and enumerate them, I cannot, for all that, apprehend the world.' Human desire to know the truth about their existence always runs up against the unsurmountable, impenetrable barriers, which demonstrates the absurdity of the individual's and humanity's existence [10]; [1, p. 234-236].

These existential discoveries cause a permanent negative emotional state, which colours the individual's thoughts and behavior; the existentialists have dubbed it spiritual nausea. The main elements of such state are revulsion and anxiety, the latter covers the anxiety of fate and death, and the anxiety of emptiness and the complete absence of meaning of life. The term 'fate' points out the

inevitability of death, the individual's inability to avoid it, to avert the real danger of losses, ruination (illnesses, accidents, purposeful destruction by enemy hands, etc.) [11]; [6, p. 32]. According to Tillich, anxiety is the awareness that nonbeing is irremovably part of one's being, which constitutes the definition of human finitude.

The burden of spiritual nausea is the integrated product of the individual's realizing, comprehending, and emotionally experiencing existential absurdity of their position in the world; hence it is possible to get rid of this burden destroying one of the components whose combination results in this position – either the world or oneself or the pride of the mind, which believes that the only truth is the things it can examine 'by touch' using its rational and scientific methods. The individual cannot destroy the world (if we forget for a moment about the possibility of ecological and thermonuclear omnicide). The analysis of self-destruction (suicide) for ontological reasons (the desire to get rid of the burden of spiritual nausea) is beyond the scope of this article. The futility of such an action is discussed in my previous works [2, p. 73-76]. A. Camus emphatically rejects suicide [1, p. 214-318]. Consider the following quotation from his essay *The Myth of Sisyphus*: 'It is a commonplace to compare philosophical theories and the behavior of those who profess them. But it must be said that of the thinkers who refused a meaning to life none except Kirilov who belongs to literature, Peregrinos who is torn of legend, and Jules Lequier who belongs to hypothesis, admitted his logic to the point of refusing that life. Schopenhauer is often cited, as a fit subject for laughter, because he praised suicide while seated at a well-set table' [10]; [1, p. 226].

The majority of the existentialists rejected the burden of the arrogant mind. For example, K. Jaspers reached the conclusion that the fiasco of the human mind in the sphere of the central existential problem irrevocably directs it towards the Transcendental, towards God. L. Shestov's statement is categorical and emotional: 'The only way out is where there is no way out for the human mind. Otherwise why would we need God? We ask God to do the impossible. To do the possible, humans will suffice.' S. Kierkegaard called to fully sacrifice the human intellect to God because the believer triumphs in their intellectual fall – faith in God gives their life ultimate meaning, feeling of belonging to the absolute Truth, Good, Beauty; fervent hope for the immortality of the soul. People's life would become perpetual and unbearable despair if they had irrefutable evidence that there is no almighty and merciful God, who had high and good purpose creating the world, who rules this world, takes care of them, loves them, and gives everyone the hope for happy immortality; and that the world is the seething of dark forces and passions with nothing beyond it but emptiness, abyss.

A. Camus called such sacrifice of the critical mind burden to faith in God 'flight from the Absurd'. According to him, the 'escapist philosophers' demonstrated the existential absurdity only in order to immediately dispel it. The exquisite sophistication and the deep analysis of the absurdity of the human's position in the world he called rhetorical jugglery; and any attempt to present the irrational desert of such position as the transcendental truth, the humiliation of thought. The might of the existential absurd lies in its ability to wreck illusory human hopes; the might of the individual in their proud single combat against the absurd. The idea that faith in God is our protection against the absurd veils the latter. Recognizing the existence of the incomprehensible transcendental in order to explain with the help of its reasoning the absurdity of human existence does not explain it because it is impossible to rationally explain the irrational with the help of the irrational.

Having comprehended the existential absurd, the individual with a clear mind, a brave critical thinker, does not fool themselves, but courageously resists it; the critical mind does not agree to pay any price for the consolation of hope; it accepts the world in which there is no place for hope. Thus for all its limitations and weaknesses, it has its strength. As the same time, according to A. Camus, such a mind has no valid reasons to deny the existence of the transcendental, of God, who takes care of people and their earthly being; the philosopher even suggests that God may reveal Himself to people when their consciousness affirms goodness and sanctity [1, p. 244-250].

But it has not happened yet and the comprehending individual enters this world knowing that the hell of human life is their only kingdom. It arouses their passions, feelings, sharpens their senses of beauty and poetics, forms and colours, makes their craving for the beautiful ever stronger; they aspire

to the things which, according to F. Nietzsche, make this life worth living and give high pleasure – courage, art, music, dance, wisdom, spirit, everything that is creative, exquisite, mad, heavenly. A. Camus also mentioned the pleasures of the flesh, tenderness, creativity, nobility. Filling their life with these things, the individual with a clear mind, a brave critical thinker, a proud and courageous rebel, challenges the irrational, indifferent, and hostile world. According to the philosophers, there is nothing greater and more beautiful than such a rebellion of the individual against far more powerful forces.

Though in my opinion, one needs specific masochistic qualities for such a philosophically sophisticated rebellion, since the individual draws inspiration for life, energy for fight and creation from despair and 'nausea' of existential frustration. In order for this frustration, sufferings to become a source of inspiration and a vital force, they have to be some specific 'hellish' pleasure, which is actually a form of masochism. Apparently such 'masochists' are not numerous. So, if faith in God saves people from sufferings caused by their being aware of the existential absurd and experiencing it, we can validly state that such faith has high psychoprophylactic and psychotherapeutic power and significance [3, p. 119-120, 162-172].

Unlike A. Camus, an outstanding Ukrainian psychologist V. Romenets believes that miracles are good enough evidence of the veracity of the religious teaching [5, p. 611]. There is a multitude of reports, in mass media in particular, about miracles happening in the world and miracles which affected the human psyche. Science fails to explain many of them, nor can it satisfactorily answer the question about their origin, nor can it prove the deliberate or unwitting falsifications of facts. Mysterious prevention of planetary cataclysms has been mentioned above. I can point out another miracle that has been occurring *regularly* for centuries – the *Holy Fire* that has mysterious properties; not on the same day, but on Holy Saturday, the day preceding Orthodox Easter, a moveable feast, it ignites in the Church of the Holy Sepulchre in Jerusalem. Another phenomenon should be mentioned. 'For more than a year, starting on the eve of Tuesday, April 2, 1968, the Blessed Holy Virgin Saint Mary, Mother of God, appeared in different forms over the domes of the Coptic Orthodox Church named after Her at Zeitoun, Cairo, Egypt. <...> The apparitions were seen by millions of Egyptians and foreigners. Among the witnesses were Orthodox, Catholics, Protestants, Moslems, Jews and non-religious people from all walks of life' [12]. There is abundant evidence that the human soul survives the death of the body. A. Camus does not write about such phenomena. We do not know how his proud critical mind would explain them.

Neither scientists nor politicians nor educators nor psychologists give proper attention to such miracles and mysteries. Apparently it is the influence of the proud Renaissance mind, which sees the truth only in the facts it can explain and prove using its own rational-cognitive-scientific methods. From the perspective of humanistic axiology, the truth of religious and secular axiological teachings, of their spiritual values and principles is established not ontologically, but through their influence on people's psyche and human relations. It means that they are true is they assert humanism, spirituality, morality, nobility as basic principles of the individual's life and human relations; and it does not matter whether the objectivity and truthfulness of the foundations of these teachings are scientifically verified or not. E. Fromm uses this criterion of truthfulness to classify religions as authoritarian or humanistic.

The individual's authoritarianism is their desire to rule and dominate, to force into obedience and total submission those dependent on them giving commands, imposing sanctions, subjecting people to repressions, using other methods of subjugation [3, p. 112-113, 138-139]. Thus the cardinal virtue of an authoritarian religion is servile submission, obedience to the authorities; and the cardinal sin is critical comprehension of its dogmas, normative and regulatory guidelines (principles, norms, rules of behaviour) sanctified on behalf of the deity. Submitting themselves to the will of their authoritarian religious leaders, the individual loses their inner freedom, right to critical thinking, to authentic choice and independent, informed, responsible decisions; instead, they gain the 'conformist' freedom [3, p. 112-121].

According to E. Fromm, the humanistic religions are human-centred; in accordance with the Christian principles of the Truth, Goodness, and Beauty, their highest values are the person's freedom, independence, development, improvement of human vital forces. In these religions, the individual is

called by God to develop their free and unbiased mind and to seek the truth – belief in the high meaning of life, their calling and place in the world, conscience, kindness and charity, ability to love other people, themselves, nature, culture. In the humanistic religions, there is no place for hate or malicious contempt, the individual must be careful that they are not self-righteous in their attitude towards sinners. The individual's conscience has to be the most severe judge when it comes to the matter of judging their sins. Pangs of conscience are the basis and the factor in the true repentance and atonement [4, p. 109-145].

Thus for the clear critical mind, the miracles of grace and the axiological truth of the humanistic religions are convincing arguments in favour of choosing faith in God because such a mind knows that in this existential semantic field it is the choice within the boundaries of faith – to believe in the existence or non-existence of the transcendental, of God. In other words, these arguments are valid enough to conclude that God had some high purpose in the creation of the material world and people; this purpose is partly revealed to people in the miracles of grace, the humanistic religious moral teachings, and the Christian moral commandments as their quintessence (the humanistic moral teachings of other religions are not discussed here; for this issue, see [4, p. 127-135]). This is why the existence of this world, the being of all humanity, the life of every person have absolutely divine meaning, which gives high meaning to all human life-giving, vital forces safely joining them into one whole. An old Christian theological postulate says, '*Esse qua esse – bonum est*' – 'Being as being is good'.

In my opinion, psychological therapy aimed at achieving spiritual well-being should start with explaining these basic ideas to clients, suggesting they should make this mental, rationally balanced existential choice. All those who suffer from frustration caused by the impossibility of achieving the desired and removing the undesired have to accept these arguments, since the latter are a steady and strong 'light at the end of the tunnel'. They can considerably ease the burden of frustration giving hope for a happy outcome, as the state of adversity is caused by negatively coloured emotions, emotional frustration.

Everybody (except for a peculiar group of those inclined to social masochism) wants to rid of their negatively coloured emotions, the desire being proportional to the intensity of these emotions. The most effective method of such purification of the soul is the removal of sources of exhausting emotions, the factors behind them. Unfortunately, this is not always possible.

Frustration is defined as a psychological state of the individual determined by objectively non-removable (or perceived as such) barriers on the way to the vitally important goals. The emotional core of the state of frustration is despair, despondency, hopelessness. It is the state typical of individuals with neuroticism because neuroses are a group of the most common neuropsychiatric disorders caused by aggravating factors, which a person suffering from neurosis cannot effectively resist. The resultant effect is permanent negatively coloured emotional state, domineering anxiety, which can be classified as 'subjective ill-being'. Presumably, many of those suffering from psychogenic, psychosomatic diseases are also in the state of subjective ill-being, since the psychogenic disorder is a disease caused by negatively coloured emotions – sufferings, sorrows, fear, anxiety, envy, the sense of guilt, etc. These emotions are mostly of frustrative nature because, in the majority of cases, the factor behind them is the individual's inability to rid of the things that embitter them, to get vitally important objects, to achieve their ambitions, etc.

Modern personology and neurology state that the elements of neurosis can be diagnosed in every person and that the difference between the sick and the healthy soul is of quantitative nature. The psychosomatic nature of most diseases is a clear proof of this statement; the signs of these diseases, to say the least, can be diagnosed even in the healthiest person. So many of those people whose negatively coloured emotions have not reached the level of frustration yet, have not triggered neurotic and psychosomatic diseases need psychological salvation from the state of ill-being. It means that the turning to faith in God can be psychic basis for their personal well-being.

I have professional experience of communicating with people whose genuine desire was to go into non-existence, to rid of their lives because their life burden was more than they could endure. They were suffering unbearable heartache caused by negatively coloured emotional state, which is the

decisive motive for non-pathological suicide. Analyzing their psychological state, we used the notions of religious origin – ‘hell’ and ‘heaven’. They agreed that for them, life was hell; so absolute non-existence seemed heaven, which would rid them of hellish tortures; subconsciously, they were guided by the psychological postulate – pleasure is the absence of sufferings. Then the questions arose: What if, as claimed by religion, suicide is not the way to non-existence? What if this cardinal sin is punishable by an even greater hell? Maybe a person has to deserve the ‘heaven’ of non-existence, as they actually have to deserve any ‘heaven’.

Having agreed that there are no convincing, incontrovertible answers to these questions, my clients and I proceed further. The hell of intolerable heartache negates and ruins human life, as many other negative things in this world do. But every living thing or being has vital force, which is the source of their resistance to destruction and their power to establish themselves. Who or what gives them this super-powerful force in all its wondrous manifestations? There are no convincing and incontrovertible answers to these questions either. But the miraculous power of this force makes a wise and reasonable person join it, deliberately activate it in themselves instead of resisting it.

Many of my clients who suffer in the ‘hell’ of being and wish they were in the ‘heaven’ of non-existence (not to mention other frustrated persons in the state of ill-being) take interest in these arguments and finally accept them.

If a client's rational mind can accept faith in God the Creator of being, the idea of being as blessing, and the high meaning of human life, we can move on and try to change the client's disposition; at this stage, the Apostle Paul's aphorism *The sting of death is sin* (1 Corinthians 15-56), whose brilliance of artistic and aesthetic form rivals only that of its existential and ethical content, can be used as the key principle. As mentioned above, many potential suicides, for whom life is a real ‘hell’ and non-existence is an imaginary ‘heaven’, are afraid of suicidal death; presumably because it is a cardinal sin and the severe punishment is still greater hell. That is, we speak about an important aspect of the ‘fear of God’: a person who at least assumes the existence of afterlife cannot but fear the possibility of finding themselves in Hell for their sins. This fear of death is the key psychological factor in compliance with religious moral guidelines.

I will not discuss here the matters of psychological phenomenology of the individual's humanistic religious morality, which are highlighted in my other publications [3, p. 149-162; 4, p. 123-146]. I would only stress that providing psychological help involves appealing to a client's sense of duty to people and things that are important for them – to those with whom the individual psychologically identifies themselves (children, parents, spouse, other family members), fatherland, nation, nature, culture, and others. My experience proves that the actualized sense of duty stimulates the equal measure of love, whose psychological phenomenology I define in terms of Jesus' Commandments of Love [3, p. 155-157]; rationally, consciously actualized love heightens the sense of duty. Thus the positively productive reverberation circle is triggered in the individual's psyche.

I believe that faith in God (religious faith) becomes complete and gives the individual a powerful spiritual force after they have obtained the grace of conversion to God and experienced religious ecstasy as its brightest manifestation, i.e. if they have their personal ecstatic experience in communication with God and trusting Him. This grace is the most reliable and inexhaustible and powerful source of the individual's subjective well-being: blessed is the one who believes. Unfortunately, neither intellectual, conscious efforts nor any actions can get one such grace [4, p. 164-165]. But I disapprove of contemptuous attitude to rational, ‘purely intellectual’ faith in God, which is sometimes unfairly regarded as incomplete, ‘untrue’. Firstly, there is no faith, as there is no any other conscious psychic phenomenon, without rational, logical and intellectual grounds – it is the necessary basis of faith [4, p. 146-149]. Secondly, as a practicing psychologist, I can state that for a clear, critical mind of the individual who seeks salvation from ill-being caused by any kind of frustration, the above arguments in favour of faith in God might be quite a safe psychic ‘outpost’ for self-defense against this frustration; it gives the individual spiritual compensation for sustained losses, helps to foster the disposition to love and doing good. As to the grace of conversion to God, the individual who

does not receive it has to obediently accept the fact that rational, 'purely intellectual' faith is allotted them by the Higher Power.

As to doubts the individual's critical mind can harbor, I will cite P. Tillich. In *The Dynamics of Faith* he states that 'There is no faith without an intrinsic "in spite of" and the courageous affirmation of oneself in the state of ultimate concern. This intrinsic element of doubt breaks into the open under special individual and social conditions. If doubt appears, it should not be considered as the negation of faith, but as an element which was always and will always be present in the act of faith. Existential doubt and faith are poles of the same reality, the state of ultimate concern' [13, p. 223]; [6, p. 198]. In other words, doubts are immanent in living faith in God because it is not based on the flawless arguments of human rational cognition, it is an existential choice and no guarantee is given. Removing doubts, the individual makes their faith stronger.

As to participation in the life of the church and religious communities to which the individual belongs, for instance, attending the worships and taking part in the rituals, in my opinion, they should do it if they wish; such activities, their forms, structures, means of influence symbolically represent the holy, the transcendental. These activities help to perceive the actual presence of the Higher Power, they are the 'daily bread' for faith, without them faith becomes abstract and empty [4, p. 55-83].

Thus the analysis of the modern individual's position in the world shows that the sincere faith in God is a vital factor in their state of well-being and consequently the strategic paradigm for all forms of psychological help.

After the individual who appeals for such help has rationally (intellectually) accepted faith in God as the Creator of being and being as blessing, which gives human life its high meaning, a client and the psychologist can start working on a client's new dispositional stance: an important component of the true 'fear of God' is the fear of the punishment for sins, including the sin of suicide. This fear of death is the key psychological factor in complying with religious moral guidelines.

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Москалець Віктор. Україна і Польща перед викликами ХХІ століття. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 79–87.

В основі українсько-польських відносин лежать пошуки спільної стратегічної мети, яка на кожному історичному етапі втілюється в життя народів-сусідів. Складність міждержавного партнерства пов'язана із розташуванням України й Польщі на цивілізаційній межі, на котрій відбувались історичні катаклізми. Водночас упродовж століть пріоритетом суспільного розвитку була боротьба обох народів за державність. Новим етапом українсько-польського єднання стало визнання Польщею незалежності України, що засвідчило зрілість польської політичної еліти. Польща доклала багато зусиль для пропаганди інтересів України на міжнародній арені. Визначена періодизація процесів зміцнення українсько-польського партнерства.

Досвід Польщі на шляху трансформації суспільства став для України платформою для моделювання свого політичного курсу.

Польща як член Європейського Союзу всіляко підтримує Україну в її євроінтеграційному та євроатлантичному русі. Посилюється економічне співробітництво. Важливою ланкою міждержавних зв'язків став розвиток співпраці на міжрегіональному рівні, між органами місцевого самоврядування. Поступово вирішується питання вдосконалення візового режиму, налагоджуються міжлюдські контакти. На порозі ХХІ ст. відбувся перелом у свідомості українців і поляків щодо складних періодів в історії українсько-польських відносин у минулому.

Ключові слова: Україна, Польща, історіософія, українсько-польські відносини, міжнародне партнерство, політичні еліти, євроінтеграція, візовий режим, регіональна безпека.

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SIGNS AND SYMBOLS: RELIGIOUS AND NATIONAL DIMENSIONS

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Abstract. The central issues of this paper are the semantic content and the conceptual interpretation of the notions of symbol and sign in philosophical and religious, linguistic and cultural contexts; the relationship between the logic of symbolic thought and communication. The paper highlights the importance of symbols and signs for transmitting information in religious and national universums.

Keywords: symbol, sign, religious world view, national code, communication.

Signs and symbols are important elements of the religious and national dimensions of communicative space; their polysemanticity is revealed through human communication, world view, and self-identification.

The aim of this work is to discuss the semantic range of the notions of symbol and sign in the context of religious and national discourse; its tasks are as follows:

- to study the etymology of the word *symbol*;
- to present the logic of symbolic thought;
- to examine the difference between the notions of symbol and sign;
- to define the role of symbols and signs in religious and national communication.

This study is based on the theories developed by S. Averintsev, R. Barthes, M. Bakhtin, E. Cassirer, A. Losev, Yu. Lotman, M. Mamardashvili, A. Piatigorsky, E. Sapir, K. Jung, and others.

Symbol is a high-frequency polysemantic word. It is one of the basic notions of religious studies, philosophy, aesthetics, art criticism, linguistics, literary criticism, and other fields of the arts.

The notion of symbol appeared in the ancient times. The ancient Greek word *συμβάλλειν* has the following meanings: 'unite' ('join in a single unit'), 'merge', 'be intertwined', 'add', 'attach' (verbs); 'sign', 'slogan' (nouns). Originally, it was used to designate half of a broken dice or any other object, which recalled the absent half to which it could be reconnected (Umberto Eco) (*συμβάλλειν*). It was a custom to give such pieces of an object to friends and guests so that later people could identify each other by them. They were means of identification (*tessera hospitalitatis*) passed down in families from generation to generation. Later, stamps were used for this purpose (*σφραγίς*) [21, p. 13-14]; [13].

Plato advocated mimesis of cosmic harmony through music which had specific symbolic value.

The Hellenists did not differentiate between the notions of symbol and allegory.

The Neoplatonians distinguished the sign-nature of Greek handwriting from the symbolic nature of the ancient Egyptian hieroglyphs and pointed out the difference between the mythological symbol and the theological or didactic formula.

In the Middle Ages, they still regarded *symbol* and *allegory* as similar concepts.

In the Renaissance period, the emphasis was on the intuitive perception of a symbol with its flexibility and polysematicity, which affected the esthetics of Classicism and Baroque.

The Romantics focused on the aesthetic aspect of a symbol. F. Creuzer (*Symbolism and Mythology of the Ancients, Especially the Greeks*, 1810 – 1812) contrasted mystical symbols (explosion of encapsulated form as the expression of the world's infinity) and plastic symbols (attempts to fit the immensity of meaning into encapsulated form). J. W. Goethe related elusiveness, the holistic nature of symbol to its vital organicity revealed through ever-lasting becoming. G. W. F. Hegel focused on rationalistic, conventionally determined sign content in the structure of a symbol [12, vol. 2, p. 389].

Saint Justin (the first half of the 2nd century) was the first Christian philosopher to use *symbolon* as a synonym to *typos*. The Fathers of Church regarded the notion of symbol as belonging to the sphere of religion; from this perspective they analyzed the relationship between the Old and the New Testaments, liturgical action, rituals. In the 4th century, the word *symbolum* became part of the Western Church's vocabulary. For example, Tertullian (p. 155-p. 240 AD) referred to baptism as the symbol of death and resurrection of Christ. Cyprian (p. 200-258 AD) interpreted *symbol* as the 'symbol of faith' (Credo).

The Middle Ages placed emphasis on subjectivity; in the Carolingian Times, many symbols were borrowed from Roman literature. Sacraments, which Saint Augustine called sacred, were regarded as a special symbol. Still, it should be mentioned that in the Middle Ages, they did not use *symbol* (and its derivatives *symbolic*, *symbolism*) in the modern sense of the word. *Symbolum* was used mostly by the clergy in reference to the Creed issues. The semantic field of this concept also encompassed *signum* (sign), *figura*, *imago* (image), *typus*, *allegoria*, *parabola*, *similitudo* (similarity), *speculum* (mirror) [22].

The philosophical, religious content of a symbol makes it different from a sign, which is regarded as 'a material, sensuously perceived object (event, action, phenomenon), which in the process of cognition functions as indication, designation, representation of another object, event, action, subjective formation' [17, p. 391]. Its main function is 'to acquire, to retain, to transform, and to transmit certain information (message)' [17, p. 391]. The essence of the sign lies only in indication, while the essence of the symbol proves to be more than a mere indication of what the symbol itself is not. Unlike the sign, the symbol is a self-sufficient manifestation of reality. In contrast to signs, symbols cannot be created 'arbitrarily'; they are not products of an individual's imagination; symbols are products of life and collective consciousness [23].

A symbol is the sign of a designated object; but it is 'not dead and motionless, it gives rise to multitudinous, perhaps even countless, general and single structures, which it signifies, in a general way, as a detachedly presented conceptual imagery' [13, p. 273]; it is the sign of an object which comprises separate semantic attributes that may contradict one another, and yet there is some general uniting principle behind them.

For utilitarian sign systems, 'polysemy is only a senseless obstacle that interferes with the rational functioning of a sign; by contrast, the more meanings a symbol has, the deeper its content is; after all, each true symbol has internal semantic coherence, due to which its content is every time correlated with "comprehensiveness" – with the idea of the entirety of the world, the wholeness of the cosmic and human "universum"' [2, p. 179].

According to S. Averintsev, a symbol is 'an image considered from the viewpoint of signness; it is a sign endowed with the entire organicity of myth and the infinite polysemy of an image' [1]. At the same time, any image is, at least to a certain extent, a symbol. The image is a category of artistic epistemology, the unity of form and content, it results from creative activity and has symbolic significance; perceiving an object, the subject of creative process (artist) confirms the validity of mimesis; an artistic image may be both a holistic phenomenon and its part. A. Potebnja (*Thought and Language*, 1862) regarded an image as the mapping of sensuously perceived reality in a person's mind where it acquires scientific and illustrative, factographic and artistic characteristics of the phenomena the author finds most relevant. From the semiotic perspective, the image is a specific sign, a fact of imagined reality that is constantly 'activated' by the author and a reader, both using the appropriate

encoding/decoding key. Nowadays the notion of image is often substituted by the semiotic terms *sign* and *signness* [12, vol. 2, p. 139-140].

The image is defined as 'a specific form of artistic construction of reality, its inherent feature being vivid perceptibility' [12, vol. 2, p. 139]. The category of image involves the identity of a thing with itself, while the category of symbol highlights a different aspect of the same phenomenon – the image goes beyond its own boundaries; it involves a particular concept, semantics that merge with an image, but are not identical to it. The integral components of the structure of a symbol are a perceptible image and deep meaning; they are inseparable since beyond meaning an image breaks up into separate components, and meaning cannot emerge beyond an image. At the same time, they are the opposite poles; it is the tension between them that generates the essence of a symbol. Transforming into a symbol, an image becomes 'transparent', it passes through the symbol, being given semantic depth, semantic perspective, which requires a strenuous act of 'entering' itself [2, p. 178].

Yu. Lotman states that symbols which are simple in their expression have greater cultural and content capacity than complex ones. Comparing the symbol with the emblem, the scholar points out that from the symbolic thinking perspective, 'the idea of translation' from one language (for example, verbal) into another (for example, graphical) is inherently paradoxical because both languages are in the state of untranslatability: the relationship between any symbol and its meaning is only partly conventional, which in its turn is causes 'a real semantic explosion' [15, p. 417]. A symbol works as 'a condensed programme of creative process', this factor precipitates the development of its potential. Additionally, such 'parent symbols' may emerge and develop quite unpredictably and abruptly in various plots [14, p. 239].

The content of symbols is rooted in human consciousness. From this perspective, they are 'something, one end of which is immersed in a given content of consciousness, and the other, in psychic existence, where certain content of consciousness is processed. It means that the very matter of a symbol must be present in consciousness in some modified form that is strangely different from its own (psychic) essence' [16, p. 129].

Decoding symbols involves comprehension of not only 'their meaning in the sense of ideas and the system of ideas', but also things that 'are beyond ideas, i.e. it involves revealing the meaning of symbols in the sense of covert, unexpressed in exoteric language of reality, human consciousness' [16, p. 123]. Comprehending symbols, the individual acquires certain information about human nature. From this perspective, the interpretation itself may be twofold: 'on the one hand, it is an exposition of symbols that enable the subject to know themselves and to find their own objective and unique qualities'; 'on the other hand, it is an indication of the subject's involvement in the situation, which has the objective conscious content. Here we deal with a primary symbol that is the thing which allows us to enter consciousness; while the former interpretation concerns itself with pseudo-symbols, i.e. things having symbolic meaning within an ideological or any other secondary system of interpretation' [16, p. 138].

M. Mamardashvili and A. Piatigorsky state that symbols exist only within interpretations that 'are not necessarily conscious – the ones in which consciousness reads itself. Most often, they are interpretations, in which culture reads itself giving various things, images, words, formulation (which, incidentally, may really turn out to be symbols) certain symbolic meanings and "entertaining the hope" that these things, images, words, formulation will suddenly "work", will suddenly turn out to be connected with the being of consciousness' [16, p. 168].

In terms of the metatheory of consciousness, the characteristics of the symbol are as follows: by its natural materiality, a symbol cannot directly correlate with one particular structure of consciousness; comprehension or incomprehension of a symbol depends not on an individual, but on the symbol itself; the relationship between a symbol and the structure of consciousness, with which it correlates, is not arbitrary; a symbol is capable of getting psyche into certain structures of consciousness on condition that the individual's psyche accumulates certain states of consciousness [16, p. 144-151].

According to R. Barthes, 'The symbolic consciousness implies an imagination of depth; it experiences the world as the relation of a superficial form and a many-sided, massive, powerful

Abgrund, and the image is reinforced by a very intense dynamics: the relation of form and content is ceaselessly renewed by time (history), the superstructure overwhelmed by the infrastructure, without our ever being able to grasp the structure itself.' [24, p. 209-210]; [3, p. 251].

The signs of a symbolic ('cultural', connotative) message are discrete, and the composition of the representation presupposes that there is a certain aesthetic referent. In such a system, signs are 'supplied' from a certain cultural code, and the number of their possible interpretations may vary. However, the variability of interpretations is not arbitrary; it depends on different types of knowledge projected on a particular form of the representation (nationality, culture, religion, etc.). A symbol may be interpreted differently by different 'subjects' that co-exist in one and the same person and make use of different 'lexicons' (in the sense of the symbolicity of language). The number and identity of these lexicons form an individual's 'idiolect' [3, p. 312-313]. 'The image, in its connotation, is thus constituted by an architecture of signs drawn from a variable depth of lexicons (of idiolects); each lexicon, no matter how "deep", still being coded ...' [25, p. 47]; [3, p. 313]. Thus, symbols are an important device for acquiring hermeneutic knowledge; according to H.-G. Gadamer, hermeneutics is to be understood as 'a truth-experience in which we partake in that it can only unfold through a process of interpretation' [26]; [6, p. 139].

These considerations correlate with E. Cassirer's idea about the specific archetypal rootedness of symbols in human consciousness. 'Symbolic memory is the process by which man not only repeats his past experience but also reconstructs this experience. Imagination becomes a necessary element of true recollections' [27]; [11, p. 501].

P. Ricoeur, one of the leading representatives of philosophical hermeneutics, points out the specific nature of meaning hidden from history as it is understood in Christian theology. 'Faith in meaning, but in a meaning hidden from history, is thus both the courage to believe in a profound significance of the most tragic history (and therefore a feeling of confidence and resignation in the very heart of conflict) and a certain rejection of system and fanaticism, a sense of the open' [28, p. 96]; [18, p. 103].

In my opinion, symbols are one of the main factors in decoding the spiritual meaning of national and religious history. It concerns not only the instrumental and semantic interpretation of the content of symbols, but also the general process of cognition of the world because according to H.-G. Gadamer's hermeneutic 'manifesto', 'The understanding and interpretation of texts is not exclusively a concern of the human sciences, but obviously belongs to human experience of the world in general' [29]; [7, p. 7].

Symbols represented in the continuum of culture are not perceived as things; instead, 'we have only the ideological sphere of their outer (cultural) usage, which we use as an object of observation, and through which we intend to reconstruct conscious life or at least to understand something about how our own psychic mechanism works in what refers to the content of consciousness within which we exist' [16, p. 132].

Symbols are capable of containing capacious texts. At the same time, according to Yu. Lotman, a symbol 'preserves its semantic and structural independence. It can readily be picked out from its semiotic context and just as readily enter a new textual context. A symbol never belongs only to one synchronic section of culture; it always cuts across that section vertically, coming from the past and passing on into the future. A symbol's memory is always more ancient than the memory of its non-symbolic text-context. <...> Symbols are among the most stable elements of the cultural continuum' [30, p. 103-104].

E. Sapir claims that any action can be regarded as purely functional in the literal meaning of the word or as symbolic or as the one that combines these two aspects. 'A primitive sign has some objective resemblance to what it takes the place of or points to.' For example, 'To knock on the door is a substitute for the more primitive act of shoving it open of one's own accord. <...> As time goes on, symbols become so completely changed in form as to lose all outward connection with what they stand for. Thus, there is no resemblance between a piece of bunting colored red, white, and blue, and the United States of America – itself a complex and not easily definable notion. The flag may therefore be looked upon as a secondary or referential symbol. <...> it is not surprising that philosophy, in

attempting to understand knowledge and the meaning of symbolisms, is compelled to make a preliminary critique of the linguistic process itself.' The researcher comes to the conclusion that 'The way to understand language psychologically is to see it as the most complicated example of such a secondary or referential set of symbols that society has evolved' [31, p. 164-165]; [19, p. 133-135].

A symbol is a dialogic form of cognition because 'its content can be revealed only through human communication; beyond it, symbol degenerates into an empty form' [20, p. 579]. We not only analyze and interpret a symbol as an object, 'at the same time, we let its creator address us, be a partner in the work of our mind. A thing allows us to examine itself, while a symbol "watches" us' [2, p. 181].

The function of a symbol is to make the individual experience the states which cannot be independent realities of the world.

According to C. G. Jung, symbols are words or images whose meaning goes beyond clear and unambiguous definition; symbols help to understand the unconscious, and dream symbols are of special interest; dreams and symbols should be regarded from the point of view of causality and finality. S. Freud claimed that dreams were caused by repressed wishes, while C. G. Jung was convinced that dreams were 'the manifestation of the unconscious' [21]. C. G. Jung differentiated between individual and collective symbols. To the latter category he assigned the symbols of religion, which for centuries had been refined in particular religious and cultural traditions, and stated that they gave a person's life deep meaning and purpose. The founder of analytical psychology regretted that modern, 'civilized' people had deprived themselves of the ability to perceive secondary impulses sent by the instinctive, archaic basis of the mind and the unconscious; the symbols of the Divine, whose holiness was generally recognized, served our ancient ancestors as a means of a holistic perception of the world [21].

The role of sacred symbolism in the structure of the language of religion is evident. A modern Russian researcher M. Yeresko claims that there exists a direct connection between the nature of the human religious quest, its historical and cultural aspects on the one hand, and the language of religion, its symbolic component on the other. According to her, 'Human transcendent aspirations as well as the need for higher (absolute) legitimizing meaning are the cause – not the result – of the genesis of religion because they are formed by the very cognitive nature of the individual and are realized in various forms of culture. The genesis of religion is conditioned by the genesis of the architectonics and mechanics of its language. In the process of its evolution, the latter blends archaic and latest elements of the religious sphere of symbols, thus creating the invariant semantic sphere of religion, in which 'timeless' symbolic constructions are the result of the socialization of sociocultural invariants. The inherited from the language of myth inversion between the object and the subject of the language of religion ensures the legitimacy and the general value of the language subject as well as its substantial status in the system of religion and its fundamental role in the reproduction of this system in historical self-assertion' [9, p. 21].

Sacred symbolism is an important factor in the comprehension of cultural and national traditions. A symbol highlights the conceptual elements of the national picture of the world; it enables us to perceive them as aesthetic and artistic images; as a result, this picture is presented in its systemic unity. The paradoxical and conventional nature of symbol ensures the synthesis of separate elements in cultural/national megatexts. In the individual process of cognition, a symbol may become a conventional means of combining and 'coordinating' the conscious and the unconscious, the rational and the mystic, the scientific and the artistic. Symbols create the situations of both closeness, involvement, and remoteness, distance. In order to avoid the latter (unless there is a deliberate intention to hide belonging to a particular national group), it is necessary to decode dynamic symbolic images, which indicate the depth of national experience, heighten the sense of 'responsibility' for the cognition and further transformation of the world through the process of communication.

G.W.F. Hegel put forward the idea of 'the Spirit of the people' and various spheres of its manifestation, 'Thus is it with the Spirit of a people: it is a Spirit having strictly defined characteristics, which erects itself into an objective world, that exists and persists in a particular religious form of worship, customs, constitution, and political laws – in the whole complex of its institutions – in the

events and transactions that make up its history. That is its work – that is what this particular Nation is. Nations are what their deeds are. <...> In this its work, therefore – its world – the Spirit of the people enjoys its existence and finds its satisfaction' [32, p. 90-91]; [8, p. 121]. In my opinion, symbolism is a strong manifestation of the national spirit.

In Ukrainian culture, a long period of national genesis has resulted in the formation of a unique conceptual semiosis. Intimately ingenuous perception of religious semantics is typical of the Ukrainian national code of Christian symbols, cf. the exquisite academicism or the mystic aura of the Catholic tradition, secular and utilitarian Protestant perception.

The following example – the analysis of just one element of the sacred church architecture in Ukraine – illustrates the originality of the Ukrainian symbolic world view. A characteristic element of Ukrainian wooden temple structures is the multi-tiered roof (an alternative to the flat roof) – a tower-like log construction of a considerable height, up to 37 metres. The construction was dubbed *zalom*, the word means 'a ledge on a multi-tiered roof structure that results from joining two structural elements – the truncated pyramid and the vertical log construction'. Four-sided, six-sided, or eight-sided truncated pyramid prisms were put on top of one another, each upper prism being smaller than each lower one. The design helped to achieve harmony between the interior and exterior of the structure; there were no main and secondary facades, such a church looked equally attractive viewed from all sides. This feature distinguishes Ukrainian wooden sacred architecture from that of our closest neighbours. For example, Polish wooden churches are modeled on the canonical principles of the Gothic stone church architecture.

Zalom is unique to Ukrainian wooden architecture; it is a truly original design from both the constructional and the artistic perspective. A high tower crowns the structure; also, it creates the effect of vertical orientation of the church interior [5, p. 30-31]. It is a distinct symbolic form of communication with a general religious semantics of ascent, aspiration to the sky, to the ideal world of the sacred. The top/bottom spatial-semantic opposition is a key element in the Ukrainian system of ethic symbols and in the people's picture of the world – top is positive/good, while bottom is negative/bad; Heaven (Paradise) is contrasted to the underworld (Hell); cf. 'to ascend to Heaven' – 'to fall to Hell' [10, p. 77]. The role of these symbolic connotations in church architecture is obvious.

Complex transformations of the pagan mythological heritage and the system of its symbols affected the development of Ukrainian Christian symbolism. The canonical biblical interpretative referent in its Byzantine alloform was transformed according to the East Slavic/Ukrainian philosophical picture of the world presented through the internal form/connotations of Christian symbolism.

I claim that Ukrainian religious world view with its original mental and metaphysical approaches has naturally adapted the borrowed system of Christian sacred symbols to its own linguistic, cultural, philosophic, and ideological needs. Various factors contributed to the formation of the Christian symbolic code in Ukraine, its basic elements being the Byzantine and the autochthonous (pagan) codes. The cultural impact of the dominant Byzantine factor is traced through the 9th–the 18th centuries. The Byzantine symbolic referent belonged to the official sphere of the Christian cult, while the pagan one was ousted into the domain of people's culture. It should be mentioned though, that even in the high forms of art (literature, architecture, etc.) the influence of the pre-Christian connotations is evident.

To conclude, symbols and signs are among the decisive factors in the evolution of religious and national pictures of the world. A symbol is the 'superstructure' element of a particular religious and national meaning; it gets transformed and develops a new, non-literal meaning: a certain concept (an abstract notion, an object, a person, an action, etc.) is the initial object of symbolic narrative; later, in a situation of distributional restriction, there occurs desemanticization of the concept and the latter takes the symbolic form of a perceptible image, which generates a multiplicity of connotative meanings in a religious/cultural interactive context.

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Осташук Іван. Знаки і символи: релігійне й національне. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 88–96.

У статті досліджено смислове наповнення і концептуальне розуміння понять символу й знака в філософсько-релігійному та лінгвокультурологічному контекстах. Розкривається логіка символічного мислення в процесах комунікації. Аналізується важливість символів та знаків у процесі передавання інформації в релігійному й національному універсумах.

Ключові слова: символ, знак, релігійний світогляд, національний код, комунікація.

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SOCIAL PSYCHOLOGICAL MECHANISMS OF ACQUIRING SOCIOCULTURAL EXPERIENCE: THE HERMENEUTIC ASPECT

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Abstract. The article addresses the issue of the individual's socialization, the usage of interpretative mechanisms in order to gain sociocultural experience. The process of interiorization of cultural experience is analyzed from the perspective of the hermeneutic paradigm. The interpretative mechanisms (semiotization, narrativization) make it possible to explain the formation of the individual's model of the world, which is, on the one hand, a representation of culture and, on the other, a reflection of the individual's subjective experience. Reproductive interpretation is acquiring sociocultural experience that does not involve contemplation. Productive interpretation involves contemplating experience, assigning new meanings to it, which ensures the individual's development and facilitates the process of gaining new experience.

Keywords: socialization, sociocultural experience, interpretation, mechanisms of semiotization and narrativization, interiorization, hermeneutic paradigm, model of the world.

A person coming to this world becomes an inseparable part of culture, which is a complex system with its own rules, laws, norms that are recorded in various cultural texts and are the representation of sociocultural experience. Each individual has to find their place in the world, to acquire the main sociocultural schemas created in the process of social interaction and legitimized by institutions of socialization. In other words, the individual gets involved in the process of socialization.

The mega, macro, mezzo, and micro factors in socialization are discussed in theoretical literature. The social pedagogic (traditional, institutional, stylized, interpersonal) and psychological mechanisms of socialization (imprinting, imitation, reflection, identification) and the levels of socialization ('the organism – the environment', 'the subject – the object', 'the individual - society') are established. The content of socialization is defined as the process of identity formation in the sphere of the individual's activities, communication, and consciousness; as adopting the system of knowledge, norms, and values (I. Kon), social experience, social qualities and traits, social roles (A. Ruchka), psychological patterns and behaviors (L. Yasna).

According to classic socialization theories, there are two stages of acquiring social experience: the adaptive stage (adaptation, acquiring existing norms, roles, patterns, forms of behaviour) and the phase of interiorization (inner, active acquisition of attitudes, values, guidelines, adopting the system of roles, etc.).

Classic approaches to the theory of socialization focus mainly on the adaptive stage. These are the biogenetic approach (G. S. Hall, A. Gesell), the sociogenetic approach (R. Benedict, M. Mead, U. Bronfenbrenner, A. Bandura), the psychoanalytic approach (S. Freud), the cognitivist approach

(J. Piaget, L. Kohlberg). The mechanisms of the active acquiring of social experience is but fragmentarily discussed. The purpose of this article is to analyze a new approach to the interpretation of the mechanisms of acquiring sociocultural experience, to demonstrate how the use of the hermeneutic paradigm can help to explain the mechanisms of interiorization of social experience.

Personal experience has but a small share in the formation of our ideas about the world. Almost everything we believe to be our own is the result of interpretation of other people's experience passed directly or transmitted through texts of culture. Reproductive interpretation means that other people's experience is acquired automatically, that the process does not involve comprehension, reflection. The individual, especially in their childhood, does not acquire their parents', teachers', close people's experience critically. Productive interpretation presupposes contemplating the experience of others, giving it new meaning. This kind of new experience is the schema for the individual's perception, assessment, interpretation of the world; it also affects the formation of other people's experience. Thus the active stage of socialization presupposes that the individual not only acquires, but also creates new experience. Old experience is passed from person to person, from generation to generation; the process always involves creation of new experience; it is accumulated, recorded in texts of culture, and gets the status of sociocultural phenomenon. The individual's experience is more than personal experience; at the same time, it is the intersubjective world of culture.

Culture plays a major role in creating personal experience, as it is condensed, organized experience of humanity, the basis for our comprehension of the world. Accumulation, organization, systematization of meanings in culture is an important condition of both personality development and the development of culture [6, p. 51]. Sociocultural texts containing the main meanings, patterns, models provide the individual with schemas of interpretation that underlie the process of systematization, organization of their subjective experience. In other words, sociocultural factors affect the individual's comprehension of themselves, their environment, and the general reality. Sociocultural texts are divided into symbolic, which contain the basic symbolic meanings of culture (myths, fairy and folk tales, fiction, music, works of art); metaphorical, which contribute to the creation of new meanings; theoretical (conceptual), which contain the main concepts of culture – norms, requirements, rules (ideology, various theories, etc.).

Texts of culture serve several functions, the main ones being (1) transmissive function (transmitting cultural values, meanings, norms, interpretative schemas, concepts, models, etc.); (2) regulatory function (regulating self-expression, activity, assessments, interpretations of the members of a given cultural community); (3) cognitive function (acquiring knowledge, traditions, ideas, etc.); (4) affective function (emotionally acquiring cultural experience in the process of interaction with texts of culture); (5) developmental function (enriching discourse repertoire). For example, the fairy tale as a cultural text is a 'condensed' synthetic form of symbolic, metaphorical knowledge, which can transform into scientific-theoretical schemas. The more a child is immersed in the world of fairy tales, the more scientific-theoretical contents he/she can comprehend, crystallize. That is to say, the fairy tales can create new meanings and even 'possible' worlds. The main purpose of the fairy tale is to transmit knowledge about the laws of the culture in which it belongs. The fairy tale may be regarded as text – the script text, a perfect model of relations as a product of the people's spiritual culture, the cultural pattern of family life, the manifestation of the archetypes of collective consciousness. I believe the fairy tale may be regarded as discourse text; its perception is a communicative event between the storyteller (an adult) and the addressee (a child). The fairy tale is a bearer of meanings, schemas, concepts, which are symbolically recorded in it. The child acquires them listening to the storyteller, who may give them a new interpretation. Gradually, the child starts comprehending, interpreting, retelling, reconstructing these meanings and schemas, thus they develop into latent structures of experience. Actually, all fairy tales help the child to comprehend context-dependent patterns of behaviour and variations in relations with other people and the environment. The degree of constructive effect of acquired schemas on the child's self-expression depends on interpretation competence of the storyteller, on their ability to comprehend and explain the content and the meaning of actions, the characters' behaviour; obviously, it depends on the addressee as well.

Culture is defined as an inherent in any stable community complex of specific and more or less standardized methods and forms of social integration, regulation of behaviour, cognition, communication, assessment and symbolic designation of the environment, which is the basis for self-identification of the individual and society [6, p. 51]. The individual accepts a ready-made, standardized schema of a cultural pattern provided by their teachers, reputable persons as undisputable rules of action in any social situation. Such cultural schemas get the individual involved in social reality and help them to adapt to it.

For the purpose of this study, culture is defined in terms of post-structuralism and postmodernism: it is text created by people in a particular temporal and social context; it is filled with meanings, which function as schemas of perception and comprehension of reality. Thus culture is textual space teeming with meanings, which create new meanings, primary narratives on the basis of other texts, possibly even those of other cultures and subcultures, which ensures its development.

Any text is an entangled web of many cultural codes, which an author uses both consciously and subconsciously. The cultural code is a code of human knowledge, social assumptions, opinions, etc. Text woven from many equally important codes, in its turn, weaves into a boundless fabric of culture; text is memory, and it 'remembers' not only the past and present but also the culture of the future. Comprehending texts of culture, the individual develops as a discourse subject, which is the basis for acquiring social and cultural experience through comprehension, interpretation, and internalization of the most significant texts of a culture. Interpreting texts of culture, which contain the basic cultural meanings, norms, values, the individual themselves becomes a work of culture; thus there emerges a specific creation – a new image of culture. In such a way the individual not only acquires sociocultural experience, but also constructs it, fills it with new meanings. For example, contemplating a work of art or studying a scientific text, the individual interprets it through the prism of their own system of schemas, attributive processes; they signify the images of perception or information; as a result, the latter can get new meanings.

The hermeneutic paradigm enables us to analyze the psychic reality of the individual, their personal experience as text. This text or textual structure is the frame that organizes and systematizes personal experience. Post-structuralism suggests that both human consciousness, human actions, events in one's life may be determined by the totality of comprehended and interpreted texts; P. Ricoeur develops this idea and explains that an action can be read since it is formed from signs, rules, norms, meanings. Like signs, actions can have different contents each time acquiring new meanings; and it takes special effort to comprehend them [4].

From postmodern perspective, reality is text constructed on the basis of cultural patterns and produced by the individual with the help of language. That is, any human culturally determined reality is of textual nature. The postmodernists focus on the fact that our language constitutes our world and our beliefs. It is through language that our world view is constructed; each time we speak, we create reality [7, p. 150-152].

The categories of language are of social nature, as they are formed in the process of social interaction in a particular sociocultural environment. The researches by E. Sapir, B. Whorf, H. Hoijer prove that the world is categorized differently in different languages and cultures. That is why I regard language as a means of constructing reality. According to Sapir-Whorf hypothesis, the individual's world view is determined by the structure of their language. The individual's speech, actions, deeds reflect their experience constructed from various meanings with the help of the interpretation.

The process of interpretation involves semiotization (signifying via a particular sign form). The mechanism of semiotization is the main element in the process of interpretation, the latter being an essential factor in gaining experience [3]. The hermeneutic procedure operates or is performed in a semiotic situation, it concerns objects of semiotic nature, and the very course of the procedure is actually a semiotic process.

The semiotic approach involves the mode of analysis determined not by the nature of the object, but by a peculiar scientific 'semiotizing' view of the world, i.e. highlighting and researching its semiotic structures [1, p. 6]. The semiotic view of the world means that everything is perceived as a sign which

codes something 'beyond it', symbolizes something hidden behind it, or signals the existence of this 'something'. The semiotic world view is culturally conditioned and created within the boundaries of a certain mental space (the picture of the world of a given community, culture).

The mental space is regarded as the system of beliefs, meanings; such systems are related to reality in different ways: some are based on the facts of life and scientific data and are updated as new knowledge about the world is obtained; others (such as literary works, myths, etc.) have a considerable amount of freedom in constructing reality, yet they save some of its features and patterns. It should be mentioned that the mental space as the system of beliefs about oneself, others, and the general world is a creation of an individual or a group of individuals as a collective creator. That is why the meaning of text is revealed only in the context of a particular mental space, within the frame of categorization typical of an individual, a community, or all humanity.

The model of the world is implicitly present in sign interpretation, it determines this interpretation. Each person has their own interpretation of meanings expressed in notions, constructs, concepts, which represent universal, cultural, historical, and socially-oriented systems of meanings. These systems intertwine to form an individual semantic system, which is the basis of the individual's personal experience, the representation of their model of the world. Even an illusory personal system of meanings affects the individual's perception and awareness of the world, determines their life choices, actions, style of life.

The individual's model of the world is nothing more than the imprint, the structure of the dominating texts of culture, a picture of the world structure, a holistic image of the world resulting from the totality of the individual's activities, their contacts with the world. The model of the world is the psychic gestalt of the world that contains its description [5, p. 2]. According to Zh. Sokolovska, this model presupposes that there exist partial models with a relatively specific interpretation of the main system characteristics of reality. In the system of such individual views of the world, there crystalize and realize themselves certain category structures that make it possible for consciousness to comprehend the world [5, p. 6-7].

Under this approach, we may suggest that there exist the model of the world as a personal system of meanings, which reflect the collective form of the world, concrete knowledge; it is embodied in the sign system of language. In other words, the model of the world is the system of concepts, meanings of the individual's subjective experience, conditioned by the specificity of their attitude to reality. Concept is scientifically defined as a minimal verbalized unit of experience, a specific structure representing experience in consciousness, an intellectual formation that embodies mental and psychic resources of consciousness. In cognitology, the concept is the mediator between the word and the reality it belongs to; which is why the concept is the entire potential of the word's meaning comprising both the main content and the subjective content created by the individual and tested by them in practice.

The model of the world is a link between consciousness and life-sustaining activities, it is the 'world's semantic double'; the individual regards it as unconditionally authentic; it reflects the coexistence of the invariant and the variable, of the process and the result of cognition. The model of the world is a conceptual system continuously constructed by the individual, who reflects on the real or possible worlds; it is constructed in the process of interpersonal interaction, human activities; the ways and mechanisms of the interpretation of new knowledge are also included in it [2]. It means that the model of the world not only represents the totality of knowledge, but also provides the mechanisms for obtaining and interiorizing knowledge. The units of the conceptual system are concepts/meanings – all the individual knows, thinks about, or suggests in a given situation. The conceptual system is not only the result of external influences, it is the result of the individual's reflection on the structures of meaning [2].

Thus the theoretical analysis shows that the model of the world can be regarded as the continual system of concepts, meanings, which result from interpreting input during interpersonal interaction in a given context. They can be socially stereotypical, conformist or quite original, unconventional. The formation of the individual's model of the world is to a great extent determined by the interpretative mechanisms.

The main interpretative mechanisms are semiotization and narrativization. The process of semiotization is signifying reality through various cognitive structures laid over it, its structuralization and conceptualization, immersing in one's own experience, and making use of both internal (determined by the individual's abilities) and external (for example, information) resources [3, p. 92]. According to N. Chepeleva, the recipient can use the already existing interpretative patterns. These are cultural patterns, which serve as mechanisms of involvement in culture, and clichés, models formed by previous experience, which are sometimes mechanically applied to the text regardless of its content. Thus semiotization has two levels – passive reflection of reality through applying the already known cognitive structures, gender ideas, stereotypes or construction of reality through its transformation.

The semiotization of the textual model of the world results in the creation of narrative structures, which the subject of interpretation can comprehend – they make it possible to comprehend oneself, other people, social reality as a whole. Narrative structure is quite a flexible model, which enables the individual to comprehend reality, to adapt to it, as it is part of this reality. It operates as an open and a varied research schema that allows the individual to get close to the border of ever-changing and ever self-replicating reality. It means that available resources (so-called context of interpretation) are an important indicator of interpretative ability; these may be both external resources (texts of culture in the broad sense of the word, those shared by a given community) and internal resources – mobilization of the individual's intellectual resources, systems of interpretative schemas, concepts.

The systems of interpretative schemas, concepts embodied in narrative structures of experience are responsible for the individual's subjective categorization; they play the role of so-called 'comprehension framework' (V. Zhorniak's terminology) or 'interpretational schemas' (N. Chepeleva's terminology), 'frame systems' (E. Goffman's terminology), 'cognitive representations' (H. Thome's and U. Lehr's terminology); they determine motivation and are used in everyday life for interpretation and comprehension of events, actions; they operate as guidelines.

Interpretative schemas can be both stereotypical, created by culture, mechanically – without reflection – adopted by the individual, and productive, constructed by the individual themselves. Stereotypical, 'ready-made' schemas of self-perception, perception of others, and life in general narrow the space for self-experimentation, self-realization, self-expression, forecasting the future. The creation of so-called productive interpretative schemas is to a great degree determined by the individual's reflective capacity and interpretative competence. Though in everyday situations, whatever the individual's reflective capacity, they often use stereotypical, 'previously acquired' and tested schemas mimicking the interpretations of their neighbours, family members, reputable persons. Primary interpretative schemas are the initial step in creating complex, semantic, basic ones. According to T. Tytarenko, they are the basis of a new identity, as they are rooted in clear, vivid, consistent images of oneself and other people. They can become resource schemas for the individual on condition that they are fully comprehended and interpreted [3].

In a particular situation, a certain system of interpretative schemas proves to be the most relevant one and tentatively provides an answer to the question about what is going on. In the process of semiotization and narrativization, basic (nuclear), semantic interpretative schemas are created; I call them concepts/meanings. These schemas are not subject to verification; they are of personal nature and they have sovereign properties. They can be borrowed from society at large in the form of a particular cultural pattern or alternatively be constructed by the individual.

In summary, the formation of subjective experience is a complex process of semiotization and narrativization. The effectiveness and the level of semiotization depend on narrativization competence. Narrativization is constructing reality in the form of narration meant for the other, including the inner other. In this way, the narrative text of interpretation that can work both at the productive and the reproductive levels of semiotization is created. The productive level of interpretation is responsible for the author's narrative, while the reproductive interpretation constructs reality from the narrations with which the individual is already familiar [3, p. 42].

The individual perceives the world through the prism of their own experience, personal system of meanings, system of interpretative schemas, concepts. The main mechanism of comprehending reality

under the hermeneutic paradigm is interpretation, which in a particular context enables the individual to signify reality and assign new meanings to it. In the process of semiotization, there occurs conceptualization of reality; it may be both passive representation and reinterpretation. The semiotic procedures result in the creation of the textual model of the world that determines the individual's experience. The textual model of the world has a narrative form, it contains a complex system of interpretative schemas, concepts. Thus semiotization and narrativization are the mechanisms of socialization, which involves interiorization of social experience.

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Заграй Лариса. Соціально - психологічні механізми засвоєння соціокультурного досвіду: герменевтичний аспект. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 97–103.

У статті розглянуто проблему соціалізації особистості, висвітлено питання засвоєння соціокультурного досвіду за допомогою інтерпретативних механізмів. Обґрунтовано необхідність

звернення до герменевтичної парадигми у поясненні процесу інтеріоризації соціокультурного досвіду. Пояснено на основі інтерпретативних механізмів (семіотизації, наративізації) особливості формування моделі світу особистості, яка є, з одного боку, відбитком культури, з другого – відбитком суб'єктивного досвіду індивіда. Репродуктивна інтерпретація передбачає засвоєння соціокультурного досвіду без осмислення, рефлексії. Продуктивна інтерпретація передбачає переосмислення досвіду, надання йому нового смислу, що забезпечує розвиток особистості, сприяє появі нового досвіду.

Ключові слова: соціалізація, соціокультурний досвід, інтерпретація, механізми семіотизації і наративізації, інтеріоризація, герменевтична парадигма, модель світу.

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CURRENT METHODS OF PROFESSIONAL MANAGEMENT OF THE HEAD OF AN EDUCATIONAL INSTITUTION

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Abstract. The article substantiates current actual technologies of the activity of the head of the educational institution. The fundraising competence of the head of the educational institution as the newest component of managerial competencies related to the requirements of time and changes in the guidelines of the society in order to implement a fundraising system in the innovative strategic management of the educational institution is grounded in the article. The general theoretical questions concerning the emission of knowledge about the essence of fundraising in the education system and the concept of “fundraising” are specified. The emphasis is on conducting an effective fundraising campaign to raise funds for the implementation of socially significant and scientific projects, resource search for a quality educational process.

Keywords: fundraising, fundraising competence, entrepreneurial attribute, educational service, endowment fund of trustee council, budgeting of educational institution, strategic management, financial autonomy of educational institution, specificity of management concepts.

Formation of new approaches to the management of Ukrainian education in its reformation period is to ensure the effectiveness of the mission of schools, obliges us to turn to the experience of European countries (Poland, Finland, Canada and others) and the United States, where the development of the theory and practice of good school governance took place under the influence of practice of management in educational institutions. They identified their market competitiveness and dependence by defining business sign making, as many educational institutions in practice unconsciously are engaged in business activities in an effort to ensure their school by necessary resources for implementing financial capacity of reaching its goals or meet statutory requirements, practicing social entrepreneurship. Professor of Jagiellonian University T. Vavak emphasizes the transformation of educational institutions into the entrepreneurial education services, the management in which is implementing under the laws of business administration. He distinguishes its impact on the increasing of demands for a principal, and to all school staff, he says: “Entrepreneurial educational institution is his feature, not a kind, as the institution is not a company”. It will be enterprising if its employees are enterprising and are able to finance its development. The main incentive of school’s development is its active marketing. Its head must be a manager, an economist, a model of innovation, creativity, ethical behavior, personal incentives to work in favor of an educational institution, and its self improvement.

Nowadays, the popular research of Americans Ken Robinson and Lou Aronica about the revolution at school, that will “completely change the world” under the eloquent title “The School of Future”, is consonant with the ideology of Ukrainian government and focuses on the model of American Association of Directors Breaking Ranks Framework, which motto is “To break the system and be ahead!”. This is a participatory personalization of school and its head development, which focuses on

problems of changes and innovations that lead to the development of educational institution, which depends on the activities and incomes of all participants of educational process and compares the similarity of a school and a company, which develops key components of educational culture. This process depends on the development of new ideas and desire of the head to try its entrepreneurial approaches at school managing through three developmental trends, which separate its economical (fundraising) competence. They are:

- awareness of the importance of material and technological base of educational institution and the process of raising funds and providing them services;
- increasing of attention not only to the organizational culture of the head but also to various forms of democratic governance and use the basics of management in its implementation;
- participatory democratic partnership of workers and local authorities that are formed and operate at school in the accumulation, resource allocation and implementation of management functions of a manager.

Thus, the economic component is crucial in a system of professional management competencies of head of educational institution. It forms not only skills of drafting school budget request but also a budget management in general.

Summarizing a foreign experience, should also refer to the experience of Ukrainian immigrants – philanthropists (Gavrylyshyn B., Antonovych O.) and to many compatriots – researches in the field of education and science of 19-20 century on multichannel financing of educational institutions, which has always existed, although the problem of educational fundraising in Ukraine, as a separate problem, hadn't been studied before. The current state of democratic society distinguishes nationwide volunteerism, philanthropy and charitable activities that have become large-scale and have national character and not inferior in its uniqueness with foreign analogues. This shows that Ukraine has entered into a new step of development of the national fundraising that requires the isolation of the term Ukrainian internal fundraising, which is still treated as a charity.

The main goal of our research is to show the possibilities of initiative management in education system that can be implemented by certain techniques, principles of activities, financial and strategic methods depending on situations. We are sure that quality changes will take place in stage-by-stage reformation of educational space, where a public-state management will relay on a school -based management, that already is legislatively declared in the project of Law in Ukraine "Education", which are :

- the transfer of education authorities their powers directly to every school (to the head that will manage the educational institution and will bear the responsibility for educational, financially-economic and other activity);
- financial autonomy of school (it is yet declarative because of the absence in the manning table managers and accountants);
- economic competence is one of leading, newest, extremely necessary competences of modern director as a top-manager.

Fundraising activity, is not already something new in education of Ukraine, however its formation as a system is only in the stage of research, because:

- legislative and normatively-legal acts of kindergarden and schols activity, were created in 90th, accordinly they need a new release;
- management education authorities did not give the status of legal entity to kindergarten, school and normatively-legal status of school is indefinite until now ;
- indicated in the legislative base budgetary independence of kindergarten, school, is not realized according to numerous normatively-legal limitations and to proper attitude of public and local authorities;
- garden, school, out-of-school institution - this is an organization (institution) that submits to the classic theory of economic management. Therefore a school management must take into account all "classic" functions and management ares, powers delegations etc.

Accent on fundraising competence of educational leader as economic component in the professional competences system, we assume that she will be the determinant in the innovative strategic planning process of development.

Education is undergoing a period of reform and only a new leader can be competitive specialist. Because of the ability to strategic think, to predict the future, to introduce innovations.

The principles and types of fundraising activity we can understand only through the corporate fundraising team of professionals from the head to the child. The effectiveness of fundraising activity depends on the cooperation of educational institution with:

- state institutions through the implementation of programs;
- benefactors, patrons, sponsors;
- donors through the projects;
- parents;
- NGOs (both external and internal), common project activities;
- activity of the leader and his personal participation in the multichannel and multi fundraising activities;
- effective system of management in the educational institution.

Our study showed that schools made the projects, but did not identify this process as fundraising through:

- often used the term "charitable funds" than a process of fundraising;
- the non-use of mechanisms for financial accounting because of the lack of independent accounting units in the staff;
- haphazard or inconsistent process of raising funds, investments that is based largely on the social impact of it (project description but not its funds) etc.;
- heads of educational institutions have no proper education on management;
- insufficient strategic vision of institution development and its layout based on current strategies and more.

The project joint activities of schools with non-governmental (public) organizations requires fundraising competence of the head of educational institution. Knowledge and skills of project development, execution of the project application, communication with donors, patrons, sponsors and others.

However, for Ukrainian NGOs fundraising activity is systemic, they are constantly involved in grant competitions that coordinate international organizations and technical assistance programs, domestic and foreign charitable foundations.

Therefore, the school can receive funding for the project from foundations, which are divided into state, intermediary, private, independent, associates, local, etc. State funds - state institutions financed from the budget of the state, intermediary funds - NGOs financed by public or private funds which allocate finances. They usually funded programs that do not go beyond their country and not pay for work of foreigners. Such funds usually exist on dividends from the inlaid capital and have a clear list of priorities.

A word "project" is used mostly as "an educational project technologies". But we understand a project under this term as an instrument for changes. World Bank gives the following interpretation of this word "project - a set of interrelated activities designed to achieve set goals over a given period and the budget with clear objectives". The project that has a clearly defined beginning and the end, specific goals and objectives, courses to the real results. Project work requires financial and time costs, provides the use of various resources. The project always has not only the financial result but the social.

Grant is the main form of financing, that realize international organizations. Grant is charity payment (donation) provided by donor (Fund), for the implementation of the non-profit project or program. For terms of frequency the competitive grant programs are divided into single, cyclical and permanent. Every Fund uses its own procedure and type of cooperation. Typically, they use special application forms that are open publicly to the society.

Factors that have positive influence on fundraising are: a positive image of the organization; experience with other charitable organizations, the experience of scientific-business cooperation; the presence of famous political or cultural leaders; personal qualities of fundraising manager, including - the head of the educational institution.

Thus, we can conclude that the need of educational institution to attract multi-channel additional resources for the implementation of joint projects, encourage managers to build partnerships with public organizations, donors, government authorities.

Modern education must be aimed at forming a democratic outlook, civic skills to the younger generation. School as one part of a democratic society is essential for the future, because it determines what democracy be like.

The above system is the driving forces of fundraising processes, material and social investing in institution development, which is provided by a leader.

Socially active schools are educational institutions, which activity is directed to public development, establishment of relationships and development of partnerships positions to satisfy necessities of school and the community.

The concept of "New school" is just ratified. Space of educational possibilities" determines that public-active school is a central resource in local (incorporated) community and renders to her certain services in accordance with the needs of residents. Establishing that new possibilities in education will be created for the expansion of state-public partnership through new approaches of financing and management. The motion of public-active schools in Ukraine was conceived in 2003, by public organizations (Ukrainian Foundation "Step by Step" with Charles Stewart Mott Foundation and the International Fund "Renaissance" support) which initiate the program "School as a center of community development". The main program objectives are development of public-active schools that assists to partnership development between school and society; development and realization of partnership programs, the solution and satisfaction of local communities needs; society activity; providing education during the life.

The result of this process is the transformation of services into social and financial investment. In the explanatory dictionary of modern Ukrainian language definition of "service" is understood like:

- it is an action, act that gives a benefit, help another;
- promoting development, raising, dissemination of something;
- work performed to meet someone needs;
- a proposal that can be used.

"Educational services" is a relatively new term in the school management.

In the Law of Ukraine "Social services" are defined as a set of legal, economic, psychological, educational, medical, rehabilitation and other measures directed at specific social groups or individuals who are in crisis and require assistance in order to improve or reproduce their life through social adaptation and return to normal life [3, p. 11].

In the research we identified governance model of public-active educational institution as a social investment institution. As a result, resources are used not only on the development of the institution, but also in community interests. The school becomes a community center and gets the real help from the local community, commercial organizations and government.

The leader sets the goals, analyzing the possibilities using PEST and SMART technology. Thus, the leader of institution should identify the strengths and weaknesses of the activity, to assess the community cooperation and training needs, to define the general principles of public-active schools and services provided at the school and make the strategy.

Providing different services, schools understand the importance of this work, convinced of their own force and people strength nearby. This work of social-active school is closely associated with democracy, support of healthy relationships between people in the community, as well as relationships between the school and the community.

The management model as a social investing institution in public-active school is:

- the synergy of leader competence with public administration and local government institutions in the context of public-active school organization;
- the establishment of council in public-active school;
- the development of NGOs in schools and the democratization of the educational process;
- singling out the mission of public-active schools in development of strategic plans and projects, the implementation of projects strategic management;
- model of teaching staff activity development with focus on meeting the educational needs of community;
- the balance of management decisions in accordance to environment changes and gradual transition from traditional management to the public which is aimed to create a culture of public-active school and manager features (understanding the concept of public-directional control, the introduction of public-directional control, as a kind of adaptive, in culture support of public-active school);
- spread the idea of public- active school.

Therefore, the establishment of educational institution is not only important aspect of its existence and funding, according to the requests and needs of the population, but the defining feature of the community trust to the school head.

Series of researchers and practitioners articles have appeared in scientific and pedagogical periodicals which considered resource support of public schools and professional manager competence in the modern world. There are also different points of views on these issues - some associate the involvement of additional resources to the institution through the effective operation of parent and guardian councils, the second - with the functioning of Charity Fund, and others - with the fundraising structure creation.

Public Body of the educational institution is Guardian Council, whose functions are defined by the general education regulations. However, it is important to take a notice on its functions under the Law of Ukraine “Education” [4] the first addition, which provides new and considerable authority to Guardian Council compared to other management education authorities. Guardian Council of educational institution contributes to solving future development challenges, attracting financial resources to ensure its activity and making the control over their use. The formation of Guardian Council, the term of its authority, competence and its functions are defined by the Charter of educational institution. The structure of Guardian Council may not include employees of the institution, while a parents' committee has only the following objectives - protection of children's rights to get quality education and to promote educational institution in the implementation of the educational process. The public functions of government institutions are clearly differentiated, as shown in Tab. 1.

Guardian Council gets almost the most important tasks in attracting financial resources to support the main development directions and to make the control over their use. As follows in the study we offer the experience of progressive international and public non-profit organizations to create endowment funds (relatively new experience appeared in Ukraine in 2009-2010) and by compiling tools endowment fund and the Guardian Council to create an effective management innovative model of educational institution, which at the same time will be a type of multi-channel fundraising tool development.

It should be noted that the concept of endowment does not exist yet. There are many varieties of its sources formation. The clear explanation gives Art. 170 Tax Code of Ukraine. It determines endowments as the amount of money or securities, which benefactor contributes in a bank or other financial institution for at least 12 months and can use received interest and dividends. Aid recipients are not entitled to dispose the principal amount of endowment funds without benefactor consent. In the provisions of this Law does not exist any restrictions of capital minimum, specific goals, or aid recipients, or even the size of reinvestment. But it is excluded all non-financial assets (such as real estate) from the principal amount of endowment funds.

Education authorities			
Advisory/Guardian Council	Head	Teaching Council	Parents' Committee
<p>Guardian Council may participate in the school work with advisory capacity, to make suggestions concerning manager recolling, provided by law, the school charter and the contract.</p> <p>The order formation of Guardian Council, the period of its authority, competence and its activity are determined by institution charter. The structure of Guardian Council may not include employees of the institution.</p> <p>Founder may delegate the part of its managment powers to Guardian Coucil, including Head appointment and concluding a contract with him.</p> <p>Guardian Council contributes to the solution of development priority tasks, attracting financial resources to support its activities and control of their use, to effective interaction of school with public authorities, local governments, the scientific community, public -political organizations and business entities for the improvement of educational quality and competitiveness.</p>	<p>The head of school is selected by the competition. The head concludes a contract. Qualification requirements for the head, the competition order and the appointment is determined by the Law of Ukraine and the Charter of an educational institution.</p> <p>Head of school provides current management and is responsible for the educational, financial and economic activities.</p>	<p>The structure of the Teaching Council includes all full-time teaching staff of the institution. The Teaching Council is managed by the head of educational institution. The Teaching Council meeting is authorized if attended by more than half of the staff. The Teacher Council decisions are adopted by the majority vote of the Staff.</p> <p>Dicisions are resolved entirely by Teacher Council. Adoption of educational programs and curricula; programs of subjectcs; recognition of a person who successfully completed a training program, decisions of persons who are lagging behind in the implementation of the curriculum.</p>	<p>The Parent Committee and Chairman of the parent Committee is elected for one year by the General parents meeting, no later than 15 working days after the start of the school year.</p> <p>The main objectives of the parent committee are to protect the children rights to get quality education and to promote school in the implementation of the educational process.</p>

Tab. 1. The functions of public education authorities.

According to the Law – the endowment is the amount of money or securities, which benefactor contributes in a bank or other financial institution, so charity care reciver is entitled to use the interest or dividends in the amount of the endowment [9]. In this case aid recipients are not entitled to dispose the principal amount of endowment funds without benefactor consent. Specific principles regarding endowment funds creations include: Civil Code of Ukraine, the Law of Ukraine “Charity and charitable organizations”. General important principles for endowments include the Laws of Ukraine “Securities and stock market”, “Collective Investment Institutions” [2, p. 4], “Banks and banking” and instructions of the National Bank of Ukraine from 11.12.2003 year №492 [6, p. 30].

According to Wikipedia endowment fund ((Eng. Endowment [ɪnˈdɔʊm (ə) nt]) donation, contribution, gift, talent, will, inheritance) - the most transparent charity instrument. According to non-

profit community organizations it is a trust fund for use in non-commercial purposes. The most popular scope of the target capital funds are traditionally non-profit, health care, social support, education, science, environment, culture, art and more.

Under the Law of Ukraine "Charity and charitable organizations" (second paragraph of Art. 1 and the first part of Art. 2) indicates charity as a voluntary disinterested individuals donation. Charity and charitable activities are based on legality, humanity, common interests and parity of its members, publicity, voluntary and self-government. There is no general definition of endowment, but the Art. 9 contains only the ways of investment funds use:

- charity for certain individuals;
- implementation of charity programs;
- joint charity [2].

Summarizing the legal framework of our study we must conclude that the traditional mechanism of the endowment fund is follows:

- endowment fund is filled through charity and it is absolutely intact. We can use only investment profit, exclusively for the needs of the organization;
- endowment delivers the capital to management company and disposes capital for the increase of capital income – interest;
- interest transferred to endowment fund for the intended use.

The objectives are defined by the Charter of the Fund. The Guardian Council coordinates the focus of investments and its priorities.

Endowment benefits :

- fund disposes the capital via professional management company;
- donations are invested in securities and other instruments that can generate additional income. As follows, the fund can not be empty - it can only increase the assets amount due to the interest accumulation;
- endowment fund has untouchable capital, unlike to charity fund, it may use only interest got from the fixed assets;
- fund shall provide transparent reporting concerning the cash flow, which are available to every benefactor;
- fund is established for long term activity;
- management fund income may be used only for the specific purposes.

Summarizing above, the formation of endowment fund - is the key to financial stability of nonprofit organizations, their independence from the fluctuations and any factors influence. In the study, we propose a model of functions compilation of endowment fund formation with functions of Guardian Council which should focus on achieving multiple objectives - implementation of educational programs based on their strategic planning. Among the priorities of this compilation endowment fund and Gaurdian Council, we propose to pay attention to the following:

- endowment tools should be convenient for parents, patrons, benefactors, and for the recipient of such assistance - educational establishment;
- in the cooperation model of endowment fund and Guardian Council we mark only the general rules of their work. We hope hat eventually every educational institution will create its own practice model.

The basic provisions of our position noted the following:

- only benefactors set goals, terms and conditions of endowment income use ;
- at least the half of the annual income must focus on the defined goals. The other part of it are reinvested, to increase endowment revenue;
- Guardian Council is the manager of endowment fund but the beneficiary (educational institution) uses only the revenue;
- change objectives, procedure and terms of endowment use is possible only by common consent of the Guardian Council and benefactors, sponsors, patrons.

The following circuit system shows the basic terms of endowment fund Guardian Council organization scheme: Guardian Council Endowment fund; Guardian council; Members CHP (parents); Benefactors, patrons; Director of the center; Council members; The head council; Endowment fund council.

Parents and sponsors' contributions are the trust fund for Guardian Council, which is used to ensure the educational process. Assume that Guardian Council endowment fund will be filled by multichannel sources (not prohibited by law) benefactors, members of the educational process and so on. The resources that we offer to accumulate on the account will be in her trust. Guardian Council is endowed with received funds for increasing the income through the interest accumulating. Interests are transmitted to endowment fund for the intended use. The objectives are defined by the Charter provisions of the institution and Guardian Council and its endowment fund. Guardian Council coordinates and prioritizes investments objectives, guided by the priority institution objectives and the results of expert assessments.

Benefits of endowment:

- Guardian Council manages the endowment fund collectively, publicly and openly;
- received funds are immediately spent and invested in securities and other instruments that generate additional income that is accumulated in deposits accounts;
- main endowment fund objective is the accumulation of funds due to the accumulation of interest;
- endowment fund has untouchable capital: he may use only received interest;
- fund shall provide transparent reporting of the cash flow, which is available to every Guardian Council member, benefactor, the participants of the educational process - parents, director;
- endowment fund activities are designed for the long term perspective;
- income may be used only for purposes defined by the Charter institution.

However, the management of endowment fund has positive and negative effects:

- positive - the relative independence of current fundraising, long-term and versatile opportunity planning of assets, significant opportunity to accumulate the required amount through the interest and capital use as a kind of reserve for difficult times;
- negative - the reluctance of donors and parents to contribute, their distrust to offered by us the know-how in terms of unstable socio-political situation.

Therefore, the core competency of Guardian Council is to make clear strategic program objectives of its creation, fundraising mechanism, revenue formation and the use of interest. It should be noted that Guardian Council must be registered as separate legal entity.

We believe that such Guardian Councils will become wow factor and new, effective educational trend. Of course, without a full public component will not be sustainable development of the education system. So we proposed in our study to change the trajectory of Guardian Council "declarative" current model to effective, to be truly effective public-state institution. This can be done only by delegating direct management functions against the state bureaucracy to Guardian Council and awareness that formation of modern model children education of the community is the responsibility of local authorities and the local community.

We think, that the basis of receiving charitable help is formation of Guardian Council endowment fund by its registration as a legal entity that will be able to attract and collect charitable donations and distribute them transparently with the public.

Paid services in the institution should be settled by local administrative documents, as valid legal documents are not provided all points in this process, and the process of money accumulation and store them on deposit account in particular.

Considering the above, note that the new educational legislation of Ukraine, is under public discussion and applicable law regulates social relations in the field of philanthropy (which is fundraising), provides favorable conditions for the formation and activities of charities foundations and endowment funds through facilitation of charities funds registration, and the introduction of new

philanthropy instruments provides much more opportunities for development, therefore, the adoption of humanism and democracy in Ukraine.

The study showed charity mechanism registration, as a result of fundraising activity of the school head.

The introduction of fiscal autonomy requires multi-channel financing educational institutions through public participation mechanisms in school development, private investment in education. It is expected during the financial autonomy of the transition from education to finance new principles of its organization, in particular the principle of keeping with the principle of collegiate formation of their budgets and investing in human capital, based on the number of troops and the standard cost of education per student for the level of education; gradual introduction of European principle "money follow the child" through educational voucher system or state contract with schools.

On the basis of stages we can formulate final conclusions of the study:

- educational institutions in Ukraine are in dominant part the nonprofit organizations, and the financial issues are fundamental to modern conditions of gradual changes in the state, depend on the implementation of its capabilities in multi-channel fundraising process;
- the main types of financial support is sponsorship, but in some cases it can have another kind of it;
- it is better to exclude fundraising process as a separate type of activity in the implementation of fundraising in educational institution;
- diligent planning and preparation of fundraising measures should be implemented beforehand, ranking most important future projects, opportunities, reliability and enormity;
- fundraising leader activity is intended to upgrading and improving existing financing mechanisms and strategic principles of partnerships with donors.

Thus, the result of fundraising activity should be the implementation of specific projects by educational institutions. Fundraising school experts should focus not only on those who finance (donates) money, but also to find new partners who may be interested in school modernization. This partnership could be mutually beneficial as for beneficiaries so for patrons (benefactors). National and international benefactors, patrons, donators have large audience and stakeholders - society, donors, partners, recipients and authorities. Such communication gradually becomes a permanent, continuous and very important process of bilateral (beneficiary and donors) communications with people in need and often depends on the ability of both to find resources to achieve their goals .

As follows the need of the educational institution is to attract additional resources into it encourages its managers to build partnerships with NGOs, donors, philanthropists and government authorities for the implementation of common projects.

Therefore, the modern Ukrainian education needs initiative leaders who are willing to learn and adapt the international experience of fundraising activity with Ukrainian charitable potential for its active implementation. This would allows him to go beyond the narrow confines of the school's daily life, moving to a new stage of development and led the institution in order to keep in step with reforms or even go ahead in rapidly changing social atmosphere. This will create an educational space with high adaptive properties of fleeting reaction to changing conditions. It is important to spread knowledge about nature and benefits of fundraising among heads of educational institutions, citizens, awareness through research, trainings, seminars, conferences, newsletter, introducing the subject "Fundraising" in the system of training of educational leaders, etc. Clarifying the concept of "fundraising", identifying problems and prospects of fundraising activities in the educational field of Ukraine will extend the theoretical and practical foundations to conduct effective fundraising campaign to raise funds for the implementation of socially important projects and researches. With this goal we have formulated the concept of fundraising – as a strategic innovation process of attracting investment for the democratic development of the educational institution.

In modern educational science is marked as not considered the question of conditionality of efficiency of administrative activity of a head to the features to attract additional funds for the development of school, progress of innovative strategies of transparent program-target management.

The background of head's fundraising competency is characterized by the newest component of managerial competencies, which is related to the requirements of time and changes in the society for the introduction of the system of fundraising in the innovational school management.

The strategy of educational reformation in Ukraine, which is about to start a new Ukrainian school, provides consideration in the process of various factors -political, economic, legal, social, etc. It is also noted that the main direction in development of the state is to reorganize the system of administration, financing and management of education through decentralization, deregulation and implementation of institutional, academic and financial autonomy of schools. It is introduced the principle of subsidiarity - by changing approaches to financing – from the principle of retention (financing of walls) to the principle of budgeting formation. Also there will be the introduction of school-based management [3].

The global experience, that Ukraine assimilates, as a result of international technical assistance, contributes to institutional capacity of public authorities and educational institutions established by them, the private sector and civic society on a democratic and self-sufficient social market economy, accelerating international integration. Although Ukraine's strategic goal is to build new civil democratic society, but its success depends on financial resources, because the main purpose of fundraising process in the educational institution is to consolidate all efforts and resources of multichannel investments, where the space of fundraising is the space of goals. Fundraising as a phenomenon defines as the science and art, theory and practice, as a philosophy and psychology, and is identifies with a specific activity of the head of the educational institution by the control function, which is a method of finding financial resources required for activities of educational institutions including implementation of social, non-profit programs and projects. In other words, a fundraising is the task of educational institution to attract additional funding and other resources to implement specific social project that is the way for changes in educational field.

Modern education must be aimed to the forming of a democratic ideology, civic skills of the younger generation. School, as one of the components of a democratic society, is essential for the future, because it determines what will be the democracy.

Fundraising deals with the solution to these problems since its development in our country and the use of fundraising activities in educational institutions is mandatory and integral process of their effective functioning.

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Галина Михайлишин, Оксана Якимів. Актуальні технології професійного менеджменту керівника освітнього закладу. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 104–114.

У статті обґрунтовано сучасні актуальні технології діяльності керівника освітнього закладу. Зокрема, йдеться про фандрайзингову систему як новітній складник управлінських компетентностей, пов'язаний з вимогами часу і змінами орієнтирів суспільства задля впровадження фандрайзинга у інноваційному стратегічному управлінні навчальним закладом. Розглянуто загальні теоретичні питання із поширення знань про сутність фандрайзинга в системі освіти та уточнено поняття "фандрайзинг". Акценти ставляться на проведенні ефективної фандрайзингової кампанії для залучення коштів на реалізацію соціально значущих та наукових проектів, пошук ресурсів для забезпечення якісного освітнього процесу.

Ключові слова: фандрайзинг, фандрайзингова компетенція, підприємницька ознака, освітня послуга, ендавмент фонд піклувальної ради, бюджетування освітнього закладу, стратегічне управління, фінансова автономія освітнього закладу, специфіка концептів управління.

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THE DIAGNOSTICS OF PROFESSIONAL FOCUS AND VALUE-ORIENTED SPHERE OF PERSONALITY IN THE SYSTEM OF HIGHER EDUCATION

LILIA ROMANKOVA

Abstract. This article examines the importance of psychological and pedagogical research in the field of professional focus and value orientation sphere of personality in the higher education system, which can provide an opportunity to model the pedagogical activity in order to shape important professional qualities of future specialists.

Keywords: personality, professional focus, value orientation sphere, education system, professional higher education.

The enquiry into future specialist's professional focus is of great importance due to 21st century higher education requirements. Higher education is undergoing radical changes. It is expected to train a new generation, ready for the challenges of post-industrial society. The guarantee of professional competence of a specialist is currently one of the issues investigated against the backdrop of increased scholarly attention to the professional formation of the new generation in the system of continuous education, in other words life-long learning.

Search for an optimal solution is based primarily on the idea of humanization, emphasis on the intrinsic value of a human being, discovering his or her capabilities, meeting their diverse needs, and promoting the free development. A true expert only then meets the social expectations if his or her personality, general and professional culture develops at a faster pace comparing to the younger generation. Formation of highly trained professionals, who are proactive, thinking, and self-critical, is only possible if teaching and education in higher educational establishments meet the real needs of modern society. A lot of theoretical and practical studies (A. A. Verbitsky, O. B. Kaganov, N. V. Kuzmina, V. A. Slastonin, N. M. Talyzina and others), have been devoted to developing different aspects of professional focus, but in order to meet new requirements for teaching young specialists we still urgently need to find new visions in order to solve the complex problems of their training. Pedagogical achievements in the field of professional focus are based on the principles established by psychology scholars such as L. Bozovic, A. Leontiev, V. Merlin, K. Platonov, S. Rubinstein. Despite their different approaches to the interpretation of the term "professional focus", the general conclusion is that it depends on the hierarchy of motivational sphere of personality. It should be noted that most of these sources although focused on the formation of motivational sphere of personality and the level of interest in the profession, underestimate important indicators of the process such as personal orientation of an individual towards revealing and comprehending the social and cognitive motivations

(usefulness and importance of a future professional activity), and emotional development component, which are prerequisites for the formation of professional focus. Therefore, existing approaches to professional focus differ theoretically and by their terminological guidelines.

The analysis of academic sources makes it possible to assert that considering the focus as a complex structural formation of personality, researchers face many difficulties. First, there is a terminological difference. Views on the concept of "focus" reflect the ambiguity in the interpretation of the term: "dynamic tendency" (S. Rubinstein), "sensemaking motive" (A. Leontiev), "dominant attitude" (V. N. Myasishev) "basic life orientation" (B. G. Ananiev) "dynamic organization of a human's "essence of strength"" (A. Pranhishvili). In the process of the analysis we concluded that focus is a collection of human dominant motives and needs that determine the main strategy of behavior, activities, communication, and selective attitude of a human to reality. As a complex personal formation, professional focus is manifested differently in various professions and fields of knowledge, depending on their specific characteristics. Thus one professional sector differs from another by its objective and substantive characteristics. Professional focus as a generalized form of an attitude to the profession consists of individual, local assessments of the degree of personal significance (attractiveness – unattractiveness) of various aspects of professional activity, its content, and the conditions of its performance. The topic of evaluation of subjective significance may include such aspects of professional activities as an opportunity to perform creative tasks, work with people, correspondence with professional abilities and personality, competitive salary and so on.

Professional focus is defined as a complex psychological phenomenon that characterizes the level of mental readiness for choosing a future career path (B. Fedoryshyn), determines the choice of a career path and the process of becoming a specialist (V. Bodrov), is generic form of a person's relationship to the profession (N. V. Kuzmin), is an integral feature of an individual that determines person's relation to the chosen profession (B. F. Lomov), represents the level of commitment to career choices (G. S. Kostyuk). In our work we approach the professional focus of future specialists as an integral systemic trait that provides the proper attitude to the profession, the inclination for professional work and commitment to it.

The formation of professional focus is distinguished by increasing complexity due to the hierarchical structure of the focus as well as to the influence of multiple objective and subjective factors on the process of formation. Motivation as a driving force of human behaviour, is of course central to the structure of an individual, which encompasses main components of individual such as education, focus, emotions, skills, activities and mental processes. Yet the problem of formation of professional focus should not be reduced only to the question of motivation to a certain professional activity. The complex dialectical relationship of the individual and the environment, its inherent mental premises and social phenomena that contribute to the formation of professional focus, indicate the need to consider each of the components that reflect the subjective and objective structure of the process. Changing even one of these factors causes a change in the process of formation of professional focus. Knowing the structure of professional focus and of its characteristics as well as considering the driving forces of the process is necessary in order to successfully guide this process.

Taking into account the existence of different approaches to structuring professional focus and the state of solving this problem in practice, we believe that value orientation sphere, which accumulates experience of the individual, and correlates with the level of maturity, plays an important role in the structure of professional focus. In the course of professional education students' structural value semantic sphere is formed. It includes two main components - value orientation and the system of personal meanings. The value orientation of a future specialist, a construct which can be seen as a strategic objective of one's activities, plays crucial role in the regulatory system of motivational behavior and professional activities and influences the content and direction of their needs, motivation and interests.

Despite the complexity of the concepts of "value" and "value orientation", modern scholars are trying to rationally describe their semantic nature and development dynamics. In particular, S. Karpenko notes that "value is a necessary correlate of mental, therefore we can talk about *axio-*

psychic, or a value semantic sphere of the individual that can be seen as a representative of external-internal, subject-object appropriate connection of phenomena, affirming the teleological approach as the leading methodological principle of axiological psychology of personality" [1, p. 465]. Mastering one's motivational-semantic sphere means understanding it, which functions as a self-identifying mechanism. In studies of E. Klimov [2] and V. Shadrikov [3] value orientation is depicted as an important mechanism for regulating activity. The importance of this system is most obviously manifested in relation to the future professional activity. In this case crucial professional qualities are derivative from value hierarchy.

Development of values system of future specialists can be evaluated by an attitude to following main components of professional activities: awareness of the objectives of educational interaction, interest in the process of interaction with the students and its results; unconditional acceptance of student's personality, the desire to help in the process of spiritual and cultural development; positive self-concept as a set of ideas about own personal and professional qualities [4, p. 281].

Another component of value-semantic sphere of personality is a system of personal meanings. In the scientific psychological literature, the concept of personal meaning is interpreted as an awareness of significance of certain objects and phenomena of reality, which is defined by their role and place in human life and activity. Personal meanings are consciously acknowledged, important for the individual body of knowledge about people's behavior, social norms, roles, values and ideals. Thus, according to the statements of B. Bratus, meaning acts in the human consciousness as something that directly represents and encompasses vital relationships of a person [5, p. 301]. D. Leontiev's understanding of the concept of meaning is somewhat different. He considers meaning to be a component of the perceived images of corresponding objects and ideas that reflect their meaning for the subject and present this meaning to the subject by means of emotional response to images and their transformations [6, p. 181].

The value-semantic model of personality proposed by I. Yarmatkeiev was of particular significance for our study [7]. This model puts forward the value-mediated professional-semantic focus as a system building principle. According to this theory, in the process of the formation of future specialist's personality all the attention should be focused on the establishment and development of his or her semantic sphere as a centre for professional and personal self-regulation based on a free, value-oriented choice that provides true professional and personal self-realization and freedom for his or her professional and personal self-expression [7, p. 92].

Therefore, sense, as well as values, is one of the main components of value-semantic sphere of a human being. Meanings express a personal subjective attitude of a human being to the world. The achievement of meaning is connected to the reflection of the relationship of a person to the world, and it is shaped by an activity and particular human behavior. Understanding the value-semantic sphere of personality as a set of values, value orientations, meanings and other meaningful motivations of activity and behavior brings us to the recognition of the special importance of the process of its formation throughout training.

Given the importance of studying professional orientation and value-orientation spheres of the first year students, over the years 2012-2016 we have conducted an experimental study in Transcarpathian National University, which analysed the answers of 6029 respondents. In the first phase of the study we applied John Holland's theory of vocation choice based on personality types and G. Leevy's approach to studying the value orientation spheres. The significance of John Holland's method is that it determines the degree of correlation of personality type with the preferred field of professional activities. In terms of the selection of specialized education and career, professional work success and satisfaction depend primarily on the way personality type matches the typical professional environment. Representatives of the particular profession are more or less homogeneous in their psychological characteristics because each profession attracts people who share common interests, attitudes, inclinations, physiological properties, etc. Since representatives of each professional group are characterized by certain similarity, they react in the same way to many situations, thus creating

their own interpersonal environment. Thus, it is rightly to affirm the existence of a model of professional environment that surrounds a person.

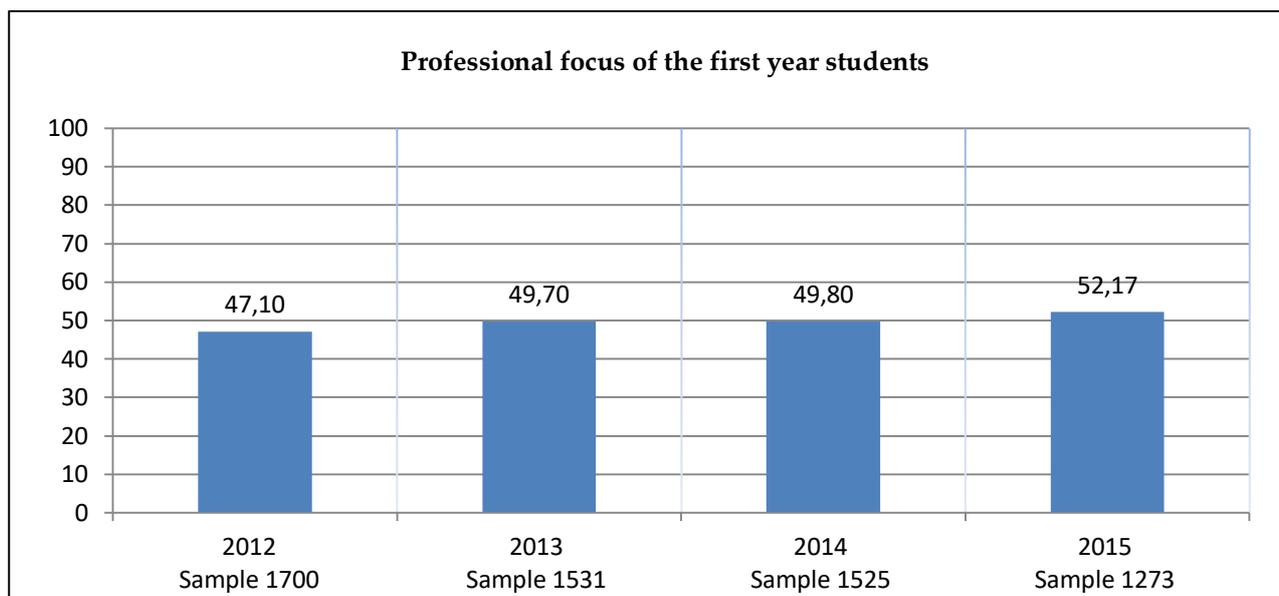


Fig. 1. Professional focus of the first-year students.

Fig. 1 illustrates the results of psychological and pedagogical research, according to which it can be argued that around 50% of applicants arriving to the university every year are professionally oriented. Such results make it possible to create conditions for further professional development of students and to identify the main objectives of the educational process: the forming of professional (targeted, semantic, operational) guidelines; forming a system of professionally important knowledge, shaping scientific and cultural worldview; forming professionally important skills; development of professionally important abilities (intellectual, perceptual, communicative, expressive, organizational, language and so on.); development of the spiritual needs of a future specialist, moral and ethical perfection of his or her personality; promoting self-actualization and self-development of each individual.

Values orientations method, developed by G. Leevyk, is of considerable interest due to the significant role values play both in personal and professional development of a young specialist.

The role of value orientations in students' professional focus is that they determine professional behavior, providing content and direction of activities. The advantage of this method is that it reveals professional values and demonstrates how they can become a means of achieving the life goals.

№	Value of life goals	Average rate	Means of achieving life goals	Average rate
1.	VO towards material goods	5,11	VO towards development of ethical qualities	4,9
2.	VO towards communication	5,04	VO towards development of moral qualities	4,9
3.	VO towards social and political activity	4,9	VO towards development of business qualities	4,76
4.	VO towards cognition	3,36	VO towards development of volitional qualities	3,71
5.	VO towards work	2,52		

Tab. 1. Value-orientation (VO) sphere of first-year students (2012).

Number of students: 1707; Sample: 1700 respondents.

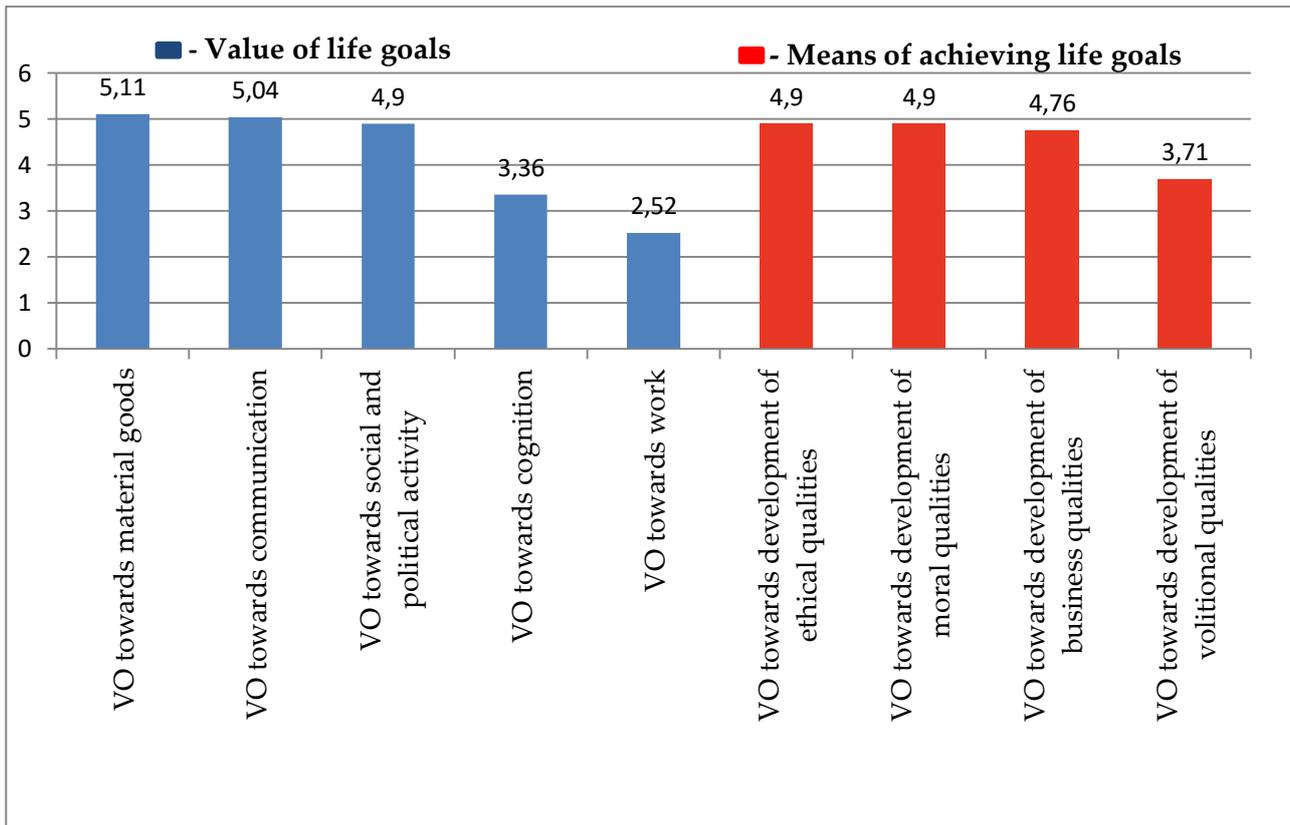


Fig. 2. Value-orientation (VO) sphere of first-year students (2012).

№	Value of life goals	Average rate	Means of achieving life goals	Average rate
1.	VO towards work	5,9	VO towards development of volitional qualities	5,9
2.	VO towards communication	5,7	VO towards development of ethical qualities	5,6
3.	VO towards cognition	5,7	VO towards development of business qualities	5,6
4.	VO towards material goods	5,3	VO towards development of moral qualities	5,2
5.	VO towards social and political activity	4,5		

Tab. 2. Value-orientation (VO) sphere of first-year students (2013).
Number of students: 1966; Sample: 1531 respondents.

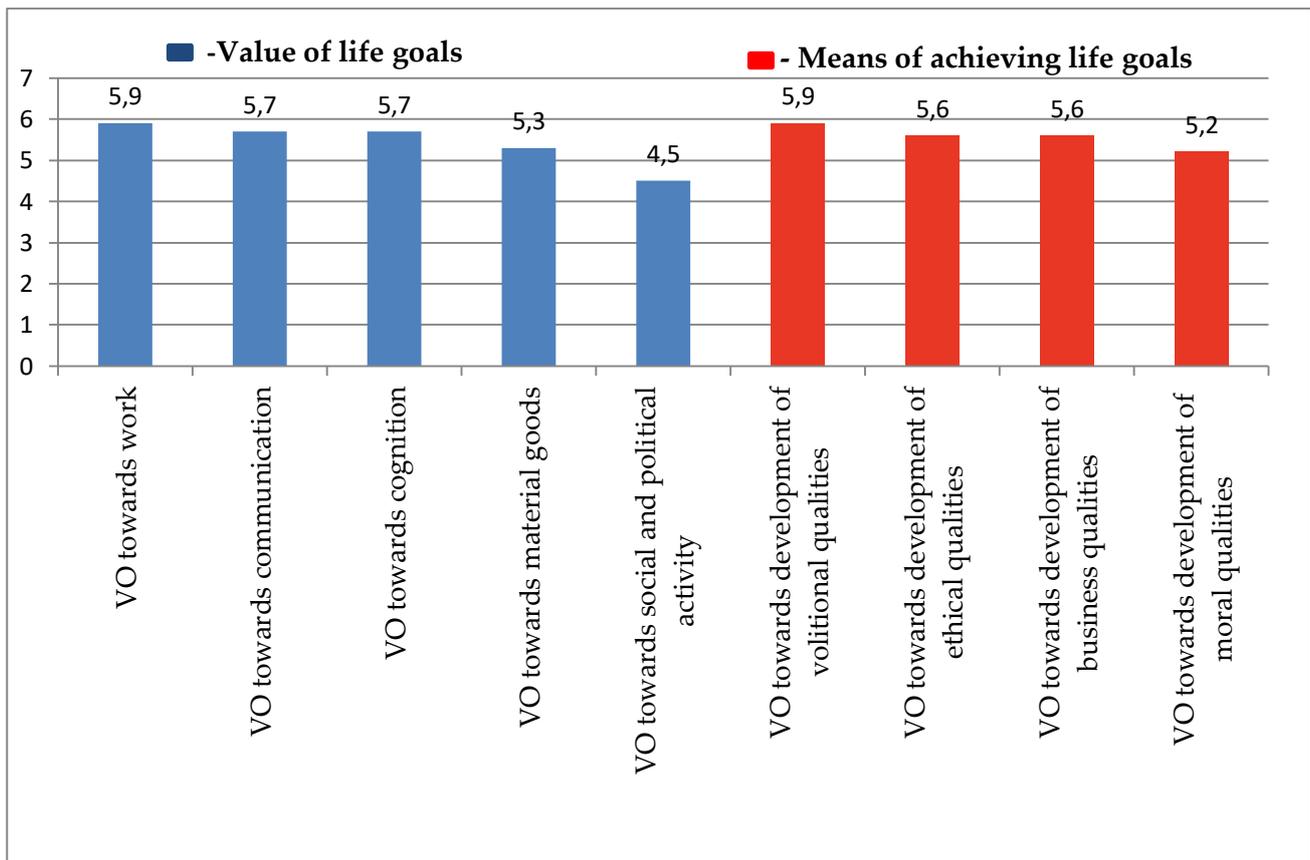


Fig. 3. Value-orientation (VO) sphere of first-year students (2013).

№	Value of life goals	Average rate	Means of achieving life goals	Average rate
1	VO towards material goods	5.3	VO towards development of volition qualities	5.9
2	VO towards communication	4.9	VO towards development of ethical qualities	5.6
3	VO towards cognition	4.7	VO towards development of business qualities	5.6
4	VO towards work	3.9	VO towards development of moral qualities	5.2
5	VO towards social and political activity	3.5		

Tab. 3. Value-orientation (VO) sphere of first-year students (2014).
Number of students: 1962; Sample: 1525 respondents.

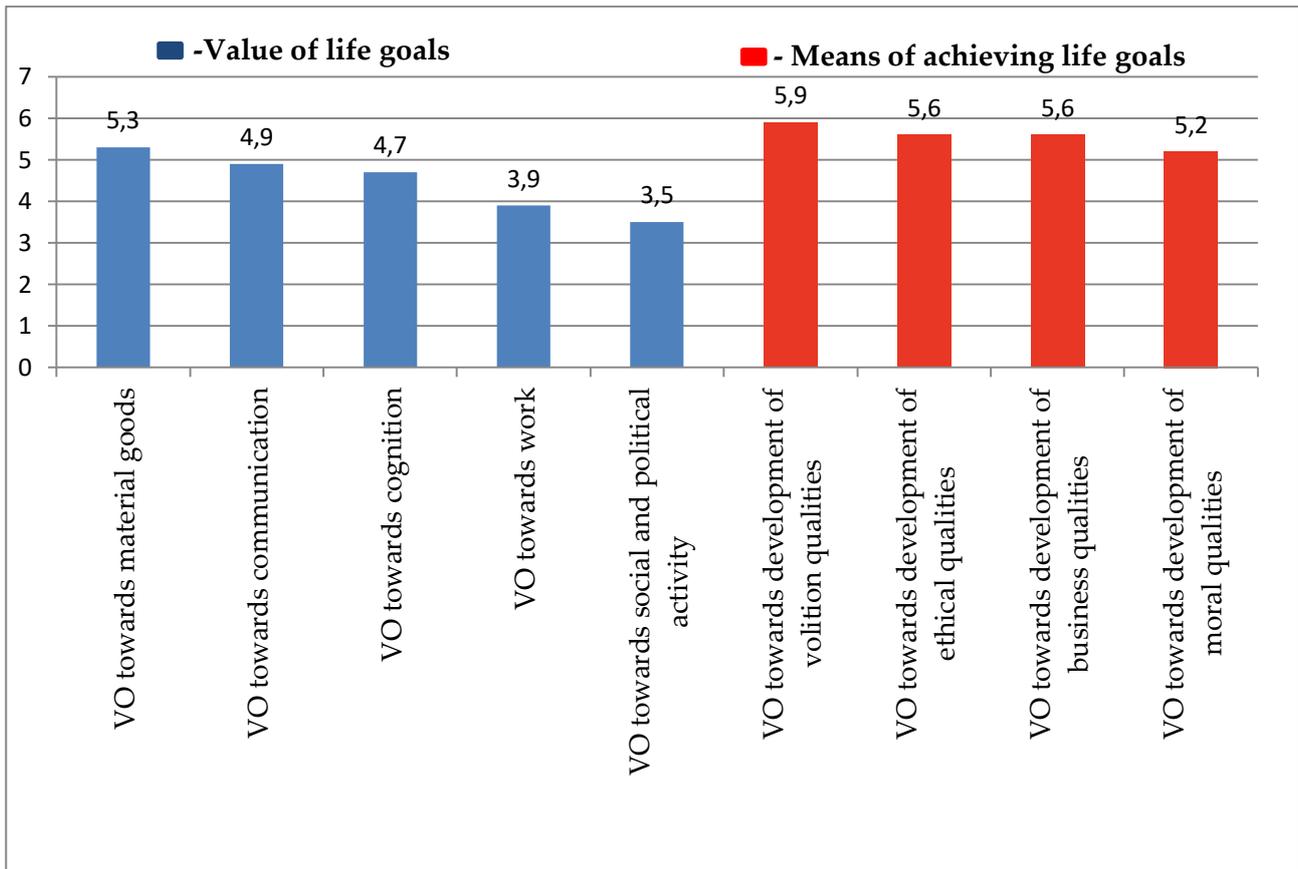


Fig.4. Value-orientation (VO) sphere of first-year students (2014).

№	Value of life goals	Average rate	Means of achieving life goals	Average rate
1	VO towards work	5,67	VO towards development of volitional qualities	5,8
2	VO towards cognition	5,63	VO towards development of ethical qualities	5,52
3	VO towards communication	5,56	VO towards development of business qualities	5,49
4	VO towards material goods	5,23	VO towards development of moral qualities	5,23
5	VO towards social and political activity	4,43		

Tab. 4. Value-orientation (VO) sphere of first-year students (2015).
 Number of students: 1720; Sample: 1273 respondents.

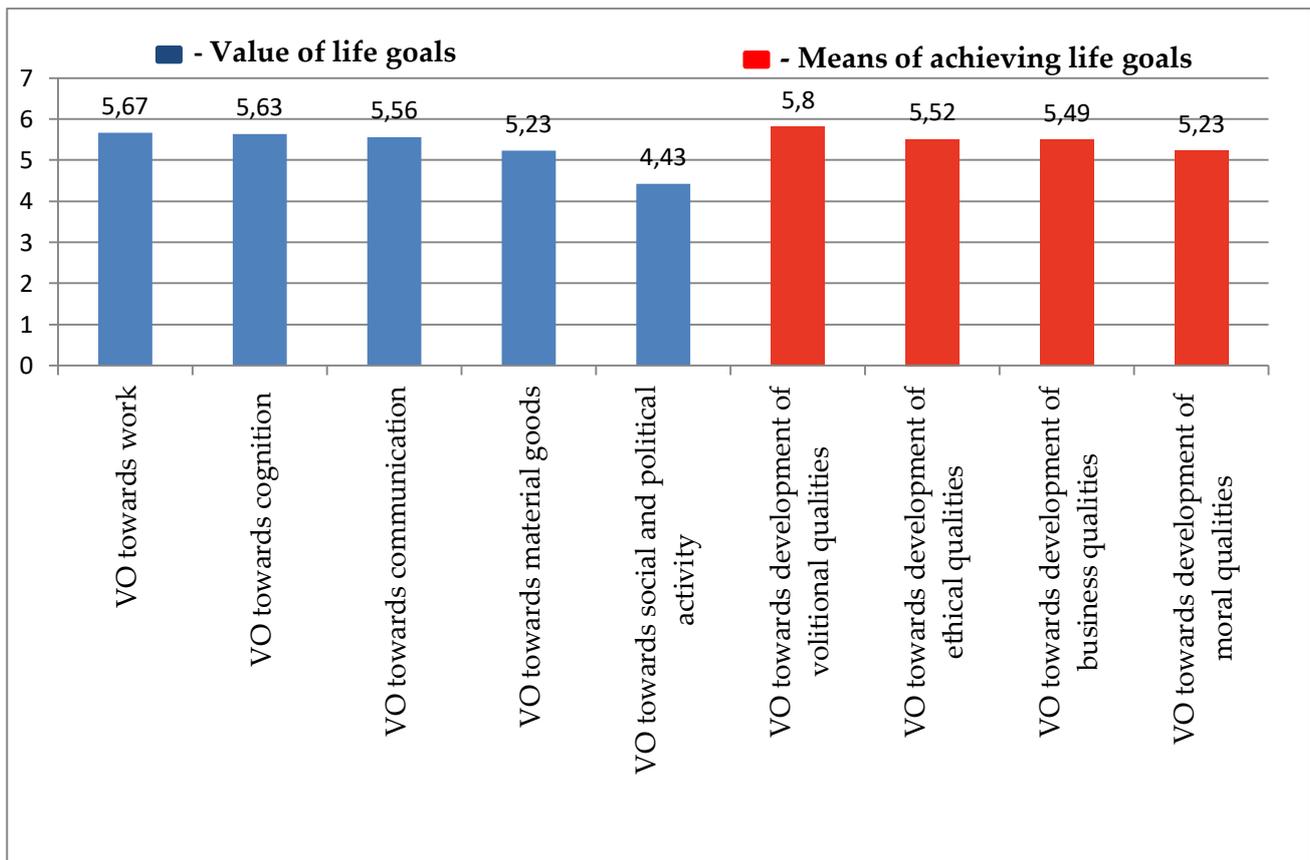


Fig. 5. Value-orientation (VO) sphere of first-year students (2015).

Figures from 1 to 5 illustrate the value-orientation sphere of first year students.

The first group of values, values of life goals, includes: value orientation towards work; value orientation towards communication; value orientation towards knowledge; value orientation towards social and political activities; value orientation towards material goods.

Analyzing the results of the research of value-orientation sphere of first-year students, we can state that in 2012 students were prioritizing: **1) orientation towards acquiring material goods**, or group of values which comprise human need for material security; **2) orientation towards communication** which are related to human needs of pleasure through interaction, including values such as awareness, presence of positive character traits that contribute to the communication process (cheerfulness, sense of humor), need to communicate during the holidays, discussing philosophy and everyday problems; **3) orientation towards social and political activity**, which includes various types of community service such as promotion of knowledge and ideas, various sorts of community work in one's own group and in the local community, as well as holding an elected office. 2013-2015 years students prioritize: **4) orientation towards work** that summarizes values such as gaining professional experience, thorough knowledge of one's field of expertise, competency with modern technology in the industry, workplace satisfaction and awareness of significance of one's work, and finally **5) orientation towards cognition**, which combines on the one hand human desire for self-improvement, broadening horizons, updating knowledge, growing culturally and intellectually, and on the other hand self-criticism, education, maturity and wisdom of life.

The group of values which are the means of achieving the goals of life includes orientation towards the development of ethical qualities; orientation towards the development of business skills; orientation towards the development of volitional qualities; orientation towards the development of moral character.

Value orientation towards the development of ethical qualities combines values that characterize the relationship of a man to other people: love to people, respect, compassion, sincerity, ability to forgive mistakes; value orientation towards the development of business skills that include a following

set of values: organizational and pedagogical skills, initiative, independence and persistence, the ability to quickly and accurately assess the situation; value orientation towards the development of volitional qualities that is manifested in appreciation of persistence and motivation to overcome obstacles, commitment, endurance, courage, determination and self-confidence; the value orientation towards the development of moral qualities that characterize the relationship of a human being with him- or herself such as modesty, selflessness, high standards, sense of personal dignity as well as the ability to comprehend and to perceive the beauty in a human being, nature and art.

From what was stated above, one can conclude that the change in the value system of first-year students largely meets the following requirements set for the future specialist by knowledge society: gaining a rich professional experience, thorough knowledge of his or her field of knowledge and continuous self-improvement.

Thus, psychological and educational research makes it possible to model a pedagogue's activity in order to subsequently shape professionally important qualities of future specialist based on the following factors:

- diagnostic factor, related to the study of psychological characteristics of the individual, the identification and evaluation of their general education and spirituality, as well as competencies necessary for their training, future professional and daily activities;
- orienting prognostic factor, which consists of the ability of the teacher to define specific goals, content or methods of educational activity, predict its results on the basis of knowledge about individual student's development and coherence and cohesion of the student community;
- constructive and projective factor that requires continuous improvement of teaching methods and implementing various educational activities. This activity requires a teacher to have a psycho-pedagogical approach to thinking, pedagogical focus as well as initiative, creativity, ability to operate a wide range of organizational and educational tools and deep knowledge of psychology and pedagogy;
- organizational, since the progress of the educational process and its measurable results depends on the skilful planning of educational work, determining optimal ways of its implementation, and the validity/justification of specific activities;
- practical solution (informational and explanatory) to specific educational problems which requires a teacher to have skills, abilities, knowledge of effective teaching methods in order to be able to implement what had been planned and in addition a perfect educational technique;
- communicative and motivating component, for the effective implementation of which teacher should be endowed with such personal qualities as humaneness (the quality of being a good person and the ability to accept students for who they are), empathy, ability to keep the perspective, an optimistic approach to every student and creativity. These qualities are manifested through teacher's communication with students. The nature of this communication is expected to provide incentives for students to engage in socially valuable activity and behavior;
- analytical assessment, the purpose of which is to analyze one's own actions as well as those of the students, identify their positive and negative traits, compare the result with the plans; analytical assessment activity can provide the feedback that will help to timely identify specific results of educational work and make the necessary adjustments.

Taking into the account these psychological and educational factors allows the teacher to analyze the process of training and education, to adjust their actions and to improve their performance. This type of activity requires exceptional responsibility; its objectivity is the evidence of the maturity of the creative educator that has to cover all the activities and timely fill them with new meaning. This includes having skills and abilities that enable a creative approach to any activity. This also includes creative application of educational theory as well as research and development of new ideas, which go beyond the well-known theory and enrich it.

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У статті розкрито значення психолого-педагогічні досліджень із питань професійної спрямованості та ціннісно-орієнтаційної сфери особистості в системі вищої професійної освіти, які дають можливість змоделювати діяльність педагога з метою формування професійно важливих якостей майбутнього фахівця.

Ключові слова: особистість, професійна спрямованість, ціннісно-орієнтаційна сфера, система виховання, вища професійна освіта.

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Section: REVIEWS

THE UKRAINIAN BANDURA AS A MUSICAL INSTRUMENT OF THE CHORDOPHONE GROUP

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Abstract. The article examines the characteristics of the bandura as a plucked chordophone. A comparative analysis of the researches undertaken by outstanding musicologists, performers, ethno-organologists S. Lyudkevych, E. Hornbostel, C. Sachs, H. Khotkevych, Z. Shtokalko, and others is carried out. The morphology of the instrument and the main stages in its evolution are discussed. The stable and mobile elements of the bandura's structure and tuning are described. The technical characteristics of the instrument in different periods of its evolution and the achievements of the bandura makers and bandurists of Ukraine and the Ukrainian diaspora are analyzed. The common and distinguishing features of the bandura and some kindred instruments are pointed out.

Keywords: bandura, chordophone, plucked stringed instruments, instrument's morphology, construction.

The regional, typological, timbral, functional diversity of Ukrainian folk musical instruments is clear evidence of the artistic achievements of Ukraine. Throughout the history of the Ukrainian nation, the musical instruments were the proof of the autochthony and uniqueness of its musical style. The musical art of Ukraine was affected by general tendencies and common trends in the development of musical instrumentalism in Europe and Asia, yet the Ukrainian nation could be proud of its own instruments of original design, structure, and tuning that corresponded to its musical language; Ukrainian folk instruments were used for specific purposes in everyday life and rituals. S. Lyudkevych stated that 'every type of art, including music, from its very beginning and throughout its artistic development, has to be national, i.e. it has to rely on and correspond to the features of a national culture from which it emerges, a national culture which has developed in particular geographical, historical, or any other contexts'* [6, p. 35].

According to modern researchers, music makes it possible to present a nation through its culture, which 'innovates, improves, and enriches musical traditions giving them more efficient means of expression: the laws of composition, musical notation, instruments, techniques of singing and sound production' [12]. A musical instrument is a true representation of its epoch and environment. Its timbre, form and tuning, techniques and genres of performance, sphere of use, other specific features reflect its time, customs, culture, ethnic aesthetics, the level of social and technical progress.

* All quotations are translated from the original Ukrainian texts.

Tracing an instrument's origin involves the analysis of two basic notions: its ethnic belonging and functions. M. Imkhanytskyi defines a folk instrument as 'a musical device used by several generations; it is an instrument other than a performer's vocal cords; with its help a performer makes music that is traditionally played in a particular national environment' [3, p. 19]. In the narrow sense of the word, folk musical instruments are used for only playing folk music; in the broad one, for performing both folk and professional music [11, p. 12]. The criteria of the folkness of an instrument is its traditionality, popularity with the people of a given ethnic or social group (community, society), who use it in order to express their national musical ideal.

The researchers distinguish between the notions of folk (characteristic of the prevailing part of society) and elite (typical of an 'exclusive' society or social stratum). A folk instrument, by definition, enables a performer to express thoughts and emotions through their own creative performance. The simultaneous existence of the same musical instrument as a folk one and an elite one within the same musical tradition presupposes that there are many and various transitional links between the two variants [3, p. 23]. The 20th century created a broad palette of simultaneous, parallel existence of traditional and advanced Ukrainian folk instruments.

The epoch of Ukrainian folk instruments (including the bandura) and their study began somewhat later than those of academic instruments. The Ukrainian kobza-bandura attracted attention of ethno-organologists only in the late 19th century, and the researches continued into and throughout the 20th century. Musicologists, folklorists, ethnographers, bandura makers (P. Kulish, P. Zhytetsky, O. Famintsyn, M. Lysenko, L. Zhemchuzhnykov, O. Slastion, O. Rusov, P. Martynovych, S. Lyudkevych, H. Khotkevych, F. Kolessa, K. Kvitka, V. Yemetz) studied the form and tuning of the instrument, the character of sound production, regional varieties, the functional purpose of the instrument in everyday life and its role in rituals; they analyzed folklore samples, historical manuscripts, and artefacts. M. Lysenko, H. Khotkevych researched into the etymology of the names of musical instruments; K. Vertkov, L. Cherkaskyi, R. Levitsky, A. Horniatkevych, M. Khai, V. Kushpet, I. Zinkiv studied the impact of the general tendencies in the development of some kindred stringed instruments on the bandura; Z. Shtokalko, S. Lastovych-Chulivskyi, V. Mishalov, K. Cheremskyi, and others analyzed the positive and negative effects of its constructional modifications.

Still, certain issues retain their topicality: the analysis of the morphology of the bandura (a folk plucked chordophone); the analysis of the instrument's defining features, which, on the one hand, facilitate its integration into the world musical context and, on the other, help to preserve its originality. Such structural-typological analysis will make it possible to establish the place of the instrument in the general classification of plucked stringed musical instruments. The bandura has undergone many modifications; thus, another task is to look at stable and mobile aspects of its structure and tuning.

The principles of organology were laid down in the ancient world and further developed in the Middle Ages and during the Renaissance period. For chordophones (stringed instruments), the main ones are the timbre of an instrument, the method of sound production, the scale (tuning and temperament), the character of sound produced by plucked strings (depending on the length and thickness of the strings, the degree of string tension), the duration of sound. It is also important to establish the correlation between the ethnic and social aspects of a musical instrument. At different stages of the evolution of a musical instrument, these aspects reveal themselves in both its repertoire and popularity among various social segments.

In the late 19th–early 20th century, folk instruments were included in the existing classification systems – a certain logical scheme was used in order to typologize them. In modern organology and ethno-organology, groups and classes of musical instruments of various historical periods are systematized according to the criteria of their structure and functions in the life of a particular ethnic group or nation.

Victor-Charles Mahillon (1880) [11] was the first to include folk instruments in a scientific catalogue. In his catalogue, all musical instruments were divided into four groups according to the criterion of the source of sound (direct feature): the air column, the string, the membrane, the body of an instrument. According to the method of sound production (indirect feature), musical instruments

were divided into percussion instruments, friction musical instruments, bowed instruments, and embouchure musical instruments. The system was used by Hnat Khotkevych, who in 1930 published his extensive work *Muzychni instrumenty ukrainskoho narodu* (The Musical Instruments of the Ukrainian People) [10], a thorough analysis of the history of Ukrainian folk instruments. The author divided musical instruments into three groups: stringed, wind, and percussion instruments, each group having its own subgroups. For example, stringed instruments comprise the subgroups of bowed, plucked (harp-like), percussion instruments. Plucked stringed musical instruments were further subdivided into those with the neck and those without it. H. Khotkevych classified the kobza, the bandura, and the torban as lute-type instruments with the neck, against which the strings could be pressed down.

Using Mahillon's classification scheme, German organologists Erich Moritz von Hornbostel and Curt Sachs devised a complex system of musical instrument classification, a universal, international language of organology [15]. As some folk instruments had synonymous names, appropriate indexes helped to find necessary information concerning their characteristics, construction, the method of sound production, etc.

According to the Hornbostel–Sachs system, the main criteria of the classification of musical instruments are the source of sound, the method of sound production, and the construction. The classification system involves specifications: the form (symmetric and asymmetric forms like those of the zither and the lute), the construction (one-sided and two-sided instruments), tuning (non-equal tempered or modal tuning), the method of playing (sound production and playing techniques), the repertoire (melodic specificity, which depends on the construction and the method of playing the instrument), the organological factors (timbre, acoustics) and the organological and phonic factors (the technique of sound production, the picking style).

Within the group of stringed folk chordophones (the source of sound is a vibrating string), there is the subgroup of plucked instruments, which encompasses the gusli, the kobza, the bandura, the torban. According to the Hornbostel–Sachs system, their classification number is 321.311 (312) – 5, where 321 stands for the lute; 311, for a bowl-shaped resonator (man-made or natural); 312, for a box resonator (composed of several planks); 5, for playing with the fingers. At present, it is impossible to establish whether the modern bandura belongs to the lute family, as it is a fretless instrument; though in the system, there is a specific index for complex chordophones – 32; it is used to indicate the instruments which have the characteristics of the lute (the neck), the harp (the strings are within the frame, 322.22 – the pedal harp), the zither (the strings are stretched across the body).

The analysis of the above classifications shows that they are based on the principle of affinity/difference between particular types (kinds, varieties, groups, subgroups) of instruments, i.e. they set the parameters of the form, the construction, the tuning of an instrument, the method of playing, the repertoire, the manner of performance, and others, which means that there is a direct connection between the construction of the instrument and its structure, the manner of performance, the repertoire.

The evolution of the bandura related to the development of European chordophones, to such factors as searching the ways to amplify the sound of an instrument (changing the size of the body and the length of the strings), extending its scale (in accordance with the manner of sound production), using hollow resonators.

According to Z. Shtokalko, '... the Ukrainian kobza-bandura remained naturally connected with the specificity of traditional music and its form, especially later, in the time of the Ukrainian Baroque, also called the Cossack Baroque; it became an indispensable instrument for accompanying the Cossack epos. In its evolutionary development, this instrument, unlike lute-type ones, gradually deviated from universalism adjusting to the specific diatonism, scale tones, harmonic traditions that did not fit into the limiting frames of "universal" European major/minor and tempered scale' [13, p. 7]. It was the time of the formation of the main kobzar modes, whose pitch range determined the specific form of the instrument.

The dynamics of the constructive improvements of the instrument up to the early 20th century were evidence of the bandura's evolution – it had adopted the achievements of European instrumentalism; at the same time, it could convey the specificity of Ukrainian folk melodies. In the process of its evolution, the position of the instrument changed from horizontal to vertical, the number of strings was increased (additional treble strings were stretched over the soundboard), the symmetrical position of the neck in relation to the body was changed to the off-centre one, the tuning of the instrument was changed, performers started using both hands – the bass strings were plucked with the fingers of the left hand and the treble strings were strummed with the fingers of the right hand [16]; the technique of stopping the strings was gradually abandoned, the array of playing techniques was diversified (the influence of the techniques of playing the gusli, the guitar, the lute, and other kindred musical instruments). There was also an undeniable fact of the influence of 'fashionable' tendencies on the life of traditional instruments (as it was the case with the torban) – less widespread instruments, whose melodic scale did not correspond to the national musical tradition, gradually came out of use. By the beginning of the 20th century, the Chernihiv, Poltava, Kharkiv regional traditions of playing the bandura had been firmly established; there were differences in the form and tuning, the manner of holding the instrument, the techniques of playing, the repertoire.

In the early 20th century, most of the instruments had the same form and tuning; it was evidence of the advantage of the pear-shaped, asymmetrical bandura over the round, symmetrical one. On the new instrument, the number of the treble strings was increased; it retained the general diatonic tuning; the treble strings were tuned in the type of the Natural or Dorian Minor Scales.

The provision of instruments was an important factor in the history of the bandura. The instrument was very popular, so many bandura makers, who used both Ukrainian and European musical achievements, proposed their own models. Throughout the 20th century, the instrument was being steadily improved, which made it possible to broaden its repertoire, to stimulate the teaching process, and to change the style of performance.

One of the proponents of the new instrument was Hnat Khotkevych, an experienced design engineer and musicologist, a kobza expert (the spheres of the models of the instrument, its repertoire and techniques), a talented composer, a virtuoso bandurist. He was the first to raise the problem of the uniformity of the bandura. H. Khotkevych was the organizer of the first bandurist ensemble, its members representing different schools of performance. In 1902, the ensemble performed at the 12th Archaeological Congress in Kharkiv. The need for the uniformity of the instrument's characteristics (the form and tuning, the manner of holding and playing the bandura) became evident.

Stanyslav Lyudkevych pointed out the potential of the instrument unlocked by H. Khotkevych, 'Even now, in the hands of Mr. Khotkevych, the bandura is an incomparable instrument when it comes to accompanying folk songs; if only its limited diatonic scale were extended, if it were made suitable for some modulations without retuning ..., it would be quite a cultured instrument' [6, p. 184].

Here S. Lyudkevych implied the variability of tuning proposed by H. Khotkevych (different tone-to-semitone ratio in adjacent octaves). The innovation made it possible to emphasize the European major key used in different styles of music and to preserve the variability of the kobzar modes.

S. Lyudkevych paid special attention to the place of the instrument in the system of chordophones, the relationship between the bass and the melody strings, the specificity of its tuning and performance. He stated that 'By the criterion of its construction, the bandura belongs to the group of chordophones, the subgroup of so-called harp-type instruments (Harfeninstrumente), i.e. fretless ones, whose strings can produce only one sound each, vs. the subgroup of so-called zither-type instruments (Lauteninstrumente*)', whose strings, while pressed against the frets, are raised by a semitone' [6, p. 183]. S. Lyudkevych drew attention to the specific 'kobzar' key of the bandura, the combination of the Dorian Minor Scale and the European harmonic minor, which determined the tuning and the repertoire of the instrument in the early 20th century.

* S. Lyudkevych believed that zither-type and lute-type instruments belonged to the same subgroup.

S. Lyudkevych was in favour of the chromaticization of the bandura; he believed it to be not only a likely change, but a necessary improvement. He claimed that 'since the 16th century, the bandura, whatever its origin, has been exclusively the property of the Ukrainian people; it kind of merged with the historical life of the nation; and now its construction, some characteristic features (the two types of strings in particular) indicate that the bandura is a typical, traditional Ukrainian folk instrument, to which no analogous can be found in any other culture. In my opinion, the bandura has to be dear and near to every Ukrainian' [6, p. 184].

Unlike M. Lysenko, who supported O. Famintsyn in that it was a heterochthonous instrument, S. Lyudkevych and then H. Khotkevych stated that the bandura was a plucked stringed instrument indigenous to Ukraine [10].

The construction of the modern bandura and the mode of sound production are quite peculiar – the bandura combines the characteristics of lute-like, harp-like, and zither-like instruments. The difference between them lies, first of all, in the parameters of the external shape of the instruments.

Harp-like instruments are played in vertical position; they have no neck and the strings are attached to the frame; it allows two-side access to the plane of the strings that are plucked with the fingers of both hands. 'The modern double-action pedal harp combines the basic structure and sound of ancient harps with a complex mechanism in order to obtain a full chromatic pitch range' [17]. The strings are mostly synthetic and partly metal. The bandura and harp-like instruments have certain characteristics in common: the free plucking of the strings, the free use of both hands over the plane of the strings, the majority of their texture elements, the total key switching. The bandura differs from harp-like instruments in that the bass strings run from the neck to the body and the treble strings are stretched over the soundboard, the performer's hands move in the direction away from you from lower-pitched to higher-pitched sounds, and the performer plays on one side of the instrument.

Lute-like instruments are held in horizontal position. They have a deep, pear-shaped body, a circular sound hole under the strings, and the neck. The strings (gut or nylon, with metal windings on the lower-pitched strings) attached to the tuning pegs on the headstock run from the neck of the instrument to the body. Thus the performer plucks open strings or strings pressed against the frets, which requires the use of both hands. Some advanced lute-like instruments have the tonal modulation system. Both the bandura and lute-like instruments have the neck and the strings running from the neck to the body; unlike the lute, the bandura is not a fretted instrument any more owing to the increased tension of the strings.

The distinguishing feature of various zither-like instruments is the plane of the diatonic strings, which run in a fan-like fashion or parallel to the soundboard. 'The strings nearest the player run above a fretted fingerboard against which they are stopped by the left hand to provide melody notes; they are plucked by a plectrum worn on the right thumb. At the same time, the right-hand fingers pluck an accompaniment on the farther strings, which remain unstopped' [18]. Zither-like instruments, both horizontal and vertical ones, have a sound hole; the modern instruments have the system of chromaticization and tonal modulation. The modern bandura, like some zither-like instruments, is held vertically; other characteristics they have in common are the related methods of playing and the musical texture; the major difference between the bandura and zither-like instruments is that the former is a fretless instrument.

Thus, the bandura is a plucked stringed instrument, which combines the characteristics of lute-like, harp-like, and zither-like instruments. The 20th century Ukrainian and Ukrainian diaspora masters took on the tasks of improving its construction and playing technique, and introducing new genres into its repertoire. The modern history of the bandura (the 20th–the early 21st century) may be divided into several periods.

The innovations of first period (the 1910s-1920s) were as follows: the new, asymmetrical form of the instrument was generally accepted; the asymmetrical shape made it possible to increase the number of the treble strings; the bandura retained its general diatonic tuning with the melodic minor scale on the treble strings. H. Khotkevych continued to work on the unification of the Kharkiv bandura. The serial production of the instrument was set up in Moscow and Kyiv.

In the 1930s (the second period), the first attempts at the chromatization of the Kyiv and the Kharkiv banduras were made. The sound range of the instrument was extended. H. Khotkevych, L. Haydamaka, H. Sniehirov, H. Paliivets worked on the improvement of the Kharkiv bandura, their priority being the design of the orchestral instruments (piccolo, prima, bass). Some important state programmes were launched: the Kyiv bandura workshop at the Kyiv State Bandurist Capella was set up, the Chernihiv musical instrument factory was open. O. Korniiievskyi, P. Chepurnyi, V. Tuzychenko devised the tonal modulation mechanisms for the Kyiv bandura, which made it possible to chromatize the scale of the instrument.

The third period (the 1940s) brought many significant changes. It was the period of organologic experiments in the Ukrainian diaspora: there appeared the many-stringed bandura designed by V. Yemetz, the bandura family (prima, alto, bass, and contrabass) made by I. Skliar for the Kyiv State Bandurist Capella, the 'Poltavka' bandura designed by the Honcharenko brothers – Alexander and Peter.

During the fourth period (the 1950s), attempts were made to revive the Kharkiv bandura in Ukraine (P. Ivanov). The diaspora makers V. Yemetz, the Honcharenko brothers, S. Lastovych-Chulivskyi sought to improve the Kharkiv bandura. The musical instrument factories started to manufacture the banduras designed by O. Korniiievskyi and I. Skliar.

The fifth period (the 1960s–1970s) saw the production of the experimental samples of the Kyiv-Kharkiv bandura designed by I. Skliar, the family of chromatic orchestral banduras designed by I. Skliar and V. Tuzychenko (prima, bass, contrabass), a new type of the Kyiv bandura: the Lvivianka designed by V. Herasymenko. The Chernihiv musical instrument factory started mass production and began to export the Kyiv bandura.

Between the 1980s and the 2010s (the sixth period), new instruments were created: the Kharkiv model of the Lvivianka with the system of individual tonal modulation mechanisms designed by V. Herasymenko, the Kyiv-Kharkiv bandura designed by R. Hrynkiv, W. Vetzal's (Canada) and K. Bloom's (USA) new Kharkiv banduras with the system of individual key-change mechanisms; the old instruments were reconstructed from M. Lysenko's descriptions: O. Veresai's kobza, H. Tkachenko's traditional folk bandura, F. Vidort's torban reconstructed by M. Budnyk, a performer in the kobzar tradition. The bandura makers experimented with the materials like plastic and fiberglass [1, p. 220-222].

The changes in the construction of the kobza-bandura were determined by the internal and the external factors: the need for developing the technical potential of the instrument, which would improve its performance, and the influence of the advanced European art. The transition from the sphere of solo performance to that of the ensemble/orchestral performance and the academization of the instrument brought about the changes in its form, tuning, production technology. The improvement of both the Kyiv and the Kharkiv banduras concerned first of all the chromatization of the instruments and the extension of their pitch range. Ukrainian designers and performers I. Skliar, V. Tuzychenko O. Korniiievskyi, V. Herasymenko, and others worked on the chromatization of the Kyiv bandura: the number of strings was increased, another plane of strings was added (additional series of strings between the main ones); the total key switching system was devised, which made it possible to raise the pitch of a particular string by a semitone over the entire range.

H. Khotkevych and L. Haydamaka were the first to chromatize the Kharkiv bandura; the specificity of the instrument – two hands simultaneously playing on the treble strings – was taken into account. Their work was continued by the diaspora bandurists and designers V. Yemetz, H. Dovzhenko, the Honcharenko brothers, S. Lastovych-Chulivskyi, A. Chorny, and others.

Modern banduras (the Lvivianka, the Chernihiv bandura) are wide-range multitimbral instruments; their other advantage is the system of key modulations; these innovations have considerably raised the technical level of performance. The system of individual switches (one for each bass and treble string) has made it possible to chromatize the Kharkiv bandura. This method of key switching involves slowing down the rate of performance when sudden modulations are needed; on

the other hand, a performer can use the entire complex of the techniques typical of the Kharkiv school (playing with both hands on the bass and treble strings) and the specific kobzar modes.

The main criteria for the analysis of the instrument are its timbre and technical characteristics: the pitch range; the specificity of sound production, which determines the playing techniques and the picking style, the musical texture, the audio volume; the dominant genres of the repertoire. The pitch range of the bandura has been changing throughout the centuries. At the early stage of its evolution, the bandura was a fretted instrument, the strings were pressed against the neck, thus the pitch range was extended. Later, fretted playing was substituted by plucking strings of fixed height. Additional strings (of the upper and lower registers) and the chromatization (partial or total) of the instrument resulted in further extension of its pitch range. The modern bandura allows of two types of chromatization: total (changing the sound of a string over the entire pitch range of the instrument) and individual (changing the sound of each string).

Plucked stringed instruments are played with the fingers or nails (natural or artificial ones) or with a plectrum. The peculiarity of the bandura is not only the technique of plucking the strings with the flesh of the fingers or the fingernails or both; it is also the autonomous movements of the hands on the strings, i.e. parallel sound production. It makes the bandura different from kindred musical instruments such as the kantele, the gusli, and others; playing them, a performer has to use both hands simultaneously. The improvement of the instruments has made it possible to use them in the sphere of academic music, while the traditional sphere of their use has been narrowed. For instance, unlike the bandura, some other plucked chordophones – the harp, the kantele, the kanun, the kusle – are no longer used as vocal/instrumental instruments, i.e. they do not accompany singing any more. The bandura has been partly affected by these processes. The modern Kyiv bandura is not fit for performing folk epics with their specific modes, though it has retained its role as an instrument to accompany singing in other genres (ballads, art songs); additionally, collective performance has become popular.

The bandura as a stringed plucked instrument has a long history of development and improvement. Its evolution was influenced by external processes in Eurasian musical instrumentalism; it was also determined by the needs and the specificity of the folk performing traditions. The symbiosis of lute-like, harp-like, and zither-like instruments has resulted in the emergence of new plucked stringed instruments of various forms and names in different parts of the world, which accounts for common and distinctive national characteristics of the plucked chordophones.

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Дутчак Віолетта. Українська бандура як музичний інструмент групи хордофонів. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 125–133.

У статті запропоновано аналіз відмінностей бандури як музичного інструмента групи щипкових хордофонів. Узагальнення результатів дослідження ґрунтуються на висновках провідних музикознавців, виконавців, етноорганологів С. Людкевича, Е. Горнбостеля, К. Закса, Г. Хоткевича, З. Штокалка та ін. Представлено морфологію бандури, основні періоди її еволюції крізь призму інструментознавчих критеріїв. Визначено стабільні й мобільні елементи її структури й строю. Виокремлені технічні характеристики бандури на різних етапах удосконалення її конструкції майстрами України й української діаспори. Акцентовано увагу на спільних та відмінних показниках бандури й споріднених інструментів.

Ключові слова: бандура, хордофон, струнний щипковий інструментарій, морфологія інструмента, конструкція.

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HALYCHYNA. JOURNAL OF REGIONAL STUDIES: SCIENCE, CULTURE, AND EDUCATION. TWENTY YEARS OF PUBLISHING ACTIVITY

MYKOLA KUHUTIAK, IHOR RAIKIVSKYI, OLEH YEHRISHII

Abstract. This is a review of the twenty-year-long publishing activity of *Halychyna*. Journal of Regional Studies: Science, Culture and Education, one of the first Ukrainian journals for historians, philologists, art critics that appeared in the independent Ukraine. In *Halychyna*, there has been published the works by well-known scholars of Vasyl Stefanyk Precarpathian National University and many other higher educational establishments of Ukraine. The Journal can boast an array of sections – archaeology, history, ethnology, political science, historiography, source studies, documents and materials, culturology, art criticism, historical biography studies, and others. Most of the studies published in *Halychyna* focus on the issues of the modern and contemporary history of Ukraine, ethnology. A special attention is given to the issues of the Ukrainian national liberation movement in the 20th century, the Ukrainian national revival in the 19th–20th century, the activity of the political parties in Galicia in the late 19th–early 20th century, source studies and historiography in Ukraine, historical regional studies, the problems of modern state formation in Ukraine, and others.

Keywords: Halychyna. Journal of Regional Studies: Science, Culture and Education, history, Vasyl Stefanyk Precarpathian National University, publishing activity.

Halychyna. Journal of Regional Studies: Science, Culture and Education has been published in Ivano-Frankivsk since 1997. The Journal continues the tradition of research on the history of lands and regions of Ukraine started by prominent Ukrainian scholars Mykhailo Hrushevsky, Ivan Franko, Volodymyr Hnatiuk, Ivan Krypiakevych, and others. On the regional level, historical researches were conducted even in the Soviet times despite the hindrances set by the totalitarian Communist Party regime. For example, there were published a multivolume *Istoriia mist i sil Ukrainskoi RSR (A History of the Cities, Towns, and Villages of the Ukrainian SSR)*, the collection of papers *Z istorii zakhidnoukrainskykh zemel (From the History of the Western Ukrainian Lands)* and others. Yet, for ideological reasons, the regional studies of that period were one-sided, various aspects of the national history were distorted, certain facts were omitted. Oleksandr Dovzhenko rightly stated that the Soviet Ukraine was ‘the only country in the world where the national history was not taught at the universities, where it was regarded as something prohibited, inimical, and counterrevolutionary ...’ [1, p. 43]*.

* All quotations are translated from the original Ukrainian texts.

With the proclamation of the national and state independence in 1991, the ideological barriers were removed; now that researchers have access to archive sources, to the materials which represent achievements of Western and traditional Ukrainian historiography (they used to be classified as Top Secret), there is every possibility for carrying out objective, unbiased research. Knowledge of the national and cultural traditions of this or that region, a 'small' homeland, is the basis for the comprehension of the Ukrainian national idea, the developing of patriotism; without it, spiritual development and consolidation of the modern Ukrainian nation is impossible. According to Vyacheslav Lypynsky, a famous Ukrainian historian, 'territorial patriotism..., which results from the settlement instinct' is 'at the heart of the organization of any nation'. It shows the importance of regional history, certain aspects of the historical past of a land or region since they are prerequisite for true comprehension of Ukrainian national history – the understanding of the general comes through the knowledge of the particular.

Halychyna. Journal of Regional Studies: Science, Culture and Education was one of the first professional journals that appeared in the independent Ukraine; its target readers are historians, philologists, art critics, those interested in regional studies. In their foreword, the editors wrote, 'This new publication launched by a group of scholars of Ivano-Frankivsk, Lviv, Kyiv is caused by ... the need to objective and scientifically verified research into various aspects of the social life of our land [Galicia], its specific historical experience.' The editors of the newly created Journal aimed 'to carry out systemic research into the most important and the least studied issues of the regional and national history, cultural studies, political science, literary criticism, art criticism, ... the historical aspect of ethnopolitical relations in the land ..., the specific features of interconfessional relations'. It was also planned to publish authentic materials in the field of the history of Ukraine – 'documents, papers, reminiscences that shed light upon hitherto unstudied events in the regional history'; of special interest were the problems of modern state formation [2, p. 1].

The publication was initiated by Mykola Kuhutiak, Doctor of History, Professor, Honoured Worker of Science, the first and permanent Chief Editor of *Halychyna*. The Journal is the result of a purposeful twenty-year-long work of the researchers – the Professors and the teaching staff of the Institute of History, Political Science, and International Relations (before 2005, called the Faculty of History) of Vasyl Stefanyk Precarpathian National University.

In 1998, *Halychyna* was registered by the Resolution of the Higher Attestation Commission of Ukraine as a professional publication in the fields of history, philology, and art criticism; in 2010, it was re-registered as a professional publication in the fields of history and art criticism; in 2015, in the field of history.

According to the Certificate of State Registration of Print Media, the programme goals of the Journal are 'objective presentation of the historical past of the land, popularization of the cultural heritage of the Ukrainian people, analysis of the situation in the contemporary Ukraine'. The members of the Editorial Team are M. Kuhutiak (Chief Editor), I. Raikivskyi and O. Yehreshii (Executive Secretaries), O. Marushchenko, A. Korolko, L. Sholohon, H. Stefaniuk, M. Vitenko and some other persons. During different periods, authoritative Ukrainian scholars V. Hrabovetsky, V. Greshchuk, V. Kachkan, V. Kononenko, V. Matviishyn, R. Chuhai, T. Salyha, M. Stankevych, and others were on the Editorial Board.

In *Halychyna*, there were published the works by well-known Ukrainian scholars of Vasyl Stefanyk Precarpathian National University and the Universities of Kyiv, Kharkiv, Donetsk, Kryvyi Rih, Sevastopil, Simferopol, Odesa, Chernihiv, Rivne, Zhytomyr, Vinnytsia, Mykolaiv, Lviv, Lutsk, Ternopil, Uzhhorod, Kamianets-Podilskyi, Bila Tserkva, Pereiaslav-Khmelnitskyi, Ostroh, Drohobych, Kremenets, and other cities. The artistic design of the Journal was made by well-known Precarpathian artists M. Hatalevych, M. Yasinskyi, I. Tokaruk, O. Chuiko, V. Khomyn, M. Korpaniuk.

Soon *Halychyna* will celebrate its 20th anniversary. 27 issues have already been published, the 28th one is forthcoming. The materials published in the Journal (about one thousand) trace the history of the land in the all-Ukrainian context, thus developing national identity, in university and high school students in particular.

The materials were published in the Journal's sections on archaeology, history, ethnology, political science, historiography, source studies, documents and materials, culturology, art criticism, historical biography studies, historical regional studies, historical ethnodemography, museology, historical geography, monument studies, linguistics, education history, publicism, medium aevum, research debut, bibliography, reviews, science events, anniversaries, memori, and some others. In *Halychyna*, apart from the research papers of the Professors of the Institute of History, Political Science, and International Relations, there were published the works by the well-known scholars of Vasyl Stefanyk Precarpathian National University (Honored Artist of Ukraine, Professor M. Fihol; Professor S. Pushyk, a writer and poet; Professor V. Poliek; Professor S. Vozniak, and others) and other institutions of higher education. O. Reient, O. Lysenko, Yu. Shapoval, V. Serhiichuk, F. Pohrebennyk, V. Baran, D. Stepovyk, O. Udod (Kyiv); L. Zashkilniak, M. Lytvyn, S. Makarchuk, I. Pater, K. Kondratiuk (Lviv); V. Botushanskyi, P. Brytskyi, O. Dobrzhanskyi, H. Kozholianko (Chernivtsi) and many other famous scholars contributed to the Journal.

The papers by well-known scholars from Poland, the USA, Russia were published in *Halychyna*; for instance, those by Nathan D. Shippee, Professor, Doctor of Philology in Sociology (Indiana State University, USA); Leonid Rudnytzky, Professor, Dr. habil., Academician of the National Academy of Sciences of Ukraine (University of Pennsylvania, USA); Vjeslav Lukash Matsiezhynski, Professor, Dr. habil. (Faculty of Journalism and Political Science, University of Warsaw, Republic of Poland); Eugeniusz Koko, Professor, Dr. habil. (University of Gdańsk, Republic of Poland); Alexander Maiorov, Professor, Doctor of History (Saint-Petersburg State University, Russian Federation), and others.

Most of the research works published in *Halychyna* focused on the modern and contemporary history of Ukraine, ethnology. At the same time, the Journal highlighted important issues of Ancient history and the history of the Middle Ages. For instance, the focal point of the studies of both the Ukrainian scholars and their foreign counterparts were the problems of the Ukrainian–Polish relations during the modern period (I. Tsependa, L. Zashkilniak, M. Lytvyn, I. Iliushyn, O. Krasivskyi, V. Komar, M. Genyk), of Ukrainian–German relations (I. Monolatii, P. Siredzhuk), Russian–Hungarian relations (M. Voloshchuk), the Ukrainian–Tatar relations of the early modern period (Ferhad Turanly), Ukrainian–Romanian relations (V. Kroitor), Ukrainian–Jewish relations (M. Hon).

A special attention was given to the issues of the Ukrainian national liberation movement in the 20th century (O. Lysenko, O. Reient, Yu. Shapoval, V. Viatrovych, I. Patryliak, D. Vedenieiev, I. Verba, V. Trofymovych, O. Pavlyshyn, H. Starodubets, and others), to the history of the Ukrainian Greek Catholic Church (V. Marchuk, I. Pylypiv, I. Andrukhyv, I. Orlevych, and others), to the issues of the Ukrainian national revival in the 19th–20th century (M. Lesiuk, I. Raikivskyy, O. Sukhyi, and others), to the activity of the political parties in Galicia in the late 19th–early 20th century (M. Kuhutiak, O. Zhernokleyev, I. Soliar, M. Moskaliuk, B. Savchuk, S. Kobuta, and others), to ethnological and ethnographic issues (M. Kuhutiak, L. Kozholianko, M. Pankiv, P. Kostiuchoch, and others), to the issues of regional history (B. Havryliv, V. Burdulaniuk, A. Korolko, P. Arsenych, and others), the archeology of Prykarpattia (V. Baran, L. Matskevyyi, S. Pyvovarov, B. Tomenchuk, I. Kochkin, T. Tkachuk, and others), to the issues of modern state formation in Ukraine (V. Kafarskyi, S. Adamovych, V. Chura, and others).

Academic works presented in the context of international and national scientific conferences held at Vasyl Stefanyk Precarpathian National University were also published in *Halychyna*; for example, *Roman Shukhevych v ukrainskomu natsionalno-vyzvolnomu rusi XX stolittia* (*Roman Shukhevych in the Ukrainian National Liberation Movement of the 20th Century*) dedicated to the 100th anniversary of his birth (the issue of the Journal came out in 2008); *Stepan Bandera v ukrainskomu natsionalno-vyzvolnomu rusi XX stolittia* (*Stepan Bandera in the Ukrainian National Liberation Movement of the 20th Century*) dedicated to the 100th anniversary (the issue came out in 2009); *Zakhidno-Ukrainska Narodna Respublika. Do 95-richchia utvorennia* (*The West Ukrainian People's Republic. The 95th Anniversary of the Republic's Formation*) (the issue came out in 2014); *Ukrainska povstanska armiiia – fenomen vitchyzniano i svitovoi istorii XX stolittia* (*The Ukrainian Insurgent Army: A Phenomenon of the 20th Century National and World History*) dedicated to the 70th anniversary of the UIA formation (the issue came out in 2013). Several issues of *Halychyna* were dedicated to the anniversaries of the scholars of Precarpathian National University. For example, the

double issue 2001 was dedicated to the 80th anniversary of a well-known Ukrainian historian, Doctor of History, Professor Oleksandr Karpenko, who had been working at the University since 1975. The issue 2012 was prepared by the colleagues and pupils of Mykola Kuhutiak, the long-term Director of the Institute of History, Political Science, and International Relations and the Journal's Chief Editor; the issue was dedicated to his 60th anniversary. The 2013 issue of *Halychyna* honoured Doctor of History, Professor Volodymyr Hrabovetsky, the long-term Chairperson of the Department of the History of Ukraine; the issue was dedicated to Professor Hrabovetsky's 85th anniversary. The double issue 2012 contained a large section dedicated to the 350th anniversary of Ivano-Frankivsk. The latest, 27th issue (2015) was dedicated to the 25th anniversary of the Department of the History of Ukraine at Vasyl Stefanyk Precarpathian National University.

Much attention is given to the works of young researchers, postgraduate students, (the Research Debut section). For instance, more than 200 articles by postgraduate and external postgraduate students, and a dozen and a half articles produced by undergraduate students in collaboration with their research supervisors were published between 1997 and 2014. In the Journal, there were published Doctoral (Candidate/Doctor of Science) Thesis Defense reports provided by the Scientific Secretaries of the Specialized Scientific Council at the Institute of History, Political Science, and International Relations I. Raikivskyi and A. Korolko (2003–2016).

Halychyna, one of the first journals of its kind in the independent Ukraine, promoted knowledge of the national and cultural traditions of Galicia – the 'small' homeland, encouraged the dissemination of the Ukrainian national idea, facilitated the development of patriotism in young people.

Objective, unbiased research on vital, yet insufficiently explored issues of regional history, objective presentation of the historical past, popularization of the Ukrainian people's cultural heritage are significant factors in spiritual development and consolidation of the modern Ukrainian Nation.

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Кугутяк Микола, Райківський Ігор, Єгрешій Олег. "Науковий і культурно-просвітній краєзнавчий часопис Галичина": крізь призму 20-річчя видавничої діяльності. *Журнал Прикарпатського університету імені Василя Стефаника*, 4 (2) (2017), 134–138.

У статті висвітлюється двадцятирічна видавнича діяльність “Наукового і культурно-просвітнього краєзнавчого часопису Галичина”, що став одним із перших українських часописів у незалежній Україні для істориків, філологів, мистецтвознавців. На сторінках “Галичини” друкувалися статті відомих вчених, причому не лише з Прикарпатського національного університету імені Василя Стефаника, а й з багатьох інших вищих навчальних закладів України. У науковому і культурно-просвітньому краєзнавчому часописі “Галичина” матеріали друкувалися в різних рубриках: археологія, історія, етнологія, політологія, історіографія, джерелознавство, документи й матеріали, культурологія, мистецтвознавство, історична біографістика та ін. Більша частина наукових статей, уміщених у часописі, висвітлювала проблеми нової і новітньої історії України, включаючи сьогодення, етнології. Особливу увагу науковці приділяли дослідженню українського національно-визвольного руху в ХХ ст., проблемам українського національного відродження ХІХ –ХХ ст. партійно-політичного життя в Галичині кінця ХІХ – початку ХХ ст., джерелознавства та історіографії України, історичного краєзнавства, сучасним державотворчим процесам в Україні та ін.

Ключові слова: науковий і культурно-просвітницький краєзнавчий часопис “Галичина”, історія, Прикарпатський національний університет імені Василя Стефаника, видавнича діяльність.

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[6] Author1 A.A., Author2 B.B. *Title of abstract*. In: Editor1 A.A., Editor2 B.B. (Eds.) *Proc. of the Intern. Conf. "Title of the Conference"*, City, Country, Month DateF-DateL, Year, PublishingHouse, City, Year, PageF-PageL.

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