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*Editorial address:*

Vasyl Stefanyk Precarpathian National University,  
57, Shevchenko Str.,  
76018, Ivano-Frankivsk, Ukraine  
Tel.: +380 (342) 59-60-50  
E-mail: [jpnu@pu.if.ua](mailto:jpnu@pu.if.ua)  
<http://jpnu.pu.if.ua/>



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## Section:

# UKRAINE AND WORLD

## MILITARY-POLITICAL CONFRONTATION BETWEEN THE RUSSIAN FEDERATION AND THE NATO MEMBER STATES IN THE BALTIC REGION

IGOR TSEPENDA

**Abstract:** This article analyses a range of problems faced by the NATO member states in the Baltic region in connection with Russian aggression in Ukraine. It is indicated that the Russian Federation boosts its military presence in the Kaliningrad Oblast: it deploys advanced missile systems and armored fighting vehicles to the region, increases its military contingent and rearms its Navy in the Baltic Sea. It is stressed that Russia has violated the 1987 Treaty on the Elimination of Intermediate-range and Shorter-range Missiles (the INF Treaty) and in recent years has been conducting large-scale military exercises.

It is pointed out that amid the growing threat from Russia, the countries of the Baltic region have to reconsider their military strategies, to join their efforts in order to prevent any possible aggression. The NATO member states, the United States of America in particular, take part in the military drills in the region. Sweden's military cooperation with NATO and the United States of America – a controversial issue in Swedish political circles – is discussed. The question of enhancing military interaction between the members of NATO – Germany and Norway, the United States and Poland – is addressed too. The advantages of building collective missile defense capability in the Baltic region and taking other steps to restrain Russia's aggressive actions are indicated.

**Keywords:** Russian aggression, military aggression, military exercises, missile defense, Baltic region, NATO member states.

The hybrid war of the Russian Federation against Ukraine, which led to the annexation of the Autonomous Republic of Crimea and military actions on the territory of the Donetsk and Luhansk Oblasts, has prompted the members of NATO to radically revise their defense strategy in Eastern Europe. Andrzej Duda, President of the Polish Republic, said in his interview to *Bild am Sonntag*, "Today, Moscow's imperial ambitions are obvious to everyone, therefore we must strengthen NATO's eastern flank" [1]. He quoted the former Polish President Lech Kaczyński, who, ten years ago, commenting on the Russian aggression against Georgia, made a historical prediction, "Today Georgia, tomorrow Ukraine, the day after tomorrow the Baltic States, and then, perhaps, the time will come for my country, Poland" [11].

The warnings of the Presidents of the Polish Republic and other political leaders, those of the Baltic States in particular, are based on the information about the increasing military presence of the Russian Federation in the region, where it stockpiles modern weapons, which military experts classify as offensive.

Today, there are almost 15 thousand Russian troops, equipped with about 800 tanks, over 1200 armored fighting vehicles, and almost 350 missile launchers and artillery pieces, in the Kaliningrad exclave. At the beginning of 2017, the Kremlin deployed advanced S-400 Air Defense Missile Systems in the region, allegedly as an answer to NATO's deployment of its missile defense systems [15].

In November 2016, the Russian Federation Armed Forces started modernizing the infrastructure and rearming the Baltic Fleet in the Kaliningrad Oblast with the Bal anti-ship missile system and the Iskander-M ballistic missile system. Additionally, a Bastion battalion was deployed there; the operational range and destructive power of the Bastion anti-ship missile system equals to those of the Iskander-M [2].

According to experts, the deployment of new missile systems in the Kaliningrad Oblast has radically changed the military situation in the region. Formally, the Bastion is an anti-ship missile system, but its guided missiles can be effectively used against ground targets. There are no military grounds for deploying the anti-ship Bastion system in the Kaliningrad Oblast. The missile used by the Bastion-P is the P-800 Oniks; it is designed to strike large enemy naval vessel formations and aircraft carriers. But the latter do not operate in the relatively small Baltic Sea. The anti-ship missile system of the Russian Navy Baltic Fleet is the Bal. Thus, in case of a potential conflict, the main task of the Bastion and the Iskander-M systems, as well as of the redirected to Baltiysk two Project 21631 Buyan-M corvettes, armed with the Kalibr missiles, will be to destroy ground targets [2].

The operational range of the above missile complexes is another point to be taken into consideration. According to Russian sources, the Oniks missile can strike ground targets at a range of 450 kilometers and the Iskander-M, a range of 500 kilometers. The Bastion system can be used to launch the Kalibr missiles (1,500 kilometers). If deployed in the Kaliningrad Oblast, the Kalibr missiles can reach Central Europe, the Baltic Sea, and most of the Scandinavian Peninsular [17]. One of the arguments used by the United States in order to convince their allies to support American withdrawal from the INF Treaty was that Russia deploys intermediate-range and shorter-range missiles with nuclear warheads in the Kaliningrad Oblast. During a foreign ministers meeting at NATO headquarters in Brussels on December 4, 2018, Secretary General Jens Stoltenberg said, "All allies have concluded that Russia has developed and fielded a new ground-launched cruise missile system – the SSC-8, also known as the 9M729". (The INF Treaty banned all US and Soviet ground-launched ballistic and cruise missiles with ranges of 500 to 5,500 kilometers, while the estimated range of the 9M729 cruise missile is of 2,500 kilometers.) Thus, all allies "agree that Russia is therefore in material breach of its obligations under the INF Treaty," Stoltenberg said [10].

The statement of US Secretary of State Michael Pompeo, made on December 5, 2018, was quite categorical: if Russia did not come back into compliance with the INF Treaty, the United States would begin a six-month process of withdrawal [7].

In October 2018, Russian news agencies informed that the Ministry of Defense of the Russian Federation had deployed its latest Samarkand electronic suppression systems – Samarkand-U, Samarkand SU-PRD-K2, Samarkand PU-PRD-D – to its Navy bases in several strategic regions of the country, including the Kaliningrad Oblast [16].

Rearming its missile military units in the Kaliningrad Oblast, the Russian Federation launches the technical upgrade program of its Armed Forces, scheduled through 2020, which has had less priority until recently. Throughout the last decade, Russian missiles, deployed in the region, had been used as a means of intimidation and propaganda, aimed to prevent the European countries, Poland in particular, from deploying the elements of American missile defense systems on their territory [2].

In the context of these events, the countries of the Baltic region are very concerned about massive military drills conducted by Russia throughout recent years. For instance, on September 14 to 20, 2017, Russia and Belarus were holding joint strategic exercise, supervised by the Chiefs of the General Staff of the Russian and Belarus Armed Forces – the largest one in recent years. About 12,7 thousand troops, about 70 military aircrafts and helicopters, up to 680 units of weaponry – including about 250 tanks, 200 artillery guns, multiple launch rocket systems and mortars, and 10 vessels – participated in the military exercise. It was carried out on the proving grounds in Belarus, and in the Kaliningrad, the Leningrad,

and the Pskov Oblasts of the Russian Federation. The exercise scenario involved blockading and eliminating extremist groups that were given external air/sea support [17].

A serious signal for NATO was the Russia-China naval exercise Joint Sea 2017: it was the first time that the warships of the two countries practiced together in the Baltic Sea. Since 2012, China and Russia had been conducting joint naval drills only in the Southeast Asia seas. About 10 different class vessels, more than 10 aircrafts and helicopters of Russia's and the PRC's naval forces took part in the exercise. The PRC's Navy was represented by the missile destroyer Hefei, the frigate Yuncheng, and the supply ship Luomahu [14]. The tactical groups of Russian and Chinese naval forces practiced inspecting a suspicious vessel, saving a man overboard, transferring dry cargo between participating ships, and providing assistance to a sinking ship. The exercise included artillery firing at air and surface targets; the aircrafts and helicopters of the Baltic Fleet Air Force simulated air attacks of an imaginary enemy [13].

In the light of the above events, the countries of the Baltic region had to reconsider their military strategies and to unite their forces in order to block possible aggression on the part of the Russian Federation. According to a CNN report, in the summer of 2017, the United States Air Force deployed long-range B-52 bombers and 800 airmen to Great Britain in support of joint exercises with NATO allies and partners. The nuclear-capable B-52 Stratofortress took part in a series of joint exercises that primarily took place on Russia's doorstep – specifically in the Baltic Sea, the Arctic, and along Russia's border with several NATO partners; the United States military sought to reassure its European allies amid questions surrounding President Donald Trump's vision for America's global role and foreign policy aspirations [12].

On September 11–29, 2017, concurrently with the joint Russia-Belarus strategic military drills Zapad 2017, Sweden conducted the Aurora 17 military exercise, the largest one in 23 years. Aurora 17 involved the forces of Sweden, the United States, and some other NATO member states – with the total of more than 20,000 military personnel. In the scenario of the exercise, Sweden was attacked by a foreign invader. Sweden and Finland are not the members of NATO; but amid the threat posed by Russia, the Swedish Ministry of Defense called for a permanent American military presence in the region. After the Kremlin's annexation of Crimea, Russian fighter aircrafts were repeatedly spotted and intercepted by the NATO air forces in the Baltic region [18].

It is significant that the United States participation was quite substantial: around 1,300 troops, the Patriot missile defense batteries, the Apache AH64 helicopters, a mechanized unit from the Minnesota National Guard, equipped with Abrams main battle tanks and Bradley infantry fighting vehicles, and the destroyer USS Oscar Austin to the drills. The cooperation involved military interoperability, retraining, and international operations.

On the one hand, the active participation of the United States in the Aurora 17 exercise indicates that the Pentagon is aware of Sweden's importance for the military operational planning in the region; at the same time, it is a clear signal for Moscow – in case of a conflict in the region, NATO will help Sweden to defend itself, though formally it is not a NATO ally. On the other hand, the participation of the Patriot missile defense batteries in the Aurora 17 exercise should be regarded as Sweden's tender for the purchase of the above system; its value is estimated at about \$1.2 billion; the delivery is planned to commence in 2020 [6].

Another important fact is that one more non-NATO country – Finland – took part in the Aurora 17 exercise; it contributed about 300 persons, an infantry company, two NH90 transport helicopters, 6-8 multirole fighters F/A-18 Hornet. Participation in the exercise was the practical implementation of Finland's defense policy for 2016–2020 and the Action Plan for deepened defense cooperation between Sweden and Finland [1].

In 2014, Helsinki and Stockholm announced the intent to strengthen their defense cooperation; the sides settled the following issues: the development of a bilateral standing Naval Task Group, the Swedish-Finnish Naval Task Group (SFNTG), enhanced cooperation in the areas of ground forces training and exercises, the development of a combined Finnish-Swedish Brigade Framework, the increase of interoperability between the Swedish and Finnish Air Forces [4]. Though the Swedish-

Finnish military cooperation in case of war is not legally regulated, the joint exercise is a step toward the prospective interaction of their Armed Forces, should the region be involved in a conflict.

Stockholm is aware of the fact that, in view of its strategic position in the Baltic Sea area, Sweden can get involved in a conflict between Russia and NATO; it has to be prepared for the possibility of aggression from Russia, which, in case of a conflict in the region, would seek to “deactivate” the Swedish Armed Forces and military infrastructure. For instance, the occupation of Gotland, Sweden’s largest island, and the deployment of a long-range missile defense system there, would give Russia air and sea advantage in the Baltic region. In order to prevent such scenarios, Sweden develops closer cooperation with the United States and the North Atlantic Alliance. In 2014, Stockholm signed a Memorandum of Understanding on Host Nation Support; and in 2016, the bill on the MoU was adopted by the Swedish Government. The Memorandum, following a national decision, allows NATO troops to be deployed to Sweden; it also allows for logistical support to Allied forces located on, or in transit through, its territory during exercises or in a crisis [6].

The military cooperation of Sweden with NATO and the United States, which has been intensified in the last three years, is a controversial issue in Swedish political circles. The minority of the Swedish political elite and society consider that remaining neutral, Sweden can stay out of conflict. Though, being an EU member, Sweden is obliged to demonstrate solidarity with any other member state subjected to aggression.

Despite the fact that the majority of the political elites support the current defense policy of the Government, even the governmental coalition is not unanimous in their view of the development of cooperation with NATO and the United States. The Ministry of Defense pursues pragmatic cooperation, while the Ministry of Foreign Affairs does not support such a policy. Thus, contrary to the position of the Ministry of Defense, the Ministry of Foreign Affairs insisted that Sweden should adopt the Treaty on the Prohibition of Nuclear Weapons. On July 7, 2017, Sweden as a non-permanent member of the UN Security Council voted in favour of the UN General Assembly’s resolution – in opposition to the NATO member states, other nuclear weapon states, and the non-aligned Finland. Experts claim that in future, the ratification of the Treaty can become an obstacle to Sweden’s accession to NATO and worsen the country’s relationship with the United States. In view of these facts, the Government of Sweden made a decision to launch an inquiry into the consequences of the ratification of the Treaty [6]. In February 2017, the Minister for Foreign Affairs of Sweden and the Minister of Foreign Affairs of the Russian Federation met for the first time in three years. Shortly before that, the Minister for Foreign Affairs of Sweden Margot Wallström had made a statement, advocating a broader approach to relationship with Russia, which would involve a political dialogue, strategic patience, promoting cooperation and people-to-people contacts. Such a stance, among other things, was a factor behind adopting a political decision to use the port of Karlshamn as a base for the construction of the Nord Stream 2 gas pipeline. According to experts, whatever the differences in the positions of the two Ministries, in the coming years, Sweden will balance between cooperation with Moscow and support for sanctions against Russia, moderately criticizing it for breaching international law. At the same time, Sweden will strengthen its cooperation with NATO [9].

In answer to the extension of Russia’s presence in the region, Germany and Norway, the Baltic NATO members, continue to reinforce their cooperation. On August 22, 2017, the Ministers of Defense of Germany and Norway had a meeting at the Eckenförde Naval Base in the Schleswig-Holstein, Germany (German submarines armed with Electronic Warfare Support System are stationed in Eckenförde; it was also the garrison and headquarters of the Naval Protection Force, a marine unit of the German Navy; the Naval Force Protection Battalion, which succeeded the Naval Protection Force, was formed in Eckernförde on April 1, 2014). At the meeting, strategic naval cooperation between the two states was discussed. The context of the meeting was purchasing Type 212NG (Norway-Germany/Next Generation) submarines, an improved version of the Class 212A boats, four for Oslo and two for Berlin, from Germany’s ThyssenKrupp Marine Systems (TKMS) [8]. The contract signing was scheduled for 2019. It was agreed that the first submarine would be delivered by 2025, and four



more boats between 2026 and 2030. Today, the German Navy has six Class 212A submarines, which entered service between 2005 and 2016 [8].

Oslo has several reasons for choosing Germany's TKMS as the preferred bidder. First, there are political considerations. Germany – as well as Great Britain, the Netherlands, and France – has been mentioned in the White Papers on Norwegian foreign and security policy since April 2017 as one of Norway's most important European allies, a defense cooperation partner. Norway recognizes that Germany plays an ever-increasing role in ensuring European security and wants to draw Germany's attention to Norwegian strategic problems in the Arctic. It counts on increasing German naval presence there through joint training drills and exercises. Second, from a military perspective, giving preference to the German bidder means continuing the submarine cooperation, as the Ula-class submarines also were assembled in Germany [8].

For Norway, the purchase of the submarines is the second-biggest investment in new weaponry after buying fifty-two F-35A multirole fighters, whose delivery is scheduled for 2017–2025. Norway has jurisdiction over large sea areas, some Arctic regions in particular, which are strategically important from Oslo's perspective. Long-distance submarines with big destructive power, capable of remaining underwater for a long time without surfacing, are an essential strategic factor that can help Norway to keep Russia at bay.

Berlin wants this cooperation to be coordinated from Germany, from the Eckenförde Naval Base, which is intended to be an international training center for submarine crews. Germany expects its other allies, the Netherlands and Poland in particular, to join this cooperation. Germany tries to integrate its allies into the fields in which it has strong competences, that goes for both ground and naval forces. In 2016, the Federal Republic of Germany promoted itself as the framework nation to coordinate multipurpose naval operations; it also suggested its naval operation center should be given international status [8].

On April 3, 2018, President Donald Trump hosted the Presidents of Estonia, Latvia, and Lithuania at the US – Baltic Business Summit in Washington, D.C.; the event was devoted to the 100<sup>th</sup> anniversary of independence of all three Baltic States. For the Baltic leaders, the meeting was very important for several reasons. The American President had previously stated that European states had to strengthen their own military capabilities through increasing national defense expenditures and contributions to the NATO budget. Besides, Washington voiced its unequivocal "concern" about international money laundering going on in the Baltic States. In February 2018, the Financial Crimes Enforcement Network (FinCEN) of the US Department of the Treasury released a statement, in which it accused the Latvian ABLV Bank of money laundering and helping North Korea to circumvent Western sanctions [8].

The quadrilateral US – Baltic Presidential Summit was the culmination of a series of high-level working visits between American and Baltic representatives that had taken place in rapid succession since 2014. The purpose of this summit was to discuss US – Baltic cooperation, notably on security and defense in the Baltic Sea area, and to reconfirm the strong United States commitment to Lithuania, Latvia, and Estonia [3].

In this context, the three Baltic Presidents – Dalia Grybauskaitė of Lithuania, Raimonds Vējonis of Latvia, and Kersti Kaljulaid of Estonia – urged their American counterpart, Donald Trump, to bolster the United States military presence, deploying the elements of missile defense systems on their territory in particular, in order to enhance security along NATO's eastern flank and counteract the aggressive policy of Russia. Right before the Summit, on March 30, 2018, Russia had tested its latest intercontinental ballistic missile Sarmat and announced additional tests in the Baltic Sea between Latvia and Sweden on April 4 and 6 [15].

At present, elements of NATO's missile defense system (sea-based missile defense) are deployed in Germany, Poland, Romania, Turkey, and Spain. In 2017, according to the decisions taken at the NATO Summit in Warsaw (2016), the Alliance started air policing over the Black Sea, using German, Dutch, Polish, and Spanish combat aircrafts. Besides, NATO has enhanced its forward presence in the Baltic region: three multinational battalion battle groups – about 1,000-strong each – are stationed in the Baltic States: British, Danish, and Icelandic battle groups are deployed in Estonia; Canadian, Albanian, Italian,

Polish, Slovakian, Slovene, and Spanish, in Latvia; German, Croatian, French, Dutch, and Norwegian, in Lithuania. The multinational battle group stationed in Poland includes American, Romanian, British, and Croatian units [15].

One of the key concerns of the countries bordering the Russian Federation in the Baltic region is building their own advanced air defense systems. Surface-based air defense, in this regard, is their weakest point. Lithuania, Latvia, and Estonia currently have only short-range air defense systems. That is why they want the American Patriot surface-to-air missile systems to be permanently stationed on their territory. On July 10, 2017, the Patriot long-range missile system was deployed in Lithuania. The Patriots took part in Tobruq Legacy 2017, a multinational surface-based air defense tactical exercise. It was held concurrently in three countries – Lithuania (Shavle), the Czech Republic (Hradiště), and Romania (Capu Midia). About 2,000 personnel from Lithuania, Latvia, Poland, the United Kingdom, and the United States were trained in joint air command and control structures, and defensive operations. It is for the first time that the United States temporarily deployed the Patriot long-range missile system on the territory of the Baltic States [5]. For Lithuania and Latvia, investments in air defense systems and the upgrading of their Armed Forces are among their military priorities. In October 2016, Lithuania signed a contract for the acquisition of two NASAMS batteries (Norwegian Advanced Surface to Air Missile System, hits targets at the range 25 kilometers and at the height of 15 kilometers) from Norway, a deal worth about €100 million [5].

Back on May 23, 2010, the Patriot air defense missile complexes and 100 United States military personnel were located in Moraq, Poland, about 60 kilometers south of the Polish-Russian (Kaliningrad) border. In April 2015, the then Polish President Bronisław Komorowski said the Polish Government planned to purchase the Raytheon Patriot air and missile defense system. On July 6, 2017, shortly after President Donald Trump had arrived in Warsaw for a summit of Central and Eastern European leaders, Poland and the United States signed a memorandum regarding Poland's purchase of the Patriot missile defense system. In 10 years' time, Poland will have the entire Patriot air defense system; the purchase is expected to total more than €7 billion. The United States Government agreed to sell Poland the Patriot missile system in the latest configuration, such as the one used by the American Army. Poland will also purchase the Patriot radar surveillance and command and control system [15].

Deploying the Patriot medium-range air and missile defense system in the countries of the Baltic region and achieving full operational readiness of the NATO battalion battle groups, the Allies bolster deterrence as a core element of their collective defense.

In conclusion, Russia's aggression against Georgia and Ukraine has made it obvious to the NATO allies that the Kremlin moves from threats to action. That is why special attention is paid to the Baltic region – the countries along the eastern flank of the Alliance that share a border with the Russian Federation. It is there that Russia carries out numerous military drills, and – for the first time in their history – with the participation of the PRC's Navy. Another alarming signal is the deployment of intermediate-range and shorter-range missile systems in the Kaliningrad Oblast. Therefore, the NATO member states in the Baltic region, Sweden, and Finland develop military cooperation with the United States and NATO in order to enhance their security. The situation gets further complicated, as there is no consensus within NATO on the ways of restraining Russia's aggressive behavior. The Russian Federation, in its turn, justifies its increasing military presence on NATO's eastern flank by the fact that the United States carry out their missile defense program and plan the deployment of missile defense elements on the territory of Central European countries. The Kremlin seeks to divide the Alliance over the necessity of deploying American missile defense systems in Europe, and, in future, to oust the United States from European security policy. At the same time, most of the countries of the Baltic region view the United States as the guarantor of their security and are in favour of the US military presence on their territory.

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**Address:** Igor Tsependa, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** i.tsependa@gmail.com

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Цепенда Ігор. Яків Оренштайн: українофіл-вигнанець із Галичини. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 9–16.

Українсько-єврейські взаємини у міжвоєнній Галичині, що були віддзеркаленням різниці статусів двох народів, втручання третьої сили – поляків, що зруйнувала сприятливий момент для коригування двосторонніх відносин, закладений в добу ЗУНР – ЗоУНР, розглянуто як різносторонній трикутник міжетнічної взаємодії. З-поміж його фігурантів виокремлюється коломийський єврей-видавець Яків Оренштайн (1875–1942), символічний "українець" Мойсеевого визнання. Його життя і праця у міжвоєнній Галичині – персоналізований приклад дилеми складного внутрішнього вибору між позірно декларованою польськістю та фактичним українофільством.

**Ключові слова:** видавнича справа, книготоргівля, друкарня, Коломия, Станіславів, єврейська громада, українська національна культура, етнічні актори, українофіл-вигнанець.

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## CELEBRATING THE 100<sup>TH</sup> ANNIVERSARY OF THE WEST UKRAINIAN PEOPLE'S REPUBLIC. THE HISTORY OF THE ZUNR: DIFFERENCES IN APPROACHES AT THE STAGE OF CHANGING PARADIGMS IN UKRAINIAN HISTORIOGRAPHY

VOLODYMYR VELUKOCHYI

**Abstract:** The article analyzes the conceptual changes in historiographical approaches to the phenomenon of the West Ukrainian People's Republic (the ZUNR), whose centenary is celebrated in 2018. Historiographical sources provide clear evidence of the change in the analytical paradigm: shifting from glorification or a downright defamation to a careful examination of the ZUNR's achievements and failures; investigating the least-studied aspects of its activity; establishing the role and place of the ZUNR in the history of Ukrainian state building.

**Keywords:** West Ukrainian People's Republic (ZUNR), Ukrainian national historiography, paradigm of national historiography, national conception.

During this century, Ukrainian historiography has accumulated a considerable amount of historical and memoir literature on the issue of the national state-building processes in the early 20<sup>th</sup> century; these empirical corpus and documentary sources, theoretical and methodological developments indicate the emergence of a new trend, 'the ZUNR' studies'. In the general context of the history of Ukraine, the ZUNR is viewed from three main perspectives: 1) as an element of the Ukrainian liberation movement, in the 20<sup>th</sup> century in particular; 2) as a unique national state-building process; 3) as an element of the Ukrainian revolution of 1917–1920. On the other hand, the ZUNR was a system in its own right – the national, political, military, social, economic, religious relations, processes and structures, whose interaction resulted in the creation of a unique phenomenon in Ukrainian and European history. The complexity of the above processes and the differences in methodological and ideological approaches to their studies are reflected in the academic discourse on the subject, which sometimes is marked by controversy. The goal of this article is to highlight the debate on the problem of the efficiency of the ZUNR's representative bodies, the state-building, social and economic processes in the Republic.

One of the key issues in researching the history of the ZUNR is the analysis of its institutional component, the formation and activity of the bodies of state authorities, the bodies of local authorities, and law enforcement bodies. The problem is widely highlighted in historical and historical-legal (generalizing and specializing) literature; the comprehension of this phenomenon has its own

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\* The ZUNR (Ukrainian: *Zakhidno-Ukrayinska Narodna Respublika*) – the West Ukrainian People's Republic.

dynamics, though. The publications of S. Stebelsky (1919), O. Kohut (1922) and other participants of the events [1; 2] provided the basis for researching the issue. Of greater importance was the first generalizing work by M. Chubaty (1921), who discussed the origins of the ZUNR, the international and geopolitical context in which the state emerged and operated, the state's legislative and executive power structures, the personnel of its governing and legislative bodies, the mechanism of the latter's functioning, etc. [3]. M. Lozynsky (1921) discussed the role and place of the Ukrainian management structures in the general social and political context of Galicia in 1918–1919 [4].

The initial impulse was quite powerful; yet between the 1920s and the 1970s, non-Soviet scholars' contribution to the issue was less than modest. The situation was improved, to some extent, due to the appearance of historical memoirs – numerous articles in various interwar periodicals, in *Litopys Chervonoyi Kalyny* (Annals of the 'Chervona Kalyna' publishing firm) and its calendars, in regional collections of historical memoirs published in the Diaspora; they became the main source of information about the activity of the ZUNR's state bodies. The most important of them, the memoirs of I. Makukh and A. Chaikovsky, will be discussed further in the text.

Historiography has reliable methods of dealing with issues that concern the central power structures of the ZUNR: the UNRada (Ukrainian: *Ukrainska Natsionalna Rada*) – the Ukrainian National Council, the highest legislative body; the RDS (Ukrainian: *Rada derzhavnykh sekretariv*) – the Council of State Secretaries, the highest executive body (the government of the Republic). In most cases, the description of the inner structure, changes in the staff of the UNRada and the government, the governments' functionings (the RDS took over from the State Secretariat) follows the pattern that presupposes the analysis of the laws, statutes, regulations, and the activities of state bodies during the Lviv (October 18 – November 21, 1918) and the Stanislaviv (January 2 – the late May of 1919) periods of the ZUNR's existence. Modern researchers hardly add anything new to what is already known.

A considerable progress in studying the work of the central and local authorities is made by O. Pavlyshyn. Using the accumulated experience of his predecessors, he researches into the institutional and social history of the West Ukrainian state and does a systemic analysis of the organizational forms of the representative power at different levels. The author shows that the change in the organizational form of the powiat UNRadas that involved a broader representation of rural communities was an important stabilizing factor in the social and political life of the new state. Also, he proves that in political management, the government failed to consistently follow the principles of collective decision-making and the division of power into executive and legislative; as a result, the UNRada and the RDS often trespassed on each other's functions [5; 6].

One of the key issues in the historiography of the Ukrainian liberation movement and state building in 1914–1920 is that of the national political elite. On the one hand, it is viewed from different social perspectives: as their precondition; as a factor behind the defeat; as a phenomenon characteristic of the state power, party and political structures, as a component of ethnic and demographic processes, etc. On the other hand, its study involves the employment of specific prosopographical, biographical and other methodologies. The issue of correlation between political class forces and national political forces, which is part of the conception of the Ukrainian revolution, is also of great importance since it helps to establish the elements that enhanced or hindered the revolution's development. But so far, special researches of this kind have covered only the history of Dnieper Ukraine [7, p. 3–16].

Modern nationally oriented historians are positive that the Galician Ukrainians were ready to build up an independent state. Some scholars even claim that in the early 20<sup>th</sup> century, the Ukrainian movement in Galicia was so strong, politically and socially speaking, that its leaders were ready to take power and historical responsibility for the future of their nation [8, p. 9]. A radically opposite point of view was expressed by I. Kedryn, historian, national democrat, participant in the events of November, 1918. He maintained that on the eve of the revolution, Ukraine did not have any organizational, intellectual (political elite) or psychological potential to govern the state; and that the situation could not change overnight [9]. The representatives of the conservative trend (V. Lypynsky, V. Kuchabsky, O. Nazaruk) took a critical view on the statehood aspirations of Galicia and especially Dnieper Ukraine. It was consistent with their ideological doctrine, according to which the producers of material wealth

(the working people, farmers, the bourgeoisie, the proletariat) formed the basis of society. Farmers and landowners had to play a leading role in its development [10, part 4, p. 202–203]; yet these social strata were only marginally involved in the radical social changes.

Modern researchers also differ, sometimes greatly, in their views on the potential of the national political elite. The Kyiv authors of synthetic, generalizing works on the history of the 20<sup>th</sup>-century national state-building processes are mostly pessimistic in this regard. They argue – some being more, others less dogmatic – that the low level of structuredness of Ukrainian society, the lack of nationally conscious, experienced state government executives and middle managers were some of the main factors behind the failure of the ZUNR. Some researchers tend to relate the state-building endeavours of the ZUNR to its leaders' attitude towards the UNR (Ukrainian: *Ukrainska Narodna Respublika* – the Ukrainian People's Republic, or the Ukrainian National Republic) and the idea of national unity [11, p. 29–214; 12, p. 263–291; 13, p. 223–265; 14, p. 173]. Within this group of historians, there are scholars whose opinion is somewhat different. They claim that the level of national consciousness and expertise of the state managers in Galicia was much higher than that of their counterparts in Dnieper Ukraine. The proponents of this point of view are O. Rubl'ov and O. Reient. Their approach to the 'problem of the national political elite' involves the analysis of the situation in both the government bodies and such sectors as railroad communications, education system, law enforcement structures; it also covers legislations that regulated their work [18, p. 276–280].

Unlike the Kyiv scholars, historians of the western region are more positive about the ZUNR's state-building achievements. According to them, the institutional structuredness of society and a high level of national consciousness allowed the Republic to avoid the chaos of the war and revolutionary period and to ensure cooperation and civic peace among different political forces and social strata [16, p. 134–141; 17, p. 98–103; 18, p. 166–255]. Irrespective of differences in approach, historians typically place emphasis on the analysis of the Galician authorities. In this regard, I would like to mention the so-called 'era of lawyers' (the 'epoch of lawyers'), a popular notion in professional historical literature, which has ambiguous consequences [19, p. 277; 20, p. 78]. The notion was introduced in 1916; it appeared in the work on the periodization of the national and political development of Galician Ukraine [21, p. 758–763]. In some cases, overestimation of the role of a particular social group in the national and historical processes leads to the disregard of the role of other social strata and particular professional groups in the formation of the new state.

The social, party and political facets of the ZUNR's institutional structure, especially those of its upper level, are studied better. For a long time, references were made to the personified description of the UNRada by M. Chubaty (1921), who listed and characterized 154 of its members [3]. Later, O. Pavlyshyn extended the list to 191 and then to 195 persons. The scholar carried out a prosopographic analysis that enabled him to reconstruct the personal data of the members of the UNRada; the reconstruction involved the following parameters: age, sex, place of birth, social class background, education, occupation, political party affiliation [5; 22; 23, p. 250–252]. The issue is also addressed in my paper *Dmytro Vitovskyi (1887–1919 rr.): dokumentalnyi narys (Dmytro Vitovsky (1887–1919): A Documentary Essay)* (in co-authorship with B. Havryliv) [24, p. 70–77]. The issue of the staff of the ZUNR's mid-level governing structures was examined by O. Pavlyshyn [25]. The research convincingly refutes a popular historiographical thesis that the 'lack' of nationally conscious state managers was a factor behind the ZUNR's failure and its 'unsuccessful' state-building policy.

Of special interest are historical-biographical works dedicated to the leading figures of the national liberation struggle in Galicia in 1914–1919, to the leaders of the ZUNR in particular. There is a tendency to focus on a limited circle of outstanding persons, paying less attention to the rest of Galician politicians of that period. Most of the researches highlight the activity of K. Levytsky and Ye. Petrushevych; somewhat smaller number of works, that of L. Bachynsky, A. Chaikovsky, I. Makukh and some military leaders, whose role will be discussed further in the text.

Such is the collection of vivid essays *Istorychni postati Halychyny XIX–XX st. (The Historical Figures of the 19<sup>th</sup>–20<sup>th</sup>-Century Galicia)* by I. Sokhotsky (1961) [26] and some other works by the same author (1965) that address the issue mainly in relation to the state-building activity of Ye. Petrushevych [27]. Less

popular in Ukrainian historiography is the book *Peredvisnyky i tvortsi Lystopadovoho Zryvu* (*The Forerunners and the Creators of the November Action*) by S. Volynets; based on short biographical data records, it gives an account of the activity of about forty outstanding public figures, thus creating a collective portrait of the Ukrainian elite at the crucial stage of the Ukrainian liberation struggle [28].

More than ten articles and books, some of them being quite substantial [29; 30; 31; 21], are dedicated to the activity of K. Levytsky; in general, he is described rather conventionally – sometimes only as ‘a shadow of his own memories’. In comparison, a well-known author, memoir writer A. Chaikovsky is depicted much more vividly. His activity as the Sambir Powiat Commissioner is analyzed against the backdrop of the tragic events in the ZUNR’s history from both a micro-historical and a psychological-historical perspectives [32; 33; 34].

There also exists a distinct group of historiographical reference sources. The leading figures of the ZUNR are extensively and profoundly portrayed in personal entries of two authoritative encyclopedias: *Entsyklopediia ukrainoznavstva* (*The Encyclopedia of Ukraine*), published in the Diaspora, and modern *Entsyklopediia istorii Ukrainy* (*The Encyclopedia of the History of Ukraine*). These and other biographical-informational [35] and ethnographical [36] publications of different periods – including specialized ones [37] – are evidence of social and scientific acknowledgement of these persons’ role in the history of Ukraine. At the same time, according to the above publications, the course of the national political life of Galicia during the war and revolution were determined by the activity of two or three dozen prominent persons.

V. Kapeliushnyi is right to state that ‘the least researched area’ is the social policy of the ZUNR [38, p. 307]. A considerable number of works on the social policy of Dnieper Ukraine and a well-developed social legislation of the ZUNR make this gap especially conspicuous. Some aspects of the problem are covered in historical memoirs [39; 3; 40] and researches of different periods [41; 42], the most detailed one being the work of S. Makarchuk [43]. The analysis of extensive documentary material enables the scholar to depict the situation in the West Ukrainian state – the devastation caused by the war, economic decline, black market, epidemics. The newly established state had to deal with the problems created by the war, and it had to do it on its own. Not always the actions of the government were effective, which aggravated the inner political situation [43, p. 144–153].

We also have the ‘Soviet version’ of the ZUNR’s ‘social history’ presented in some generalizing historical works. A representative example here is the paper by O. Karpenko (1958), who described, in a traditional manner, the worsening of economic and social conditions of the ‘working masses’, caused by the price rise, food crisis, etc. The author analyzed the situation in the Drohobych-Boryslav basin and extrapolated it to the whole territory of the ZUNR, thus substantiating the idea of the ‘development of the mass working-class movement’, ‘mass repressions’ against its participants, etc. [44]. It is worth mentioning that over the following fifty years, neither Ukrainian historians abroad nor their counterparts in modern Ukraine have made any attempts to investigate the problem, which still remains unresearched.

In my opinion, an in-depth analysis of the ZUNR’s social problems could promote a more balanced assessment of its state-building policy. Yet a still popular approach is to analyze the social situation from the perspective of the social policy of different state and political party structures [18, p. 228–246]; typically, such analyses are fragmentary, limited to the land reform, etc. O. Pavlyshyn’s works are interesting in this respect. Investigating the land policy and some social problems of the ZUNR, he compares its inner stability to the situation in Eastern Europe, destabilized by the revolutionary upheavals. On the territory of the Republic, there was no (‘almost no’, to be more exact) local opposition formations and mass civilian disorders; anti-governmental actions occurred only in the military units in the rear area [5; 45; 22].

The two debatable issues of the ZUNR’s history that require a more detailed investigation are the land reform and the Drohobych uprising.

The land reform, whose core issue was the transference of land estates into the land stock (fund) of the ZUNR, the division of land and its distribution among landless or land-starved peasants, became a matter of primary importance and urgency not only for Galicia with its 95 per cent of rural population,



but for the whole Eastern Europe during the revolutionary period of 1917–1920. Being in the focus of attention, the problem is viewed differently – sometimes from opposite perspectives – by historians who represent different trends. There is much debate around the law passed by the UNRada on April 14, 1919 on the alienation of large landed property and the transference of ownership to landless or land-starved peasants. The key points of the reform were the amount of compensation, the size limits on personal plots, the time and method of land allotment; decisions on these issues had to be taken by the future parliament.

The land reform of the ZUNR was heavily criticized by Soviet historians, who accused the 'bourgeois nationalists' of deceiving the peasantry in order to preserve the power of the bourgeoisie. Conservatively-minded authors, in their turn, said that the liquidation of large land ownership without any compensation would reduce the potential social base of the new power. They meant the ruin of 'positive landlords' (Poles, Ukrainians, 'semi-Poles') that were better prepared for governing the country and political leadership than the West Ukrainian intelligentsia [10, p. 202–203]. According to the historians of the radical trend, carrying out the land reform during the war was inappropriate, for it undermined order and increased chaos [46, p. 58–59]. It should be mentioned that, when already in the Diaspora, the radical historians of the interwar period (M. Stakhiv) tended to idealize the social and economic policy of the ZUNR. Trying to downplay its inner contradictions, they stated that the conscious peasantry ignored the demagoguery of the left forces and welcomed the land reform [47, p. 81].

Modern authors also differ in their assessment of the ZUNR's land policy. Experts on the history of the UNR Directorate compare its policy to that of the ZUNR and point out the latter's inconsistency in the land policy. But the majority of the researchers on the history of Western Ukrainian statehood agree that the land reform did not encroach on the basic principle of western economic life, the sacredness and inviolability of private property, because the ZUNR's leaders counted on the support of the Triple Entente and did not want to be accused of Bolshevism [18, p. 208–209; 15, p. 301–302]. The same idea was expressed by the Western Ukrainian historians of the interwar period. According to O. Slobodych, the ZUNR's leaders adopted the law to please the Triple Entente, but the peasantry did not support the reform [48, p. 27].

O. Pavlyshyn [25, p. 132–193; 49, p. 186] and M. Lytvyn [50] suggest a new theoretical approach to the problem. It may be summarized as follows:

- First. The authors reconstruct the painstaking process of developing the law on land reform, which we do not see in other studies on the ZUNR's acts.
- Second. They view the problem from a different perspective: the Galician Ukrainians did not disregard the land experiments of the Dnieper-Ukraine's governments, but developed their own land policy, taking into account their historical traditions and the social-economic situation in the country.
- Third. The authors aimed at providing a comprehensive analysis of the Republic's land policy, which involved both lawmaking and taking some practical steps: solving food crisis, organizing spring field work, solving social problems of rural areas, etc.
- Fourth. The scholars rejected the idealization of social class relations; they gave an objective analysis of relationship among the governing structures, the peasantry, the working people, the intelligentsia.

Not only Soviet historians, but also some modern researchers see the connection between the 'discontent of the poor and a group of servicemen' about the law on land reform passed on April 14, 1919 and the outburst of the Drohobych uprising on April 14–15. In my opinion, the idea is far-fetched. But this local event in the history of the ZUNR is most extensively discussed and most variously interpreted in a great number of researches and historical memoirs. For obvious reasons, it was a popular topic among Soviet authors in the 1930s and the 1950s–1960s [51; 52; 53]. The political regime of the ZUNR was relatively stable, so this dramatic event gave a convenient reason for the talks about the 'development of the class struggle of the proletariat' in support of the 'socialist revolution', about the 'unmasking of the bourgeois state' and its 'nationalistic leaders'. Some materials were downright fakes, especially those discussing the role of the local 'communist revolutionary committee' and the violent suppression of the workers' uprising by the Legion of Ukrainian Sich Riflemen.

Ukrainian researchers abroad viewed the events from an opposite perspective, criticizing their 'Soviet counterparts'; but there were discussions among them too. L. Lutsiv, well-known literary critic and expert on the issue [55], at first shared the view that it was 'just a riot' without any political motive behind it: a Drohobych police unit (a 'hundred') mutinied over an order to go to the front [54] (a version popular among modern historiographers [42, p. 143]). Later, having analyzed a wider range of sources, Lutsiv accepted the version of other participants of the events [56], who detected the Bolshevik hand behind the uprising. According to them, it was the doings of the Drohobych 'Soldier Council' with well-placed Bolshevik agents [57].

Some modern Ukrainian scholars tend to ignore the Drohobych events; others present them as a local conflict of minor importance; still others actually accept the Soviet version [18, p. 243–244] or state that the uprising resulted from the flaws in the government's social policy, which weakened the position of the ZUNR [43, p. 144–147; 5]. In my opinion, this issue requires a special investigation. On the other hand, I do not think we need to refute the Soviet ideogeme according to which the suppression of the uprising prevented a social revolution in Galicia, and the region did not become 'a bridge between the Sov[iet] Union and Red Hungary' for it to victoriously march west [51; 52]. The position of L. Tsehelsky (for all the bias of his memoirs) is interesting in this regard. He maintained that the Drohobych 'dictatorship of the proletariat' heightened the concern of European business circles, which used their influence with the governments, and it was the 'main factor' behind Galicia's passing under the control of Poland [40].

Generalizing studies on the history of the ZUNR also highlight, to a greater or lesser extent, its getting established in the provinces. Apart from that, there is a corpus of special publications in various genres, dedicated to the November Action of 1918 in Galicia's provinces. Thus, it is possible to reconstruct the full picture of the events – not only in Lviv, but on the whole territory of the Republic. *Litopys Chervonoyi Kalyny* and other Lviv periodicals of the 1920s–1930s, as well as the above regional collections of historical memoirs published in the Diaspora were 'flooded' with historical memoirs on the subject. They published abundant empirical material, interesting analytical articles and even polemics on both typical and specific aspects of the key events of the revolutionary period.

A unique phenomenon in Ukrainian historiography is the research of I. Karpynets, expert on the economic and military history of Ukraine. The author focuses on the revolutionary events in the town of Rudky (1918–1919). The enormous corpus of empirical material and the combination of micro- and macro-level methods of historical analyses enables him to produce a comprehensive and detailed work, a period piece of provincial life in Galicia, in which the situation in one particular powiat is presented from military, political, social, economic, and mass-psychological perspectives [58].

Such a holistic approach, which – among other things – involves the analysis of the position of ethnic minorities, is not often used in modern regional historical studies; in most cases, they are written in the genre of political history and have conspicuous characteristics of positivist methodology [59].

Thus, for a century, from the time of the formation of the West Ukrainian People's Republic, a specific trend – 'the ZUNR studies' – has been developing in Ukrainian national historiography; now it is represented by a massive corpus of works in different genres, including scientific ones. There are various approaches to the analysis of the history of the Republic; but typically it is regarded as part of the 20<sup>th</sup>-century Ukrainian national liberation struggle and the Ukrainian Revolution of 1917–1920, a valuable state-building experience.

Thus theoretical scientific approaches, ideological and political stereotypes of different periods of Ukrainian historiography predetermine the continuity and dynamics of the general comprehension and the specificity of assessment of the ZUNR phenomenon.

The range and scope of publications on the ZUNR's history are evidence of the evolution of Ukrainian historiography, the change of its paradigms: the radically nationalistic or social class research paradigms have yielded to the statehood one; they also indicate an increased interest in the general development of the transformational processes, which manifests itself in the accumulation of source material and the renovation of theoretical and methodological principles. An interdisciplinary approach to the problem – studying the ZUNR phenomenon from the perspective of political science,

psycho-history and other sciences related to history and historiography – reveals its new aspects, and the conclusions can be somewhat ambiguous.

Some particular aspects of the ZUNR's historiography are studied better than others; there are areas whose interpretation and assessment are still liable to arouse controversy. For instance, the issues of the November Uprising of 1918 and the Ukrainians coming to power in Galicia are well-investigated, while the state-building principles, the complex of problems related to the ZUNR's legislation, the functioning of the Republic's institutions and some other issues require, in my opinion, further study and discussion. Much attention is given to the social policy of the ZUNR; yet, with the exception of the land reform, we actually do not have special researches on the social and economic situation in the Republic.

The West Ukrainian People's Republic approached its centenary. What we witness now is the emergence of a new conception of this state in Ukrainian historiography: on the whole, it is regarded as a successful statehood and state-building 'project' initiated by the Ukrainian revolution despite its actual military and political defeat.

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**Address:** Volodymyr Velukochyi, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** wws@pu.if.ua

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Великочий Володимир. До 100-ліття Західно-Української Народної Республіки. Історія ЗУНР: контрверсійність підходів на етапі зміни парадигм в національній історіографії. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 17–27.

У статті зроблено спробу аналізу зміни концепту вивчення стрижневих проблем історії Західно-Української Народної Республіки (ЗУНР) за її столітню історію в українській історіографії. Аналіз історіографічних джерел відкриває перспективи констатувати зміни парадигми розгляду історії ЗУНР : від глорифікації і відвертого шельмування – до об'єктивного показу здобутків і прорахунків у її діяльності, з'ясування найменш вивчених аспектів діяльності, місця і ролі в історії національного державотворення.

**Ключові слова:** Західно-Українська Народна Республіка, українська національна історіографія, парадигма національної історіографії, національний концепт.

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## Section:

# HISTORY AND MODERNITY

**YAKIV ORENSTEIN:**

**AN EXPATRIATED UKRAINOPHIL FROM GALICIA**

**IVAN MONOLATII**

**Abstract:** Ukrainian-Jewish relations in Galicia between the two World Wars were the reflection of the difference in the status of the two nations. The sides failed to come to mutual understanding, the basis for which was provided by the policy of the West Ukrainian People's Republic / the Western Oblast of the Ukrainian People's Republic. Taking into account the involvement of the third party, the Polish state, the situation can be described as an interethnic scalene triangle. One of the active figures in this complicated interaction was Yakiv Orenstein (1875–1942), Jewish publisher from Kolomyia, symbolic 'Ukrainian', follower of the faith of Moses. His life and work in Galicia in the interwar years is a personalized example of publicly declared pro-Polishness and actual Ukrainophilia.

**Keywords:** publishing business, bookselling, publishing house, Kolomyia, Stanislaviv, Jewish community, Ukrainian national culture, ethnic public figures, Ukrainophil, expatriate.

Yakiv Orenstein, publisher, public and political figure, was born in Kolomyia, Eastern Galicia, which then was part of the Austrian Empire, on February 25, 1875. Little is known about his parents; we cannot state that they were the residents of Kolomyia; and if they were, we do not know for how long. The name of Orenstein (Ohrenstein, Ornstein) was quite popular in the contemporary Jewish community, and we do not have enough evidence that the Orensteins from Kolomyia were related to the Orenstein-Braude families, whose members filled major rabbinic posts in Brody, Zhovkva and Lviv. The only thing we know about Yakiv Orenstein's parents is that his father was a seller of books and paper in Kolomyia [1, p. 49–50].

Orenstein launched his publishing business in cooperation with E. H. Chaes. Having no technical facilities, he turned for support to local Jewish booksellers. As an independent publisher, Orenstein started his career in 1902: his first series of sixteen black-and-white postcards was issued in February; the second one, in April; and the third one, in August. Apart from that, in view of a great demand for the first series of his postcards, Orenstein reprinted the second one (twelve black-and-white postcards) that same summer. Altogether, the three series printed in 1902 reproduced twenty-eight O. Slastion's black-and-white illustrations to the poem *Haidamaky* by Taras Shevchenko [2, p. 37–38].

The year of 1903 is generally considered as the 'official' start of Orenstein's book-publishing Odyssey; he had no printing house of his own till 1913. The first production of Orenstein the publisher was *Narodnyi Deklamator (The People's Reciter)*, a 320-page collection of Ukrainian poetry. Evidently, his work was appreciated by the contemporaries; in addition to publishing Ukrainian books, Orenstein founded a lending library and a bookshop.



In his afterword to the first volume of Bohdan Lepky's *Nacherk istorii ukrainskoi literatury (An Essay on the History of Ukrainian Literature)* (1909), Orenstein explained the principles of his work as a publisher, 'the "Halytska Nakladnia"' spares neither expense nor effort in order to supply the general public with good and inexpensive books in various fields of literature and knowledge'. This publication marked the beginning of Orenstein's most successful business project – his famous *Zahalna Biblioteka (General Library)* series; according to the Ukrainian Diaspora researchers, at least 113 little volumes were published in Kolomyia before the beginning of the Great War of 1914–1918. M. Val'o maintained that by 1915, there were issued almost 120 books of the *General Library* [3, p. 255].

On April 26, 1917, Orenstein asked the Head of the Kolomyia powiat\*\*\* administration for the permission to hold elections for the Jewish Community Council that would attend to the affairs of the local Jewish population. It was the beginning of Orenstein's public and political activity in the community of Kolomyia. The desired result was not gained though: the publisher was not elected head of the Jewish community; moreover, the atmosphere was gradually becoming charged with intolerance to the very existence of the Jewish ethnic business. Orenstein protested, but to no avail.

In the calamities of the Great War, the publisher lost all his realty, his bookshop and printing house in particular (the latter was bought in 1914); he also lost the editions of books and postcards published by the Halytska Nakladnia and the productions of other contemporary publishing houses in Ukrainian and other languages. The war was still going on, and a great material damage was inflicted by Russian troops that occupied the Galician territories [4, p. 118–120]. Sometime between the mid-July and the early August of 1917, Orenstein left Kolomyia. He started searching for sales markets beyond Galicia.

The earliest evidence of Orenstein's activity abroad is dated to the autumn of 1917; we know that on September 19, the publisher was in Vienna. He did not stay there for long, in October he moved to another European capital, Berlin. Presumably, Orenstein's trips in the autumn of 1917 resulted from his negotiations with the representatives of the Ukrainian state institutions in Kyiv. Even before World War I, the publisher had personal and business contacts with some Ukrainians from Kyiv [5]. According to Orenstein, he was received by the top state officials; they discussed his project of publishing Ukrainian literature, including influential works in the fields of history, literature and arts. In the autumn of 1917, by agreement with the Ukrainian government in Kyiv, Orenstein started publishing Ukrainian books in Germany. He planned to undertake the publication of the complete collection of Taras Shevchenko, the novels by Panas Myrny, Olha Kobylanska, Ivan Franko, the dramas by Vasyl Pachovsky, the works of other outstanding Ukrainian authors [6, p. 275, 277].

In the autumn and winter of 1917, and the summer and autumn of 1918, Orenstein visited some other cities of Germany, Leipzig and Wetzlar in particular, where he launched the publication of Ukrainian literature – through German publishing houses. On the covers of the books published by Orenstein at that time, next to the name of his Ukrainian Halytska Nakladnia, there was printed, *Українська накладня. Київ – Ляйтциг (Ukrainska Nakladnia. Kyiv – Leipzig)* or *Winnipeg. Man. Ukrainian Publisheng\*\*\*\**. In 1918, Orenstein's greatest achievement in Germany was the publication of a three-volume collection of Taras Shevchenko's works and the poems of *Kobzar*.

In spring 1918, Orenstein left Germany and returned to Kyiv in order to continue his Ukrainian project. He established contacts with the Kyiv publishing house Drukar and shared his management expertise. Unfortunately, because of adverse external circumstances, the Ukrainian-Jewish publishing tandem did not prove to be successful [7, p. 4–5].

In the same year, Orenstein was appointed representative of the Ministry of Education; on November 28, 1918, the Ministry of Foreign Affairs of the Ukrainian State issued a certificate on the strength of which he could visit Galicia, Germany and Switzerland in order to implement his publishing plans. But in the early 1919, the Ukrainian capital was occupied by the Bolsheviks, and

\* Halytska Nakladnia – the name of Yakiv Orenstein's publishing house.

\*\* All citations are translated from the sources listed in References.

\*\*\* Powiat – the second-level administrative subdivision of Poland, commonly translated as 'county'.

\*\*\*\* Publisheng – spelling preserved as in the original.

Orenstein lost connection with the Kyiv publishers. Nevertheless, he made business trips to Kyiv, Stanislaviv, Kolomyia, Vienna and Berlin. Evidently, he took his time in Vienna, because he arrived in Berlin only at the end of summer; he stayed there till October 1919.

In 1919, Orenstein's major publishing productions were *Haidamaky* and *Kobzar* by T. Shevchenko, and the first two volumes of the *Povne vydannia tvoriv Tarasa Shevchenka (A Complete Collection of Taras Shevchenko's Works)* marked *Коломия; Вінніпег; Київ; Ляйпціг (Kolomyia; Winnipeg; Kyiv; Leipzig)*.

Due to his 'pro-Ukrainian' reputation, the Jewish publisher maintained relations with the official institutions of independent Ukraine abroad and carried out some military-related missions. For instance, acting on behalf of Mykola Porsh, Ambassador of the UNR\* in Germany, Orenstein bought planes for the Air force of the Ukrainian National Republic in August – September 1919.

On May 10, 1920, Orenstein signed a 'preliminary' contract with the UNR Embassy in Berlin, under which one of the Embassy's buildings could be used as premises for his publishing business. The final contract Ya. Orenstein as an advisor to the UNR Embassy in Germany and R. Smal-Stocki as a plenipotentiary of the diplomatic institution signed on August 11, referring to the existing contracts of May 10, 1920 and August 7, 1920. Orenstein had a huge stock of Ukrainian books published by him in Germany, but he could not ship them to Ukraine, because the country was waging its War of Independence, and the external and internal political situations were rather difficult; it was S. Petliura who agreed to help him [8, p. 133, doc. № 68]. On May 18, 1920, the Ukrainian Embassy in Berlin informed the publisher that all the books had to be prepared for shipping to Ukraine.

In 1920, Orenstein's *Ukrainska Nakladnia* continued to publish the works of Shevchenko and started publishing the works of Franko, both being its major projects. On September 15, 1920, the publishing house was entered in the Berlin Trade Registry; thus, 1920 was the official beginning of Orenstein's publishing-business history.

This fact explains Orenstein's trip to Canada and the USA: the editor's ambition was to expand his business beyond Germany – that was a pragmatic motivational factor; at the same time, he wished to demonstrate his positive attitude to the Ukrainians and Ukrainian culture. He went to North America at the end of March, 1921 and stayed there till early June. The publisher had a book storehouse in Winnipeg before the Great War; so he went there in 1921. His next destination was New York.

Orenstein's pro-Ukrainian position and his activity in 1918–1920 did not pass unnoticed by the Polish authorities. More than once he visited Poland; for instance, in 1920, he travelled from Berlin to Tarnów and Warsaw. The competent bodies of the reconstructed state started investigating his 'political activity'. In spring 1920, Orenstein came to Kolomyia in order to inquire about his pre-War property – stone houses, a printing house and a bookshop.

On June 28, he had a meeting with the officials of the Kolomyia starostwo\*\*. During the summer of 1920, he stayed in Galicia. There is evidence that the starostwo assigned the police department to watch the editor.

Orenstein planned another visit to his relatives in Kolomyia, but in 1923 he got ill; besides, the police continued to investigate his possible anti-government activity. In the February of 1924, the local Police Commissariat – as if trying to prevent his return to Kolomyia – submitted an extensive report on the publisher's 'anti-government activity' to the starostwo. All the accusations logically 'fitted into' the paradigm of the assimilation processes of the early inter-war period in Poland, for example, a new negative stereotype, which made it difficult for the Jewish people to integrate with Polish society, a common conviction about the Jewish 'betrayal' of the idea of the Polish statehood and about the Jewish alliance with the enemies of the reconstructed Republic of Poland.

There was another aspect of the investigation, the external political one. In its document dated September 20, 1923, the Ministry of the Foreign Affairs of the Polish Republic stressed the necessity to investigate whether Orenstein 'has Polish citizenship, and whether he could possibly be involved in espionage, brigandage, acts of terrorism or any other actions against the Polish state.' It indicates that

\* UNR – the Ukrainian National Republic, or the Ukrainian People's Republic.

\*\* Starostwo – an administrative unit, a district; district governor's office; district governor.

the publisher planned to come to Poland before 1924, and that the Polish political authorities wanted him to be watched.

On August 21, checking (again) Orenstein's identity, the Kolomyia starostwo confidentially applied to the Register Office of the local Jewish community for his birth certificate; it received the document on the next day. The actions of the starostwo were backed up by the local police department: on August 19, its functionaries repeated the old 'February' accusations of 'anti-government activity'. But, according to the archive documents, the local authorities failed in their effort to prevent Orenstein from coming to Poland; at that time, the central government in Warsaw already gave their consent to his visit; moreover, it was coordinated from the Polish capital.

According to the reports of the Stanislaviv County State Police Department Office, Orenstein crossed the Polish border on August 19, 1924, having produced his foreign passport and an entry visa, which he received from the Consular Department of the Polish Embassy in Berlin on August 2. We do not know how many diplomatic assignments he had, but the fact that Orenstein was mentioned in reference to R. Smal-Stocki's 'action' indicates that the publisher was regarded as mediator in normalizing Polish-Ukrainian relations in the 1920s. In particular, there was conceived a 'University action', a project that involved establishing a Ukrainian University in Poland; R. Smal-Stocki, ex-Counsellor of the UNR Embassy in Germany, agreed to become head of the organizing commission [9].

We do not know exactly with what task Orenstein was entrusted. It is quite probable that the commission asked him to visit three cities, Lviv, Stanislaviv and Kolomyia, in order to find out whether the prospective Ukrainian University could be established in one of them. Orenstein talked about his mission with the Wojewoda\* of Stanislaviv; so we can presume that he considered the idea of locating the University in that city.

On August 24, Orenstein came to Kolomyia by the Warsaw train; before that, he visited Stanislaviv, where he had talks with the local Wojewoda. On the next day, August 25, Orenstein met the Head of the Kolomyia starostwo and informed him about his talks with S. Łoś, research officer of the Ministry of Foreign Affairs, and Rutkowski, Head of Department at the Ministry of Internal Affairs. The Kolomyia starostwo did not welcome the idea of Orenstein's participation in R. Smal-Stocki's 'University action'. For example, in another report on the publisher's political activity dated August 26, it was stated that 'Orenstein's reputation in Kolomyia is rather doubtful and he is regarded as a person who cannot be trusted. That is why I doubt whether his participation in the action of Professor [Roman] Smal-Stocki is necessary and whether his activity can bring any benefit to the Polish state' [10].

Orenstein's patience was gradually wearing out. On the one hand, the authorities and the governing and law-enforcement bodies made indiscriminate accusations against him, controlled his every step and disseminated far-fetched rumours; on the other, in view of his authority and loyalty, they tried to involve him in the process of normalizing Polish-Ukrainian relations. There is a report of the Kolomyia Starosta (administrator), informing the Stanislaviv authorities that the publisher complained about rumours of his hostile attitude towards the Polish state being spread in Kolomyia; Orenstein intended to take steps in order to protect his good name.

The publisher's aim was to reopen his bookshop and lending library in Kolomyia, to arrange book exchange and to supply Galicians with Ukrainian publications; in the autumn of 1924, he actively promoted the idea of transferring his publishing house from Berlin to Galicia. The Polish police evinced great interest in Orenstein's trip to Lviv, where he negotiated reopening his publishing business in Galicia with Ukrainian publishers and local intelligentsia.

On September 3–4, the publisher had meetings with the representatives of the Ukrainian media and informed them about his plans of transferring the *Ukrainska Nakladnia* to Galicia. According to the Polish intelligence service, the Soviet government had its own publishing house "Kosmos" in Berlin and prevented other books from being sold on the territory of the Soviet Ukraine; it was also said that 'Orenstein has no sales market for his books, which could bring him a fortune; he tries to move his

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\* Wojewoda – Governor, the chief administrator of a voivodeship (województwo); voivodeship – the highest-level administrative subdivision of Poland, commonly translated as 'province'.

publishing firm and to ship out the already published books to the territory of Eastern Little Poland' [10]. It was agreed that Professors Bohdan Lepky and Stepan Tomashivsky would become literary directors of Orenstein's publishing firm; both of them wanted to return home and advised the publisher to move his business from Germany to Galicia. But the plan did not succeed; at least till March 1925, Orenstein's activity was carefully watched by the Polish law-enforcement and self-governing bodies. The publisher himself had to constantly address them on the matter of his 'political rehabilitation', already from Berlin.

For instance, in one of his letters, the publisher asked about the true reason for such an attitude towards him, 'Is it because I, being Jewish, publish Ukrainian literature [...] that they can impunitely throw mud at me, libel and shame me, so that this slander pursues me around the world like a wanted poster? I want to stress again: I am not a politician, just a businessman. If, being a Polish citizen and a follower of the faith of Moses, I have chosen to publish scholarly works in the Ukrainian language as a source of income, it was only because, carrying out an ethical and a cultural functions, I expected substantial revenues. This is my goal and the stimulus of my long-term honest, open and meticulous work; if anyone thinks otherwise, they commit a moral crime against me' [10].

The document, apart from being the manifestation of Orenstein's 'biographical rebellion', is another indication of his self-identification problem: we do not have enough evidence that he unequivocally identified himself as Polish; at the same time, his views and feelings did not allow him to accept certain elements of Jewish tradition. Obviously, it was the case of ambivalent self-identification, the state experienced by ethnophors who felt their belonging to the grey area between two different cultures and traditions, and actively searched for as much Polishness and Jewishness in themselves as possible. Yet it was not the case of full interethnic integration, because the 'new – old' ethnophors of the chronotope in question could not become active participants in the economic, social, public, cultural and spiritual life of a 'new' country (the Polish Republic) overnight. There was a bitter dissonance between the theory of political integration, which presupposed creating the system of civic equality of ethnic communities within the same state, and the principles of mutual compromise and/or mutual adaptation, which were compulsory in that case.

Later, 'Orenstein's case' became a 'private conflict' between the publisher and a Mandel Friedman over the property of the former; the case went to the Powiat Court in Kolomyia, and the Stanislawiv voivodeship authorities saw no sense in dealing with it. For Orenstein, 1924 was the year of stresses and failures. He returned to Berlin, late in autumn, actually empty-handed. We do not know whether he kept trying to resolve his business problems, the property disputes, to be exact. But the fact that Orenstein tried to play a part (not a leading one though) in the 'Steigeriad' indicates that he remained an important figure in that chess game for three players – the Ukrainians, the Poles and the Jews.

The publisher's activity in the eastern parts of the reconstructed Polish Republic ended in the fiasco of his business initiatives; in the early winter of 1924, he returned to Germany. Yet Orenstein did not lose interest in 'Galician affairs'; he still hoped that the 'new' authorities would change their attitude towards him despite the fact that in 1923–1924, Polish society was biased against Galician Jews, having doubts about their loyalty to the new power.

Being a representative of the Jewish ethnic community, Orenstein felt distrust on the part of the Polish establishment. He became one of the many, now mostly unknown, actors in the theatre of Ukrainian-Jewish contradictions. The harbinger of the controversies was the 'Steigeriad', the trial of Stanisław Steiger, Jewish student, graduate of the University of Vienna, who was charged with having thrown a bomb at President Stanisław Wojciechowski on September 5, 1924; as a matter of fact, it was a member of the UVO (the Ukrainian Military Organization; Ukrainian: *Ukrainska Viiskova Orhanizatsiia*) who made the assassination attempt on the Polish President. For the editor, it was an equation with many unknowns. Its solution gives us some idea of Orenstein's role and place in the tangle of Ukrainian-Polish-Jewish relations during the interwar period.

On September 8 of the same year, the UVO took responsibility for the attempt on the life of the President of the Polish Republic and said they regretted the arrest of Stanisław Steiger, which was used

as a pretext for anti-Semitic agitation. Despite this fact, it took more than a year (December 1925) for Steiger to be acquitted.

Steiger's case was aggravated by the interethnic relations, lack of political and social stability in Western Ukraine, by attempts to blame it all on the communist movement or a Jewish conspiracy in particular. Orensttain got involved in the Jewish-Ukrainian negotiations on the 'Steigeriad', as on the one hand, he knew important people in the Ukrainian military emigration and, on the other, enjoyed the confidence of Jewish politicians. In the autumn of 1925, the Political Police Department in Stanislawiv informed their Lviv counterparts that 'from the very beginning of [Stanisław] Steiger's arrest, Yakiv Orenstein, who owns a Ukrainian bookshop in Berlin and has connections with the emigration government of [Yevhen] Petrushevych, evinced a great interest in the case' [10].

On October 12, 1925, presumably on the eve of the second hearing in Steiger's case, Orenstein had a meeting with Ye. Konovalets and his closest associates in Berlin. According to scholars researching the history of the UVO, Colonel Konovalets met Orenstein because the latter 'was a Ukrainian patriot, who did not want to stay under the Polish occupation; he crossed the Zbruch [River] together with the Ukrainian Galician Army and then emigrated to Germany' [11, p. 58].

Mykhailo Seleshko, private secretary of Ye. Konovalets (since 1931), said a little bit more about the meeting. Mykhailo Seleshko, Omelian Senyk and Sydor Chuchman witnessed the publisher's meeting with the UVO leader in the *Romanisches Café* in Berlin. I can presume that it was not an accidentally chosen place; 'friendly talks in cafés' were a perfect cover for conspiratorial meetings. Orenstein was several minutes late; he said that he 'did not come on his own initiative, but solely on the request of the American Jewish organization that asked him to act as an intermediary in that case. The Jews suggested the following: 1. the UVO would make a public declaration saying it was on its orders that its member made the assassination attempt on Wojciechowski; 2. the man who had made the attempt would make the same declaration; 3. in return, the Jews would arrange his voyage to and settlement in America; they also promised adequate financial aid to the Ukrainian Military Organization. Colonel Konovalets declined their propositions' [12, p. 37].

Thus, this meeting yielded no results either. The leader of the UVO did not deny that the attempt was made on its orders; but he refused to give the bomber's name and to receive any financial aid. Taking responsibility for the attempt on the Polish President, the Leadership Structure of the UVO consciously exposed itself to 'unpopularity'; moreover, in the atmosphere of growing anti-Semitism in Polish society, it would have intensified the already unfavourable attitude of Jewry towards the Ukrainian nationalistic movement [13]. Neither Orenstein's high reputation in Ukrainian emigration circles nor his statements that the attempt was made by T. Olshansky, terror operative of the UVO, and that the documents proving his guilt were not lost, but kept by Müller, Head of the Berlin Political Police, were to any effect. 'After Orenstein had left, empty-handed, the subject was being discussed for some time; and it turned out that it was not the first attempt on the part of the Jews to influence the UVO on that matter; other persons had previously approached Colonel Konovalets with the same request on behalf of Jewish organizations' [12]. This fact seems to be in line with the conclusion later articulated by the theorists of Ukrainian nationalism, 'Ukrainian society on the whole regards Jews as a factor actively adverse to the liberation movement, and a considerable number of Jews regard this liberation movement as "rabble-rousing" and, consequently, fears its positive realization; hence an utter confusion of concepts, tendencies, intentions and relations when they try to deal with such an important problem, relying only on their feelings, when they do not want to look into the future...' [14].

The law enforcement authorities kept a too-watchful eye upon Orenstein's attempts to take part in the 'Steigeriad': on November 7 and November 25, 1925, classified police reports were sent to the Lviv officials. The police games behind the scenes of Steiger's case in Lviv and the position of Jewish circles – the result of Orenstein's unsuccessful negotiations with the UVO leaders – caused problems.

These and presumably some other, more important, reasons prompted Orenstein to make a declaration, which was published in the *Dilo* newspaper on November 29. In it, he mentioned neither the UVO nor Ye. Konovalets, nor other members of the Organization. The declaration concerned mostly complex Jewish-Polish-Ukrainian relations in the mid-1920s; so it is probable that Orenstein had

meetings and/or contacts with the members of the UVO, who stayed in Berlin at that time. Yet it has to be admitted that his mission of promoting understanding among the three parties ended in failure. At that time, another important event occurred: on July 4, 1925, 'the Jewish Kolo' (Club) and the Polish government signed an agreement; one of its consequences was the resolution of the 'Steigeriad'. Its other consequence was the reaction of the Ukrainian side, who regarded the finally adopted defense strategy in Steiger's case (the autumn – early winter of 1925) as the result of the Polish-Jewish agreement aimed against Ukrainians. Since that time, the activities of Jews were viewed as the betrayal of the common interests of non-Polish nations.

Thus, for objective and subjective reasons, Orenstein's 'Steigeriad' turned out to be a 'barometer' of loyalty and patriotism in his relations with Ukrainian emigration circles rather than with the Poles and the Polish Republic. Obviously, the Ukrainian side – the UVO with its uncompromising position, the official circles of Ukrainian emigration, Galician public opinion – exaggerated the publisher's influence. At the same time, the Polish law enforcement authorities and the secret services in Stanislaviv and Lviv adopted 'prevention tactics' and kept watching him closely. Yet Orenstein was not fully rehabilitated in the eyes of the Polish establishment.

Steiger's case was a personal failure for the publisher, and he withdrew from the public scene till the early 1930s. In May, 1934, trying to prevent the loss of his *Ukrainska Nakladnia*, he joined the Union of German Booksellers in Leipzig – despite the rising anti-Semitism in Germany. Nevertheless the crisis of Orenstein's business was inevitable. The Nazi persecutions were becoming reality. In December 1935, he had to announce the discontinuation of his publishing and bookselling activities in Germany and his membership in the Union of Booksellers.

The forced liquidation of Orenstein's business was a long process. In the January of 1937, the publisher informed the Head of the Reich Literature Chamber that all ownership of his printed products was transferred to his Polish creditor and that he himself would go out of bookselling business and would concentrate on the liquidation of his publishing enterprise. In 1937, especially in the summer, the name 'Yakiv Orenstein', 'the elimination of Jewish influence', 'the Jewish question' were often mentioned in the documents of the Reich Literature Chamber.

It is not possible to say when exactly Orenstein left Germany. At that time, the publisher faced another problem: in the August – October of 1940, the daughter of Ivan Franko Anna Franko-Kliuchko, who lived in Vienna, inquired the Reich Literature Chamber about the Berlin property of the *Ukrainska Nakladnia*. The Chamber answered that the publishing house stopped functioning on October 22, 1937. A. Franko-Kliuchko was interested not in the premises of the *Nakladnia*, but in the publisher's house: it used to be the building of the Ukrainian Red Cross Society, which she joined in 1919, but the ownership was going to be transferred to the Ukrainian community of Berlin, the Ukrainian Greek Catholics in particular.

Not later than in June 1940, the Ukrainian Central Committee in the General Government split the stock of Orenstein's publications: part of it was sent to the libraries of local Ukrainian societies for popular education and cultural work, and some editions were sold to benefit the cultural fund [15].

Since the late 1940, Orenstein's life, his relationships with close friends and business partners significantly changed for the worse. He moved to Warsaw late in 1938 (his son Józef lived and worked there in the 1930s). As well as thousands of Warsaw Jews, Orenstein had to struggle for physical survival. In October 1940, implementing their anti-Semitic policy, the Nazis isolated the Jews in the Warsaw ghetto. We can presume that Yakiv Orenstein, his wife and his daughter Regina, who supposedly moved to Warsaw together with him, witnessed the 'resettlement in the East', the deportation of Jews to the Treblinka extermination camp in the summer and the early autumn of 1942. They were shot in Warsaw on September 12. The other members of Orenstein's family – his son Józef and his daughter Adelina – were killed in Lviv on March 12, 1943.

The analysis of the materials on Orenstein's life and work in Galicia and beyond allows me to draw some conclusions. First, Yakiv Orenstein did not choose to be Ukrainian; it was due to a favorable conjuncture that his Ukrainian projects proved to be more successful than the Polish and Russian ones. He was mainly concerned about his business and relied on the principle of healthy competition, while

cultural matters were his second priority. Second, he did not consciously choose to be Austrian, Polish, German or even Russian, but took different citizenships out of necessity – because of his state, territorial or geographical affiliation, or in order to protect his own life. He was an Austrian, a Pole or a German of Jewish origin; but first and foremost, he belonged to the Jewish people of the Book and gave up neither his ethnic identity nor his faith. Third, in the 1900s–1930s, Yakiv Orenstein proved to be an efficient manager of Ukrainian cultural life; his activity was a factor in the promotion of the Ukrainian national idea in the absence of the Ukrainian state; remaining a follower of the faith of Moses, he was a symbolic ‘Ukrainian’, a wandering Ukrainophil. Yakiv Orenstein was one of the biggest publishers of Ukrainian literature, an active participant in the political life of Poland and Germany between the two world wars, one of the most notable figures in the arena of interethnic relations in the 1920s–1930s. According to Lev Bykovskiy, bibliognost, geopolitician, historian and journalist, ‘this man, who in the first half of the 20<sup>th</sup> century did so much for the Ukrainian nation, belongs to the circle of the constructive people of “New Ukraine”. [...] as well as other prominent Ukrainian figures of the period, who fought and died, in one way or another, for the ideal of the independent sovereign Ukrainian state’ [7].

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**Address:** Ivan Monolatii, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** iwan.monolatii@gmail.com

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Монолатій Іван. Яків Оренштайн: українофіл-вигнанець із Галичини. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 28–36.

Українсько-єврейські взаємини у міжвоєнній Галичині, що були віддзеркаленням різниці статусів двох народів, втручання третьої сили – поляків, що зруйнувала сприятливий момент для коригування двосторонніх відносин, закладений в добу ЗУНР – ЗоУНР, розглянуто як різносторонній трикутник міжетнічної взаємодії. З-поміж його фігурантів виокремлюється коломиїський єврей-видавець Яків Оренштайн (1875–1942), символічний “українець” Мойсеевого визнання. Його життя і праця у міжвоєнній Галичині – персоналізований приклад дилеми складного внутрішнього вибору між позірною декларованою польськістю та фактичним українофільством.

**Ключові слова:** видавнича справа, книготоргівля, друкарня, Коломия, Станіславів, єврейська громада, українська національна культура, етнічні актори, українофіл-вигнанець.



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## THE RUTHENIAN COURTS OF THE RURIK DYNASTY PRINCESSES IN THE LANDS OF THE PIAST DYNASTY IN THE 11<sup>TH</sup> CENTURY: THE ATTEMPT OF THE SEARCHING AND RECONSTRUCTION

MYROSLAV VOLOSHCHUK

**Abstract:** The gradual Christianization of the major dynasties of so-called 'Younger Europe' resulted, among other things, in the activization of their matrimonial policy. Throughout Middle Ages, the most active in this regard were the Rurik and the Piast dynasties. The tradition of bilateral marriage relations among the ruling houses of Europe was established in the early 11<sup>th</sup> century and uninterruptedly continued into the mid-14<sup>th</sup> century. In the 11<sup>th</sup> century, there were registered 7 princely marriages; four of them, in Poland – three Ruthenian brides were given in marriage to the representatives of the Piast dynasty; besides, there was one case of concubinage. Two of the marriages were fertile: altogether, six children were born (five boys and a girl). One marriage proved to be infertile. On her way to her husband's land, each Ruthenian bride was accompanied by an escort consisting chiefly of women; but there had to be some men too, a personal confessor and spiritual advisor in particular. Supposedly, their main function was to prepare the princesses for marriage; later, those persons composed their ladies' own courts, varying in quantity and duration, within the greater courts of their husbands. In this article, I focus on the quest for probable Ruthenians within the inner circles of the Rurik dynasty princesses married into the Piast dynasty in the 11<sup>th</sup> century. The main challenges of the quest are the insufficiency of the 11<sup>th</sup> – the early 12<sup>th</sup>-century historical sources and the inaccuracy of the late medieval materials on the subject, whose evidence requires critical view and verification. Thus it appears to be almost impossible to establish the names of all those persons who accompanied the Ruthenian princesses to the Piasts' lands, though their presence can be inferred from historical narratives.

**Keywords:** the Rurikids, the Piasts, matrimonial relations, dynasty, Rus', princess, genealogy, Jan Długosz, chronicle.

A search for Ruthenians beyond the medieval Rus' in the context of matrimonial relations of the elites and migration processes should undoubtedly be started from the analysis of the already known facts of inter-dynasty connections, beginning from the 9<sup>th</sup> and the 10<sup>th</sup> centuries, when the Rurik dynasty established themselves on the territories that later received the common name of Rus'.

Throughout the 11<sup>th</sup>–the 14<sup>th</sup> centuries, the closest bilateral relations of the Rurikids were those with the neighbouring Piast dynasty of Poland. The contributory factors to the relations were the historical kinship among the representatives of the Slavic *gentes* (language, traditions, culture) that settled on the territories controlled by the above dynasties; they lived in roughly the same natural and climatic

environments, had common economic interests and gradually got under the control of either the Rurikids or the Piasts. The Christianization of both houses made their heads carefully plan their matrimonial relations; in order to avoid incest through marriage within a family, they sought for good matches for their offsprings abroad, preferably from families of similar status, whose language and mentality were close to theirs.

Thus there was forming a tradition to arrange marriages between young Ruthenian females (seldom, males) and representatives of foreign princely houses; on their way to foreign lands, the princely travellers were typically accompanied by retinues of close persons. The latter, the newcomers' courts, gradually integrated into the elites of the host country, thus setting the ground for future, much larger-scale migratory movements. The data about the close circles of princely family members are rather fragmentary\*. According to my estimate, between the 11<sup>th</sup> and the 14<sup>th</sup> centuries the Rurikids sent no less than seventeen persons to the lands of the Piasts in the cases of equal marriage alone [3, p. 50–58; 5, p. 7–36; 6, p. 145–147; 7]. There were also awkward incidents when Ruthenian princesses married non-princely members of the Polish elite. It is the highest rate in comparison to that of other lands, Hungary, Bohemia, Moravia, the Scandinavian countries, Transcaucasia and others\*\*.

Genealogically speaking, most of the marriages are fully reconstructed. It is not in all cases that we know the names of married females, though some ladies are often mentioned in different sources. The history of inter-dynasty connections is a well-researched field of study; yet the reconstruction of the princesses' retinues and courts has not been given proper attention so far. In order to fill this lacuna, I have addressed this issue in several articles (some still in press) [8–10].

The cohabitation between the Polish Prince Bolesław I the Brave (*Boleslaus*, (†1025) and Predslava (between 984/986 – after 1018 / before 1042)\*\*\*, daughter of Volodymyr Sviatoslavovych (†1015), the first case of concubinage recorded in different narratives, is dated to 1018, 'Болеслав же бѣжа ис Кыева воизма имѣние . и боары Ярославль . и сестрѣ его . и Настаса пристави Десятиннаго къ имѣнию . бѣ бо са ему вѣвѣриль лѣстью' [12, p. 144; 13, p. 131]. The event is known from a medieval text by Gallus Anonymus, 'Igitur in primis inserendum est seriei, quam gloriose et magnifice suam iniuriam de rege Ruthenorum vindicavit, qui sibi sororem dare suam in matrimonium denegavit [...] Sicut, inquit, in hac hora aurea porta civitatis ab isto ense percutitur, sic in nocte sequenti soror regis ignavissimi mihi dari prohibita corrumpetur; nec tamen Bolezlauo thoro maritali, sed concubinali singulari vice tantum coniungetur, quatinus hoc facto nostri generis iniuria vindicetur, et Ruthenis ad dedecus et ad ignominiam putetur' [14, p. 40; 15, p. 35–36; 16, p. 51].

Thietmar, Prince-Bishop of Merseburg, Saxon chronicler, a witness to the events did not doubt that the lady he wrote about was the daughter of the above Ruthenian Grand Prince. The author clearly says, 'Ibi fuit noverca regis predicti, uxor et novem sorores eisdem, quarum unam prius ab eo desideratam antiques fornicator Bolizlavus oblita contectali sua iniuste duxerat' [17, p. 531; 18, p. 177]. The early 12<sup>th</sup>-century authors must have used a protograph similar to Thietmar's text – the basic

\* The escorts of the Ruthenian brides, who in the 11<sup>th</sup> century were married into the princely families of so called 'Older Europe' in particular, are documented in different sources. Evidently, in 1046 a group of nobility, clergy and commoners accompanied Anastasia, daughter of Yaroslav Volodymyrovych, Prince of Kyiv (1019–1054) to Hungary; the Princess was going to marry Prince Andrew (*Andreas*, 1046–1060), who was driven out of his country in about 1038 [1, p. 176]. Consider another example: about 1083 (or 1085/1086) Eupraxia (took the name Adelaide (or Adelheid)), daughter of Vsevolod Yaroslavovych, Prince of Kyiv (1078–1093) married Henry I the Long, Margrave of the Nordmark, also Count of Stade (as Henry III) [2, p. 62]. Similarly, members of the European royal houses had their daughters married to the Rurikids [3, p. 51]. Larger-scale cases of transition are noted, in particular, in the *Kyiv-Pechersk Patericon*; for example, Varangian Simon 'who used to be a Varangian and now by God's grace is a Christian, having been taught by Our Holy Father Theodosius, gave up his Latin impertinence and truly accepted our Lord Jesus Christ, he and all his household of about three thousand persons and his men of the cloth too, being awed by the miracles of Saint Anthony and Saint Theodosius.' [4, p. 5]. In general, information about regular trips of Ruthenian brides to Catholic countries, though mentioned in different sources, is rather sketchy; typically, there are no detailed descriptions of the bride's retinue, which can only be inferred from the text of a document.

\*\* The issue was discussed in my presentation *The Ruthenian-Polish Marital Relations in the Context of the Matrimonial Policy of the Rurik Dynasty Between the 11<sup>th</sup> and the 14<sup>th</sup> Centuries: Selected Statistical Issues* at the seminar *The Legacy of Rus'-Ukraine* organized by Tetiana Vilkul, Doctor of Historical Sciences, Institute of the History of Ukraine of the National Academy of Sciences of Ukraine (Kyiv, December 15, 2017).

\*\*\* The name of Yaroslav Volodymyrovych's sister, who was taken as a concubine, can be found only in the 16<sup>th</sup>-century Chronicle, 'И тогда Болеславъ положи себе на ложи Предъславу, дщерь Володимерову, сестру Ярославлю' [11, p. 326].

information is almost identical, though none of them mention the name of the captured Princess. Predslava was Yaroslav's younger sister, both being the children of Rogneda, Princess of Polotsk [19, p. 375; 20, p. 272–273]. About 1017, Prince Bolesław unsuccessfully tried to get her brother's consent to marry Predslava. After his father's death and the beginning of the redistribution of the inheritance, the dynasty's matrimonial policy was not Yaroslav Volodymyrovych's main concern; besides, one of the Polish Prince's daughters, unknown by name, was married to Sviatopolk (†after 1018), Yaroslav's elder brother. The well documented history of the Polish-Ruthenian military and political confrontation in the early 11<sup>th</sup> century is comprehensively and thoroughly researched [21, p. 102–112; 22, p. 26–32; 23, p. 147–151; 24, p. 94–99; 25, p. 38–49; 26; 27, p. 65–66; 28, p. 57–58].

Yet little attention is paid to the fate of those who were captured and brought to Poland by Bolesław the Brave; their names are mostly unknown. It has been established though (compelling pieces of evidence from different sources complement one another) that among those forcibly taken to the foreign land, there were quite a few persons of princely blood. The Saxon chronicler writes in the final chapter of his work, 'Hac elatus prosperitate Bolizlaus archiepiscopus predicte civitatis ad Iarizlaum misit, qui ab eo filiam suam reduce peteret et uxorem suam cum noverca et sororibus redid promitteret' [17, p. 531; 18, p. 178]. The *Tale of Past Years* says, 'Болеслав же бѣжа ис Кыева воизма имѣние . и боѣры Ѧрославль . и сестрѣ его' [13, p. 131]. Thus it is probable that among the nobility, who were captured in Kyiv and brought to Poland by force, there were the Varangians courtiers of the Prince.

#### **Мужь Корсунанинъ иманемъ Настась**

Among the captives brought to Poland from Kyiv, there was Anastas, presumably a bishop; his status at Bolesław's court remains unclear. The *Tale of Past Years* writes, 'Настаса [Bolesław. – M. V.] пристави Десятиннаго къ имѣнию . бѣ бо са ему вѣвѣрилъ лѣстью' [13, p. 131]. The Polish chronicler Gallus Anonymus did not mention the above bishop. But Jan Długosz in his 15<sup>th</sup>-century *Annales seu Cronicae incliti Regni Poloniae* gives a detailed description of the group of people brought to Poland, thus encouraging historians to further research the subject. He writes, 'Boleslaus Polonorum rex [...] duas deinde sorores Swantopelkonis et Jaroslai ducum Russie, videlicet Przechslawam et Mszczislawam, item boyaros et procores Russie magis insignes captivat et vinctos, ut obsidum essent loco, onustus Ruthenorum spoliis pluresque ordines captivorum ex Ruthenis secum ducens, in Poloniam, pluribus castris Russie forti militum Polonorum presidio imposito locates, remeabat preficiens thezauris suis Anastasium Ruthenum, qui se illi in dolo gratum et fidelem insinuaverat, thesaurarium et servitorem' [29, p. 263; 30, p. 241]. In the following parts of his work, the late medieval author keeps emphasizing the victories of Bolesław the Brave in the 1018 campaign [29, p. 265–266, 282; 30, p. 242–244, 247–248].

We do not know whether in the lands of the Piasts, Predslava had her own court composed of the captured gentry. We can presume that the above Anastas performed the role of her confessor and spiritual adviser. His name repeatedly appears in different chronicles [11, p. 109, 116, 121, 124; 13, p. 95, 101, 106, 109]. Undoubtedly, he belonged to Prince Volodymyr's close circle, though his social status and official duties are still a matter of discussion [22, p. 30; 31, p. 37; 32, p. 69, 80; 33, p. 121]\*, which is caused, to a considerable extent, by the late medieval tradition. Most originally, Anastas is presented in the *Gustyn Chronicle*, 'Анастасу же Корсунянину Десятинному поручи [Bolesław] все строение киевское, бѣше бо ся ему вѣвѣрилъ лестию' [35, p. 50].

\* The contradictions are caused by the very first piece of information about Anastas – the Chronicle presents him as a resident of Chersonesus (now a suburb of Sevastopol, the Autonomous Republic of Crimea, Ukraine), a skilled archer, 'Володимеръ стоѣше . и [се] мужь Корсунанинъ стрѣли иманемъ Настась . напсавъ сице на стрѣль . кладѣзи ѡже суть за тобою ѡ вѣстока . ис того вода идеть по трубѣ' [12, p. 109]. The man's ability to combine military skills and the service to God was rightly challenged by historians, 'Посемь же Володимеръ живаше . въ законѣ хрѣстенствѣ . помысли создати цркъвь престѣѣ Бѣда . [и] пославъ приведе ѡ мастераы ѡ Грекъ . и наченшо же здати и ѡко сконча зижѣ . оукраси ю иконами . и поручи ю Настасу Корсунянину . и попы Корсуньскыѣ . и пристави служити в ней . давѣ ту все еже бѣ взалъ в Корсунѣ . иконы . и съсуды и крѣсты !' [12, p. 121–122]. Yet the *Novgorod Chronicle* clearly indicates that the man was a priest, '[Volodymyr] поручивъ ю ерею Анастасу Корсунянину; епископы корсуньскыѣ' [34, p. 165]. On the whole, I presume that Anastas belonged to the church circles of Chersonesus and later was ordained in Kyiv on the initiative of Prince Volodymyr.

Several authors of the short biograms of Anastas assume that there is no evidence about his life in Poland [36, p. 23; 37; 38, p. 78]. Some other aspects of his life also require investigation. As to the courtier's age, researchers build their hypotheses on the available historical data: *terminus ante quem 988 – terminus post quem 1018*. He stayed in Volodymyr Sviatoslavovych's lands for about twenty years. When he met the Prince of Kyiv, 'Мужь Корсунанинь иманемь Настась' must at least have attained the age of ordination, as required by the canons of the church (if we presume that by 988, he was a priest in Chersonesus). Thus in 1018, he was about fifty, a man advancing in age. We can hardly doubt that his forced trip to Prince Bolesław's lands was a difficult one. Yet we may presume that he stayed alive. In Kyiv, the priest used to hold the position of the Prince's Treasurer, as stated both by the late 11<sup>th</sup>–the early 12<sup>th</sup>-century chronicler ('Настаса пристави Десатиньнаго къ имѣнью') [13, p. 131] and his later compilers ('[...] remeabat preficiens thezauris suis Anastasium Ruthenum') [29, p. 263; 30, p. 241]. It is obvious that such information could not have got into the texts shortly after the Polish Prince left Kyiv. In my opinion, the news reached Yaroslav Volodymyrovych's court no later than 1041, when the Kyiv ruler's niece Dobronega Maria (between 1010/1016–1087) married Casimir I the Restorer (*Casimirus*, 1016–1058).

The ethnic roots of Anastas are a justifiable subject of debate. Jan Długosz calls him *Anastasius Ruthenus* [29, p. 263]; though in the late medieval tradition it is no more than the designation of belonging to a particular ethnic or social group; in this case, the priest's belonging to the circles close to the Rurik dynasty and therefore associated with Rus' in the Polish consciousness. On the other hand, representatives of other nations, who were undeniably present in Crimea in the 10<sup>th</sup>–the early 11<sup>th</sup> century, actively participated in the social life and the trade of the Black Sea region [39, p. 121–123]. It is quite probable that some of them had good education, leaned towards Greek culture and actively participated in the life of the polis. The Chronicle clearly indicates the Greekophile views of Anastas and his knowledge of the language; those were things formed by his environment, determined by his place of residence and circle of communication; his outlook did not change after his coming to Kyiv. According to the Saxon chronicler Thietmar, Bolesław the Brave sent a letter to Basil II, Emperor of Constantinople (Βασίλειος Β' Βουλγαροκτόνος, 958–1025), in which the Polish Prince readily promised him '[...] bona, si vellet fidelis amicus haberī' [29, p. 178]. In my opinion, there is every reason to believe that the priest helped in preparing and sending the letter. Maciej Salamon has reached the same conclusion; he assumes that Anastas was one of the probable authors of the letter sent to Constantinople, but not a member of the embassy [40, p. 114–120].

In Polish historiography, a hypothesis was put forward that Bolesław settled the family of Yaroslav Volodymyrovych, and Anastas, in a specially constructed princely complex on Ostrów Lednicki (now an island on Lake Lednica located west of Gniezno, Greater Poland Voivodeship, Poland). The hypothesis is based on the analysis of an enormous complex of archeological artefacts, some of them being sacred church utensils of Greek origin, found on Ostrów Lednicki. The first researcher to present this idea was Gerard Labuda; he provides a broad historical and archaeological substantiation of the hypothesis in *Spróba wyjaśnienia tajemnicy wyspy (An Attempt to Clarify the Mystery of the Island)*, one of the units of his work *Studia nad początkami państwa polskiego (Studies of the Early Polish Statehood)* [41, p. 397–411, 424]. The author believes Anastas Korsounian to be of Greek descent and regards him as the warden of the treasures captured in Kyiv and brought to Poland by Bolesław the Brave [41, p. 406]. Labuda's view on the problem was supported by some other researchers of the Lednicki complex. But some disagree with this version of the events [42, p. 58]. Marcin Wołoszyn, the last researcher to study the local archeological artefacts, never mentions that the place was the residence of Yaroslav Volodymyrovych's family brought to Poland by Bolesław the Brave [43, p. 595–596, 600].

The second Rurik Princess who in the 11<sup>th</sup> century went to the lands of the Piasts was Dobronega Maria\*; she married Casimir I the Restorer, the marriage was officially concluded and documented. According to Jan Tęgowski and Kazimierz Jasiński, the marriage was arranged and realized no later

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\* See [44, p. 161–162; 45, p. 32–33] for the discussions concerning the name of Dobronega Maria, as the above Ruthenian Princess is identified in some sources.

than 1041 [5, p. 12; 46, p. 139]. The *Tale of Past Years* says, '[...] в сии же времена . въдасть Ярославъ сестру [in reality niece. – *Aut.*] свою . за Казимира' [13, p. 142]. In the same laconic manner, the event is presented in the Polish and German chronicles of the 11<sup>th</sup>–the 12<sup>th</sup> century<sup>\*\*</sup>. The later texts<sup>\*\*\*</sup> do not add much to what we already know, Jan Długosz's work being the only exception [51, p. 36–37; 30, p. 253]. The matrimonial union was meant to protect the Piasts' lands against the Přemyslids of Bohemia and Moravia, and the rulers of the Holy Roman Empire, whose efforts were directed at dividing the lands of their eastern neighbours. This point of view is shared by the majority of scholars [44, p. 164; 31, p. 39; 22, p. 44–46; 30, p. 387–388; 20, p. 277]. There also exists another version of the story. Stefan Maria Kuczyński maintains that 'At the end of 1038, the Empire was concerned about the peasant uprising and paganism in Poland and helped Casimir to get back his throne [...]. The German embassy could start negotiations about the Polish-Ruthenian union and the marriage between the ruling dynasties'. According to the complex calculations made by the researcher, the marriage took place some time between the early 1039 and March 6, 1039, i.e. before the beginning of the Great Fast [52, p. 129–130].

No details of the marriage are given in any texts contemporary to Jan Długosz. What the chronicles do mention is a great dowry, 'вѣно' (*cum magnis divitiis*) sent with the bride, which implies her having an escort. It is obvious that such property had to be guarded on her way to Poland. The situation in the lands not fully controlled by the Piasts was perilous; several servants, probably several dozen servants had to be sent to keep it safe. It is quite probable that in the 15<sup>th</sup> century, working on his *Annales seu Cronicae incliti Regni Poloniae*, Jan Długosz could use materials that contained the details of Dobronega Maria's trip to Poland. It can be inferred from his texts. According to the author, 'Accepit autem Kazimirus rex Polonie a Russie principe Iaroslao et pecunie magnam quantitatem et vasa clenodiaque in auro et argento, vestium quoque et equorum non mediocre suppellectilem in vim dotis, regnumque suum splendid huiusmodi matrimonio et diviciis implevit et affinitate stabilivit' [51, p. 37; 30, p. 253].

The porters, grooms, and the Princess' close circle are 'read between the lines', though the names of these people are not mentioned in any source. Oleksandr Holovko is right to describe it as a 'marriage train' [22, p. 45]. The protocol required that in such cases, a confessor, as a representative of the court, had to accompany the bride. It may be presumed that some time later, the Ruthenian priest left Kraków, where, according to Jan Długosz, 'Maria, regina Polonie [...] sacro baptismatis fonte denuo in Cracoviensi ecclesia in supplementum eorum defectuum, qui per Ruthenorum presbyteros scripturarum et legume Divinarum ignaros persepe committuntur, est abluta' [51, p. 37; 30, p. 253]. There was no conversion of the Ruthenian bride to Catholicism; having analyzed the history of Anna Yaroslavivna, queen consort of Henry I of France, Dobronega Maria's niece, Aleksandr Musin concludes that such practice was not typical of the 11<sup>th</sup>-century Europe [53, p. 147–148]. The Polish author just projected the 15<sup>th</sup>-century concept onto the early medieval context.

We know nothing about the court life of Dobronega Maria of Kyiv, nor do we know anything about her inner circle. All we know are the dates of birth of the royal offsprings [51, p. 43, 48, 55, 59, 70; 30, p. 254–257]. Our knowledge of the 11<sup>th</sup>-century diplomatics of the Piasts does not allow us to reconstruct Dobronega Maria's participation in the production of official documents, where the people of her close circle could have been named as witnesses. Her marriage lasted to the death of Prince Casimir in 1058. The widowed Princess took an active part in the social life of her children and influenced the policy of the Piasts, of her son Bolesław II the Bold (*Boleslaus*, 1058–1079) in particular.

\*\* See the earliest notes about the marriage, 'Postea vero de Rusia nobilem cum magnis divitiis uxorem accepit' [14, p. 80; 16, p. 53]; 'Kazimirus filius Misconis ducis Polanorum [...] duxitque uxorem Regis Ruscie filiam' [47, p. 379].

\*\*\* The 13<sup>th</sup> (or the 14<sup>th</sup>) century *Wielkopolska Chronicle* (*The Chronicle of Greater Poland*), the next one to appeared after the above sources, gives a wrong filiation by calling Dobronega Maria the daughter of the Ruthenian Prince Roman, son of Odon [in reality Borys Volodymyrovych, which baptismal name was Roman. – *Aut.*], '[...] duxit uxorem, filiam Romani principis Russiae filii Odonis nomine Dobronegam, alias dictam' [48, p. 485]. See, 'Тои же осени дасть великый князь Ярославъ сестру свою за Казимера' [59, p. 129]; 'Того ж лѣта дасть Ярославъ сестру свою за Казимера' [50, p. 82]; 'Ляхи собравъшеся, взяша Казимира королевича [...] и поставиша его королем в свойй Лядзкой землѣ. || Иш дана бысть ему жена Мария Володымеровна, рожденная от Анъны, царевны Греческой, сестра Ярославля, иже остави свою вѣру греческую мужу к воли, и проименовавъше ю Добронгѣва вмѣсто Марии' [35, p. 53].

There is a laconic note in the *Annales Capituli Cracoviensis* (the *Annals of the Kraków Chapter*) saying, 'Dobronega, uxor Kazimiri obiit' [54, p. 796].

It is highly probable that Bolesław II the Bold, also known as the Generous, son of Casimir I married a Ruthenian Princess; according to the historical tradition, her name was Vysheslava Sviatoslavivna († 1089). The lady's filiation is based on the text by Jan Długosz [51, p. 95], who states that the marriage took place in 1067. Some researchers agree with the Polish chronicler [30, p. 393; 20, p. 374]. In the 18<sup>th</sup> century, the idea was actually repeated by Vasily Tatishchev; in his *Исторія Россійская* (*Russian History Dating Back to the Most Ancient Times*), he dates the marriage to 1065, 'That same year, Vysheslava, daughter of Sviatoslav of Chernihiv was given in marriage to Bolesław of Poland' [55, p. 84]. The reliability of the Russian historian's sources is open to question; at least some of his texts are justifiably criticized [56, p. 477–483]. No wonder Tatishchev's version, which partly coincides with that of Jan Długosz, is doubted: the theory does not agree with the history of the Rurik dynasty in the later part of the 11<sup>th</sup> century. The statement in the *Annales seu Cronicae incliti Regni Poloniae* that the girl was '[...] principis Russie filia et patris sui unica, cui magna pars Russie ex succession paterna debebatur' [51, p. 95; 30, p. 260] can hardly be referred to any of the Rurik princes. Sviatoslav Yaroslavovych, ruler of Chernihiv (1054–1073)\*, whom Tatishchev calls Vysheslava's father, had at least one more daughter, Predslava, who died in 1116, '[...] томъ же лѣтъ и Предъславна черница Сѣославна предъстависа' [13, p. 284]. It means we cannot state that by the time of marriage, Vysheslava was the only daughter in the Prince's family. It was Iziaslav Yaroslavovych (1024–1078), Sviatoslav's elder brother who had only one daughter, Yevdokia Iziaslavivna. Iziaslav Yaroslavovych sat on his father's throne in Kyiv between 1054 and 1068, and then between 1069 and 1073. Yevdokia Iziaslavivna was given in marriage to Mieszko II, son of Bolesław II (see below); about this event the text is also unclear. Vsevolod Yaroslavovych (1029/1030–1093), Prince's younger brother, who ruled in Kyiv between 1078 and 1093, also had several daughters [20, p. 457]. Aleksandr Nazarenko rightly states that Jan Długosz's record cannot be referred to any of the Ruthenian princes of that period [57, p. 581], at least to any of those known to genealogy today.

The name of Bolesław II's wife was not known till the 15<sup>th</sup> century; for the critics of the *Annales seu Cronicae incliti Regni Poloniae*, the question of her identity remained an unsettled issue; yet her Ruthenian descent was never fully denied [44, Tablica II; 46, p. 155–156]. I assume that the Polish chronicler has made a mistake about the filiation and the dynastic background of the wives of some Polish rulers of the 12<sup>th</sup> century since his narratives contain almost identical information concerning the two latter cases. The hypothesis that the lady belonged to the family of Prince Sviatoslav contradicts canon law; hence, it has to be rejected [57, p. 582]. On the whole, according to Jan Długosz, the Polish Prince 'Missis itaque solennibus procis prefatam virginem [Viszeslawam. – the author added the bride's name later. – M. V.] accipit in uxorem, nupcias quoque Cracouie pro more regio, sponsa advecta, celebra et per dies plures ludis militaribus et hastarum instauratis solennitatem peragit nupciarum' [51, p. 95; 30, p. 260]. Probably, after the Ruthenian Princess got married, some ladies, whose names and descent are unknown to us, stayed with her and formed her own court; the inference can be drawn from the Polish chronicler's words: at the funeral of her son Mieszko II in 1089 she '[...] sinibus quoque matronarum aliquando tempore fota' [51, p. 166; 30, p. 281]. We do not know any other details of the couple's married life, nor do we know anything about the Princess's court; according to Jan Długosz, she died on March 11, 1089.

The next one to take a Ruthenian wife was Mieszko II (*Mestko*, 1069–1089), grandson of Dobronega Maria, son of Bolesław II the Brave, also known as the Generous. In 1088, a year after his grandmother's death, Mieszko married a Princess of the Rurik dynasty on the advice of his uncle, Władysław I Herman (*Ladislaus*, 1040–1102), son of the late Ruthenian Princess. The event was noted by Gallus Anonymus, though the name of the bride was not mentioned; the chronicler called her *Ruthena puella* [14, p. 100; 11, p. 59, 12, p. 54], which is somewhat strange, taking into account the short chronological distance between the event and the time when the Chronicle was written. The late medieval Polish

\* The years of Sviatoslav Yaroslavovych's rule in Chernihiv.

tradition notes the bride as Princess Yevdoksia (Yevdokia) [51, p. 161; 30, p. 280]; that is why in historical sources she is often called the daughter of the Ruthenian Prince Iziaslav Yaroslavovych. But there is disagreement among historiographers as to the lady's descent, the main factor behind it being the intricacies of the narrative in the *Annales seu Cronicae incliti Regni Poloniae*. Neither Oswald Balzer nor Kazimierz Jasiński mention her name, thus leaving the matter open for further discussion [44, Tablica II; 46, p. 181], while Vladimir Pashuto, Natalia Shchhaveleva, Leontiy Voitovych and others share Jan Długosz's point of view [31, p. 43; 22, p. 59; 16, p. 69; 20, p. 354]. Though there are other opinions on the matter [57, p. 547–548, 563, 565; 23, p. 404]. For instance, Krzysztof Benyskiewicz suggests that the name of Mieszko's wife was Kateryna and that she was the daughter of Vsevolod Yaroslavovych (1029/1030–1093) [58, p. 160]. In Jan Długosz's *Annales seu Cronicae incliti Regni Poloniae*, the wives of Mieszko II and Mieszko III the Old (*Mestko*, 1122/1125–1202) are noted under the same name, which makes it difficult to reconstruct the events. Such confusion is not uncommon for the texts of the major work of the late medieval historian. But we cannot reject the possibility that Iziaslav Yaroslavovych's daughter was married to Mieszko II, bearing in mind very close matrimonial relations between the Ruthenian and the Polish dynasties in the later half of the 11<sup>th</sup> century [30, p. 53].

Jan Długosz describes the wedding as a grand event, attended by many courtiers [41, p. 161; 30, p. 280]; the representatives of the Rurik dynasty must have been invited too. The wedding was celebrated in 1089; next year the husband died; his widow was never mentioned again. L. Voitovych suggests that that she was poisoned together with Mieszko [20, p. 354]; though the Ukrainian historian has other versions as well. At one place in his book, the author expresses the idea that Mieszko could marry Kateryna Vsevolodivna (*sic!*); it is quite probable that after her husband's death, the widow entered a convent [20, p. 457].

This Ruthenian-Polish matrimonial union was a short-termed one (1088–1089); yet its preparation, the celebration of the event and the court life of the married couple presuppose the involvement of other persons, the ones of non-princely origin. Unfortunately, the narrative of the 15<sup>th</sup>-century Polish chronicler does not allow to reconstruct the biograms of the members of the Ruthenian Princess' court. Probably, it is the narrator who is 'responsible' for the marriage being so 'brief' because he did not provide unequivocal evidence of the bride's belonging to the family of Prince Iziaslav Yaroslavovych; the latter fact is reasonably doubted by A. Nazarenko and J. Tęgowski because it clearly contradicts canon law [57, p. 580; 5, p. 12]. There is much less doubt as to the Ruthenian origin of the lady and of her close female friends; in the context of a four-generation-long matrimonial tradition of the Piast and the Rurik dynasties, this claim seems convincing enough.

Even in the absence of direct historical evidence, the continuity of the Ruthenian presence at the Polish Princesses' courts is beyond doubt. Probably, it was a common phenomenon and this *overt* presence did not require any special attention on the part of the narrators. But for researchers, this absence of evidence poses many problems; it is something of a mystery that has to be resolved. Historians have justifiable doubts concerning the two latter cases, the reason for this being the confusion in Jan Długosz's texts, the only source that gives the ladies' names.

Thus in the 11<sup>th</sup> century, four Princesses of the Rurik dynasty were given in marriage to the Piasts and moved to their lands, the matrimonial policies of both sides being aimed at establishing and cementing the inter-dynasty connections. The contemporary and later chronicles hardly mention the names of the persons who accompanied the Ruthenian Princesses as the members of their retinues and courts; yet in all the four cases, their presence is clearly implied. Anastas Korsounian looks a lonely figure in the court of Predslava, concubine of Bolesław the Brave. Who the confessor was in terms of ethnicity is uncertain. It is highly probable that at the courts of the Ruthenian wives of the Piasts there was a certain number of lady companions and priests, the latter heard the Princesses' confessions and gave them Communion. The available sources do not provide any data regarding either the number of these persons or the length of their residence abroad. The quantity of the 11<sup>th</sup> – the early 12<sup>th</sup>-century documented evidence is low. The detailed narratives in Jan Długosz's *Annales seu Cronicae incliti Regni Poloniae* are not of much help for the purpose of this research either – his information is not always accurate; besides, the comments of the 15<sup>th</sup>-century historian are 'denominationally biased'.

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**Address:** Myroslav Voloshchuk, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** myrkomyrko79@gmail.com

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Волощук Мирослав. Руське оточення княжних Рюриківен у землях Пятів XI ст.: спроба пошуку та реконструкції. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 37–48.

Поступова християнізація наприкінці X ст. керівних династій так званої «Молодшої Європи» активізувала між ними й матримоніальну політику. Одними з найактивніших у ній упродовж усього Середньовіччя були династії Рюриковичів і Пятів. Закладена на початку XI ст. традиція двосторонніх шлюбних союзів безперервно тривала до середини XIV ст. Із 27-ми вінченосних шлюбів загалом у XI ст. до Польщі було відправлено троє наречених, а також мав місце один випадок конкубінату. Двоє

шлюбів було плідних із народженням загалом шістьох дітей (п'ятеро хлопчиків і однієї дівчинки). Один шлюб виявився безплідним. У супроводі кожної з руських наречених при виїзді на батьківщину чоловіка та подальшого там перебування мусіли бути особи (мабуть здебільшого жінки, але й також чоловіки, зокрема – особистий духівник), котрі готували дам до заміжжя, а згодом складали більш чи менш тривале та більш чи менш чисельне її оточення при дворі. У даній статті автор намагається відшукати та реконструювати ймовірне руське коло наближених до Рюриківен осіб, виданих в XI ст. за польських князів. Складність вирішення поставленого завдання пояснюється відсутністю належної кількості джерел з XI – початку XII ст., недостовірністю пізньосередньовічних свідчень до теми, котрі потребують верифікації та критичного аналізу. Відтак, персоніфікувати абсолютну більшість “між рядками” занотованих наративами осіб видається неможливим, хоча такі постаті безперечно “читаються”.

**Ключові слова:** Рюриковичі, П'ясти, матримоніальні зв'язки, династія, Русь, княгиня, генеалогія, Ян Длугош, літопис.

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## CODES OF BANKING ETHICS AND BANKING SOFT LAW IN POLAND

MAGDALENA FRAŃCZUK

**Abstract:** Codes of banking ethics are increasingly common, but practice shows that they are not of major importance to bank customers. In the article it is assumed that the codes do not fulfill their functions, including the function of protecting the consumer against fraudulent practices and abuse of the dominant position of the bank in relation to the retail client. The codes contain norms specifying the most important general clauses that are used in banking law, in particular the clause of good morals and commercial honesty. In order to comply with the principles of good practice and banking ethics, it is necessary to “stiffen” the standards of soft law which are so important that they should be clearly sanctioned. To achieve it, it is necessary to introduce to the banking soft law the information that in the case of dispute with the bank a consumer may also refer to a breach of self-regulations.

**JEL Classification:** K12 Contract Law, K15 Civil Law, K19 Other.

**Keywords:** consumer, contract, banking law, principle of commercial honesty.

### 1. INTRODUCTION

*“A well-functioning consumer protection regime provides effective safeguards for retail financial services consumers while empowering consumers to exercise their legal rights and fulfill their legal obligations” [1].*

Banks have an important role in society as financial intermediators and providers of payment services, especially as creditors. Banks therefore should act responsibly towards all their interest groups, including of course retail clients. This article deals with some important aspects of banking soft law. In particular, it analyzes how codes of good banking practice and codes of banking ethics work or rather could work effectively in reality. Good banking practice has evolved from practical experience. It consists of general principles governing the relationship between a customer and a bank and the banks' operating procedures.

The terms “codes of good banking practice” and “codes of banking ethics” are understood as follows: Code of Banking Ethics (Principles of Good Banking Practice) of the Polish Bank Association [PL.: *Związek Banków Polskich*]. The author shows how the norms of soft law can gain in importance and where a common reference point in which soft law meets hard law can be found. The codes of good banking practice contain the norms on how to interpret the most important general clauses used in banking hard law, in particular the clauses of good morals and commercial honesty. These clauses combine soft and hard banking law. The author has made a few assumptions leading directly to the conclusions which may be important from the practical point of view – especially for the consumer. The

main assumptions of the article are the following: 1) Codes of good practice and banking ethics do not function properly, in particular if the codes are considered to be an instrument protecting the consumer against fraudulent practices and abuse of the dominant position of the bank in relation to the retail client. 2) The Code of Banking Ethics (Principles of Good Banking Practice) of the Polish Bank Association includes standards to interpret the most important general clauses used in civil and business law, in particular the clauses of good morals and commercial honesty. 3) Codes of good practice and banking ethics are becoming more and more common but practice shows that they are currently not of major importance to bank customers. That's why - 4) in order to comply with the principles of good practice and banking ethics, it is necessary to "stiffen" the soft law norms that are so important that they should be explicitly sanctioned.

## **2. FREEDOM OF BUSINESS ACTIVITY AND GENERAL CLAUSES**

The bank as an entrepreneur is bounded by Article 17 of the Act of 2 July 2004 on freedom of business activity (Journal of Laws of 2004, No. 173 item 1807 as amended), which states that an entrepreneur carries out business activity on the basis of fair competition, respects good morals and legitimate interests of consumers (these principles are clearly reflected in banking soft law). Article 17 referred to hereinabove uses undefined phrases, the meaning of which should be determined taking into account the provisions of other laws, judicial decisions and doctrine, as well as good practices adopted in commercial and business transactions. The legislator refers here to the positive aspects of doing business in the conditions of the social market economy (the principle of a social market economy is regulated in Article 20 of the Polish Constitution). In this context banks in their activity should comply with the principle of commercial honesty. Commercial honesty is a general clause which should be interpreted in the light of social phenomena and non-statutory norms and principles of moral and ethical conduct. The codes of banking ethics and the principles of good banking practice are a direct expression of these clauses and principles.

The former president of the Polish Office of Competition and Consumer Protection [*pl*: UOKiK] A. Jasser said that commercial honesty is the duty of every business entity and each entrepreneur towards their business partners, competitors and above all - consumers. The breach of commercial honesty strikes the strongest in consumers who are the weakest market participants. In no other sector is this phenomenon so important as in the financial sector [2].

The principle of commercial honesty is closely connected with the principle of good commercial practice. According to K. Kopaczyńska-Pieczniak, the principle of commercial honesty means the obligation to respect good practice in business. The term "good practice" is widely understood as respect for another human being. The principle of commercial honesty should be reflected in overall activity, in external and internal business relationships. The principle of commercial honesty may be regarded as a particular development of the principle of justice in the context of commercial law because of the special nature of legal relationships to which it relates. It is associated to other principles of commercial law and its violation predominantly leads to the application of civil law penalties [3, p. 161]. This aspect of the above specified principles is closely linked to Article 58 § 2 and Article 353 of the Civil Code. According to M. Safjan, the issue of commercial honesty plays an important role in the functioning of free market. A characteristic feature of recent years is the codification of the principles of business conduct which leads to the determination of good morals in the form of codes of ethics or codes of good practice, which is an expression of self-regulation i.e. a kind of self-limitation of entrepreneurs [4, p. 165].

## **3. CODE OF BANKING ETHICS (PRINCIPLES OF GOOD BANKING PRACTICE) OF THE POLISH BANK ASSOCIATION**

Each kind of business develops its own good customs, as is the case with banks. The principles of fair competition and commercial honesty are expressed very clearly by the Code of Banking Ethics

(Principles of Good Banking Practice) of the Polish Bank Association. The good customs and principles of commercial honesty that underlie good banking practices and ethics can also be linked to the general clause of social coexistence. In doctrine, the general clause of social coexistence refers to the use of non-legal rules of conduct that are universally accepted in a certain community, place and time and which are always associated with moral norms adopted in this community. According to Z. Gawlik, the concept of social coexistence should be understood as a kind of obligation – not to cross the boundaries of widely understood integrity, morality and loyalty in business relationships [5, p. 198]. In the codes of good practices, there are standards that clarify the most important general clauses used in business law, in particular the good morals clause. M. Safjan [6, p. 52] points out that the general clause of good morals is related to social norms. Law itself is in a sense delayed in relation to reality. It is important to adapt legal regulations to the changing reality – it is possible by application of general clauses which play an important role in that process. In that sense general clauses are concretized by soft law which could be regarded as a mechanism of adaptation of legal norms to new social, political and economic circumstances. A. Zurawik points out that the concept of good morals is a non-definable category, one may search the criteria of this concept in a concrete situation and find if they have been broken or not. The doctrine argues about methods to find and choose these criteria. Surely, the most important criteria are: morality, justice, honesty and decency. A. Zurawik believes that the criteria for violating good morals clause may be found among moral values that are fundamental for Christian ethics which is dominant in the Polish legal system. Legislator has adopted many basic Christian values to the legal order. They are not, therefore, values “created” by law. They are independent values on which the law is based and to which it refers. When making judgments in the light of the good morals clause, the axiological system and Christian morality that predominates our society and is expressed by the Polish Constitution (in particular in the Preamble) cannot be underestimated. Also, other features of the prevailing customs cannot be ignored [7, p. 47]. When evaluating the importance of good morals in business, the doctrine also refers to the category of custom: “Contradiction with good morals consists in breaking moral and customary norms adopted in business. There are certain rules of fair dealing, widely accepted in certain circles of entrepreneurs, whose observance ensures fair competition. This rules are arising from existing and established customs, moral, ethical or other principles formed in a certain groups of entrepreneurs including banks” (see: judgment of the Court of Appeal in entrepreneurs Warsaw from 12 July 2012, act signature VI ACa 287/12).

The values that make the content of the good morals clause are respect for the partner, fairness, sincerity, trust, loyalty, honesty and professionalism. These values are expressed in the Code of Banking Ethic of the Polish Bank Association. The Code clarifies the meaning of the clauses under discussion. Good customs and principles of commercial honesty that underlie good banking practices and ethics should also be linked to the general clause of social coexistence.

Bank self-regulatory documents provide fairly clear and precise indications as to what behavior is considered immoral or unethical and in practice is not allowed.

#### **4. ACTS OF UNFAIR COMPETITION AND THE GENERAL CLAUSE OF GOOD MORALS AS A LINK BETWEEN HARD AND SOFT BANKING LAW**

According to Article 3 sec. 1 of the Act of 16 April 1993 on Combating Unfair Competition (Journal of Laws 2003 No. 153 item 1503 as amended), the act of unfair competition is also a behavior contrary to good morals. In the literature, it is pointed out that the consideration of positive law without its axiological justification brings a legal regulation to a purely instrumental position. According to P. Sokal, the general clause contained in Article 3 sec. 1 refers to other normative systems, -non-legal standards, in particular to good morals, which may be interpreted in different ways [8, p. 1322]. Some authors, like A. Szpunar, state that the clause of good morals has nothing to do with morality. Morality is an inner aspect of an individual's psyche, while good morals concern human behavior, have an objective, social nature [9, p. 40]. A. Baumbach [10, p. 41], in turn, states that the general clause of good morals is not about morality in a religious sense or in the sense of philosophical ethos but it should be

considered only as the ethics of practical life. Banking soft law should find its practical dimension primarily in the clarification of general clauses, in particular the clause of commercial honesty. General clauses such as freedom of business activity (in particular Article 17 referred to in the above point 2) and to a certain extent also the principles of the European contract law are the link between widely understood banking soft and hard law. The provision which clearly indicates such a relationship between hard and soft law is Article 5 sec. 1 point 4 of the Act Combating Unfair Competition, under which unfair on market practice, which is contrary to good morals, means a failure comply with a code of good practice which an entrepreneur has voluntarily accepted.

## **5. PRACTICAL APPLICATION OF THE PRINCIPLES OF ETHICS AND GOOD BANKING PRACTICES**

It needs to be stressed that banking soft law (in particular in the context of Article 65 § 1 of the Civil Code) may be relevant for the assessment of facts and circumstances of the conclusion and execution of a contract, in particular when the contract is subject of a dispute between a bank and a client. This possibility should be taken into consideration by both bankers and consumers or their agents in possible disputes with banks because a dispute resolution authority should always take into account all the circumstances that shape the facts and affect the outcome of the case Article 65 § 1 states as follows: "A declaration of intent should be interpreted in view of the circumstances in which it is made as required by principles of social coexistence and established customs". Principles of social coexistence and established customs are a general clause which enables flexibility in resolving disputes. The practical use of banking soft law (for example codes of ethics) is possible – it is allowed (inter alia) by Article 65 of the Civil Code and the regulations against unfair competition. The documents such as the Code of Banking Ethics (Principles of Good Banking Practice) of the Polish Bank Association, among others, could become an indirect, auxiliary basis of judicial decisions. They may also "strengthen" hard law regulations. The practice and knowledge about the possibility that a client of banking services can refer to a breach of a soft regulation needs to be widely disseminated in consumer awareness. It seems that the easiest way to discipline banks to comply with good banking practices and ethics would be to explicitly include in soft documents or contractual patterns clear information that in the case of a dispute with the bank a client (consumer) has the right to refer to a breach of the bank's soft rules. It would make it easier to solve possible disputes, to verify the performance of the bank's information obligations and to clarify the circumstances of the contract (in particular a credit contract). Banking soft law could be an excellent tool to protect customers. It is very important because the consumer is the weaker side of the relationship between a bank and a client. Consumers generally do not know that they may require banks to comply with banking ethics codes and good banking practices. If they were aware, they would more likely monitor the behavior of the bank in specific consumer relationships. A breach of soft law standards could result in a breach of general clauses that are contrary to the sanctioned soft law. A bank customer may only be protected by soft-law standards, if they are truly internalized and respected by the bank, otherwise they will only be an unnecessary excess of regulation for marketing purposes, in particular to build a good image and reputation of the bank.

## **6. CONCLUSIONS**

It is reasonable to introduce to the codes of good practices or similar soft law documents, the information addressed to the consumers of banking services that in the case of a dispute with the bank they can refer to breach of self-regulations. Such information could also be included in the final provisions of agreements concluded by the consumer with the bank, which in particular should concern credit agreements.

A breach of ethics codes or codes of good practices is a violation of general clauses, in particular of commercial honesty and good morals. Banking soft law can be regarded as an expression of good



traditional business practices and principles and as a return to the values devalued in modern and postmodern times – in particular to the most important value and category namely – honesty. It is assumed that codes of good banking practices in a way constitute an ethical banking system as well as the basis of good relationships between banks and clients.

Banking soft law is usually an illusory normative regulation, unless it is properly internalized. It usually has a purely utilitarian and marketing purpose and is created to guarantee the best position of the bank on the market. Notwithstanding, the soft law, in particular in the form of good banking practices and principles of banking ethics, is a link between social expectations and hard regulations. It is an answer to the crisis of confidence in banks. As a result of the crisis, the law had to give way to other normative systems and non-legal norms in order to rediscover the values that should be at its roots. In the case of the relationships between banks and customers discussed above, the first step was to refer to good commercial customs and to the category of honesty.

As mentioned in the introduction, in order to comply with the principles of good practices and banking ethics, it is necessary to “stiffen” these soft law norms that are so important that they should be explicitly sanctioned. These norms are strictly connected with general clauses discussed in this paper and should be treated as their concretization. In order to fulfill one of the most important and proper functions of the banking soft law and to treat bank selfregulations seriously, it is necessary to build consistently awareness of the customers of banking services and to show them that documents of banking soft law are a part of the widely understood banking legal system. The codes of good banking practices and the codes of banking ethics are intended also for clients, not only for banks. Their provisions should protect the interests of the customers, in particular those who are parties to credit contracts or other important contracts concluded with the bank.

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**Address:** Magdalena Frańczuk, Cracow University of Economics, 8/7, Królewska Str., Kraków, 30-045, Poland.

**E-mail:** kancelaria@franczuk.com.pl

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Франжук Магдалена. Кодекси банківської етики та банківського “м’якого” закону у практиці республіки Польща. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 49–54.

Кодекси банківської етики усе більше і більше стають звичними для діяльності банків, однак практика засвідчує, що вони не мають вагомо значення для банківських клієнтів. У статті припускається, що вказані Кодекси не виконують повноцінно своє призначення, в тому числі функції, пов’язані із захистом споживачів від недобросовісних дій банків та від зловживання останніми своєю домінувальною позицією щодо клієнтів. Кодекси містять норми, які конкретизують найбільш загальні принципи, відображені у банківських нормативних актах, зокрема, принципи дотримання засад моралі та комерційної доброчесності. Належне дотримання принципів доброчесності щодо банківської етики спонукає до розгляду стандартів так званого “м’якого” закону, значення яких усе більше зростає, в зв’язку з чим виникає потреба легалізувати їх у нормативних актах. Для досягнення викладених цілей варто надати банківському “м’якому” закону можливим бути застосованим при конфліктах інтересів банку та споживача банківських послуг шляхом використання саморегуляції вирішення конфліктних ситуацій.

**Ключові слова:** споживач, контракт, банківське право, принцип комерційної доброчесності.

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## Section:

### WORD AND TIME

#### LINGUOPOETICS TODAY

VITALIY KONONENKO

**Abstract:** The article highlights a complex of problems addressed by linguopoetics, the science that concerns itself with the language of fiction and poetry. Linguopoetics as the study of imagery, its rules and means aims at revealing the potential power of tropes in literary texts; more importantly, it provides understanding of the principles that govern text organization in terms of the philosophy of knowledge, the unity of language and thought, the linguistic picture of the world. The system of ideas and images presented in literary discourse requires a holistic approach rather than the discussion of separate text fragments, i.e. the analysis of 'vertical context'. Comprehension of metaphoricity presupposes generalizations at the level of the semantic structure of the whole text with its colloquialisms and metaphorical imagery, transformations of figurative and non-figurative meanings, stylistically neutral and marked elements, connotative layers and additional new meanings. A distinctive feature of modern literary texts is deviations from codified literary norms; such divergences create 'freshness', originality of expression; they create unique images providing deep psychological insight and eloquence. The study of modern literary discourse involves investigation into the general characteristics of national idiolect, its specificity, authors' ideostylistic features. The analysis of individual styles of writing, on the material of modernist prose and poetry in particular, makes it possible to establish current literary trends and innovative tendencies in modern Ukrainian literature.

**Keywords:** linguopoetics, linguostylistics, literary discourse, text, meaning, styles, image, trope, metaphor, symbol.

Modern researches into the field of linguopoetics as the system of rules that govern literary discourse involve the analysis of theories and approaches that reflect the general development of the humanities, accumulation of new knowledge, in the areas of linguo-cultural studies, cognitive linguistics, linguistic pragmatics in particular. Modern approach to Ukrainian national culture as an aesthetic, educational and spiritual phenomenon of great value presupposes a comprehensive analysis of the language of Ukrainian literature; in-depth researches in this domain are stimulated by intensive innovative processes in the Ukrainian language space, by the appearance of new modernist trends and tendencies towards the general innovation of literary idiolect.

An assiduous attention of philological science to 'a creative aspect of language' (Émile Benveniste), to the unity of language and thought in literary discourse may be explained by the advancement of theoretical linguistics that focuses on the analysis of deep semantic processes, the verbal coding system, the ways of representing the subconscious as a linguo-aesthetic phenomenon, etc. Studying authors' idiostyles – such features as balance between discourse appropriacy on the one hand and semantic correctness, general literary norm on the other; 'opting out' of the latter for the sake of achieving

specific linguo-aesthetic effects; innovative linguistic phenomena in literary works, which unlock the inner potential of the language – the researcher rises to the level of profound problems of general linguistics.

Studying poetics as a branch of linguistics or literary analysis, or aesthetics, or psychology is not the task of primary importance, because it is the joint efforts of scholars who analyze theoretical aspects of different types of knowledge that help to establish the principles of investigating the language of literature as a national phenomenon. At the same time, for a linguist, literary works are first and foremost text structures, material for the analysis of discourse and its system of expressive means. R. Barthes, says, 'Over against the traditional notion of the *work*, for long – and still – conceived of in a, so to speak, Newtonian way, there is now the requirement of a new object, obtained by the sliding or overturning of former categories. That object is the *Text*' [2, p. 380; 16]. Text becomes the main factual material for research, an object of in-depth analysis.

Considering modern studies on literary texts, I am guided by the postulate that the text of literary works is a semiotic system apart, that literary discourse reflects reality indirectly by modelling an imaginary world; it is an intentional, a probable, – but not true, not real – linguistic picture. Hence it is appropriate to regard literary texts as the organization of linguo-aesthetic signs [4, p. 4–5] capable of creating unreal, bizarre, mythological and other images at the author's will irrespective of difficulties in establishing connection between the addressant and the addressee somewhere along the line.

After all, the modern approach to linguopoetics and linguostylistics – taking into account the fact that quite often these two fields of science overlap, in the domains of such notions as 'style', 'image', 'linguo-stylistic means' in particular – presupposes that the unity of language and thought should be placed at the core of research on the language of literature, as well as that of other styles; the same methodological principle can be applied to the analysis of the linguistic and the conceptual pictures of the world. On the other hand, linguo-poetic and linguo-stylistic analyses provide priceless material for the understanding of mental activity of both a particular author and a generalized native speaker. According to S. Ya. Yermolenko, 'Comprehension of stylistic issues is directly related to the philosophy of language, to the actualization of the psychological trend in linguistics. It is a prevailing trend in the modern science of language, no matter what we would call this field of knowledge – functional, communicative, anthropocentric, cognitive, pragmatic or any other linguistics' [3, p. 113]\*. It is only the general theory of knowledge, a wide range of national and cultural contexts that make it possible to take a fresh view on the legacy of Ukrainian literature, both of the period since independence and the previous literary tradition.

One of the most important issues of linguopoetics is nationally specific elements in belles-lettres, their complying with the requirements of the general public; on the other hand, the study of national and cultural components in creative writing involves the analysis of the artistic idiolect, idiolectal stylistic peculiarities of texts, the author's search for their own artistic manner of expression, the 'admixture' to general discourse processes, the features that make the voice of a particular literary master recognizable in overall literary context. Such an approach implies that linguo-poetic analysis is an obligatory aspect of research, which complements other forms of assessment and other principles of investigation, ideological and aesthetic, literary-critical and general philological ones.

The specificity of linguo-stylistic imagery, the artistic potential of the language of literature can be best explained through the mechanism of metaphorization, the ability to express double meaning, the primary one and the semantic shift. E. Cassirer claims that '...no matter how widely the contents of myth and language may differ, yet the same form of mental conception is operative in both. It is the form which one may denote as metaphorical thinking ...' [15, p. 68; 17], thus research on metaphoricality as the fundamental principle of linguistic creativity involves establishing its inherent properties not only from theoretical and methodological perspectives, but also from the perspective of its pragmatic effectiveness. The analysis of the mental basis of metaphorical shifts should be complemented with the

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\* The quotations from the scientific and literary authors, with the exception of R. Barthes, E. Cassirer and Yu. Lotman, are translated from the Ukrainian sources.

study of linguo-cultural, linguo-cognitive, linguo-pragmatic aspects of the whole system of tropes, and metaphors – in the general meaning of the term – in particular.

The analysis of metaphor as a cognitive-linguistic phenomenon involves establishing the mechanism of its creation, linguistic sources and textual means that allow for the transference of meaning. The essence of metaphor can hardly be reduced to its popular definition as ‘the use of a word that designates a particular class of objects, phenomena, etc. for the purpose of characterizing or labeling an object that belongs to another class or labeling another class of objects analogous in any regard with the one referred to’ [1, p. 296]. This definition is not sufficient because an important factor in creating a metaphor, along with the core word or collocation, is the latter’s verbal environment, a broad and/or narrow context in which a metaphorical meaning can reveal itself. It means that we face the problem of defining the boundaries of metaphor as a contextual unit with its core component and dependent members. The extended metaphor can go beyond the boundaries of a word combination or sentence; it can develop throughout a part of a literary work; we cannot exclude the possibility of a comparatively short literary text, for example, a poem, being an extended metaphor with its own inner hierarchical organization. Consider an excerpt from the poem *Папороть* (*Fern*) by L. Kostenko):

**Птиці зелені  
у пізню пору  
спати злетілись  
на свіжий поруб.**

*Green birds  
came flying down to sleep  
between newly-cut tree stumps  
late in the evening.*

**Тихо спустились  
на жовту глицю  
птиці зелені,  
зелені птиці.**

*Quietly they landed  
onto yellow needles,  
green birds,  
green coloured birds.*

**Крилами били,  
пера губили,  
голови сизі  
низько хилили ...**

*They flapped their wings,  
dropped feathers,  
and bowed their smoke grey heads  
low ...*

The key image of the poem is *fern* – the mythologeme of the plant – presented as *green birds*; obviously, it is not enough to use the word *birds* to designate the plant: a reader does not know what kind of *birds* they are, why they are associated with the fern, what properties they have, etc. The task is to reveal the meaning of a composite metaphorical picture, with *green birds* as its core component (they are *green* because they represent *fern*, and they are *birds* because birds are a poetic symbol in folk beliefs). Consider another example of a poetic metaphor triggered by subjective associations: ‘*вії засипують море / по небі торочаться / райські птиці в полум’ї*’ (V. Vovk) (*eyelashes are lulling the sea / birds are gliding through the sky / the birds of paradise in flames*); here the poetic image is created through the collocation of words that do not ‘fit’ semantically: *eyelashes are lulling* (+ object), *are lulling the sea, the birds of paradise that are gliding through the sky, the birds of paradise in flames* (the image of the *birds of paradise* is a biblical motif).

In the context of discourse, the metaphorical meaning of a word can be intensified or weakened, it can receive new connotations and lose old ones; the shifts of meaning in the 'metaphor/non-metaphor' system may be unostentatious; it is difficult to draw a line between one meaning and another, thus our task is to establish both metaphorical and non-metaphorical meanings in the same word or expression, their combination making the overall meaning even more complicated. A reader is not supposed to comprehend the separate nuances of meaning; on the contrary, it is a newly coined complex semantic unit that reveals the artistic essence, the poetic meaning of both a word and the verbal context affected by the impact of this word.

Consider Lesia Ukrainka's poem *Дим* (*Smoke*). At first the author says that *у ріднім краю навіть дим солодкий та коханий* (*in [our] native land even the smell of smoke is sweet and dear*); *smoke* is vapor and gas produced by a burning substance, but for the author it is *sweet* and *dear*, which presupposes the metaphorical meaning of the expression – the smoke of the native land evokes the feeling of contentment, fills one with inner happiness. Further in the text, the word *smoke* regains its direct meaning (*поглядають на димок* (*keep glancing at the wisp of smoke*); *простуючи до лісу, на димок* (*heading for the forest, for the wisp of smoke*); *простуймо на димок* (*let's head for that wisp of smoke*); *дим влетів мені в вікно* (*smoke blown in through my open window*); *поганий дим* (*bad smoke*); *дим в курній хатині* (*smoke in a chimneyless hut*); *дим гриз очі* (*smoke was biting the eyes*); the context indicates that it is the smoke of the *native* land, and the word *native* triggers the transference of meaning – the word *smoke* returns to the metaphorical plane. *Smoke* in a foreign land is described as an anthropological phenomenon:

*І день, і ніч, і кожну хвилину*

*Each day, each night, every moment,*

*Беззучно і таємно, та виразно*

*Soundlessly and secretly, yet clearly*

*Він [дим] промовля: «Я тут, я завжди тут».*

*It [smoke] keeps saying, 'I'm here, I'm always here'.*

*Той дим проник мені у саме серце, ...*

*That smoke has got right into my heart, ...*

So *smoke* can *say* something; it *has got right into my heart*; being personified, *smoke* becomes the core component of the metaphor (a person experiences a feeling that confirms the initial impression: *smoke is sweet and dear*). Compare another example: *Дихають тихо акації ніжні, / Злегка колишуться в сутині срібній ... / Чом я, скажіть, не акація ніжна, / Нащо думки мене спалюють, мучать?* (O. Oles) (*Tender acacias breathe quietly / Swaying lightly in silver twilight ... / Pray, why am I not a tender acacia, / Why do thoughts burn and torment me?*); here the transference from the direct meaning of the word *acacia* (a tree or shrub) to the indirect one (comparing a girl with the acacia) is ostensibly indicated; the word is used as an image.

The use of epithets creates a similar 'twinkling' of meaning; with epithets, the development of metaphorical meanings occurs not simultaneously, but gradually: the emergence of particular figurative features causes the disappearance of some inherent ones. Thanks to a wide range of lexical and semantic variations ('Among all the parts of speech, it is the adjective that has the greatest lexical-semantic potential' [11, p. 13]), the attribute increases its semantic value, receiving powerful stylistic connotations; around them, it builds up its own image, the structure that sometimes is more powerful than the initial name. For example (an excerpt from a poem by V. Kobylanskyi),

*Срібно-сірий сніг суворий*

*Bleak silvery-grey snow*

*Срібно-сивий сипле сум*

*Throws silvery-greyish sorrow*

*На блискучі білі болі,*

*Onto the bright white pains,*

*Білі блиски білих дум.*

*The white glitters of white thoughts.*

From the perspective of linguistic pragmatics, in order to draw distinction between 'living' metaphors and stereotypic, fossilized expressions that have lost the freshness of image, we have to establish the associative connection between referent and correlate. In order to understand the extent to which this associative connection is recognized as artistically justified and a particular metaphor, as 'fresh', we have to enter the grey area of subjectivity/objectivity and individual perception. It is necessary to solve the problem of differentiation between the artistic metaphor and the trite one, to establish the degree of novelty of the author's metaphorical expression. Stereotypical comparisons are not perceived as metaphors; consider the expressions *ломе, як билину* (*breaks [something] like a dry spire of grass*); *горить, як жар* (*burns like glowing embers*) in the following examples: ... *мічну силу і красу / Ломе, як билину, / Суше, як росу* (Ya. Shchokoliv) (... *great strength and beauty / [death] Breaks like a dry spire of grass / Dries [them] up like dew drops*); *Як жар, горять на степу лоні / Їх короговки возневі* (*Like glowing embers across the breadth of the steppe / Their fiery banners are burning*) (M. Cherniavskiy)\*.

Though it is not always that we can draw a clear line between 'living', freshly coined and trite, 'dead' metaphors. Some set expressions can get dephraseologized, a trite metaphor can receive a fresh meaning in a new contextual environment, a word in its direct meaning can acquire new semantic connotations, which makes it similar to metaphors. Consider Lesia Ukrainka's lines *Ніч темна людей всіх потомлених скрила / Під чорні широкії крила... / Всіх владарка ніч покорила*. (*A dark night has covered all tired people / With her wide black wings... / the lady night has subdued everyone*.) Here the core word of the metaphor is *night*, because it is part of the metaphorized context (*has covered [people] with her wide black wings; the lady night*).

Words and word combinations, as components of metaphorical expressions, can get new meanings and enrich their semantic potential 'fixed' in dictionary entries; thus the extension of the semantic meaning of a word or a word combination results in widening the boundaries of their interpretation. Also, one meaning can fall out of use, another can appear; for example, it may occur when a metaphorized word is repeated several times in a text. Consider the following excerpt from Mykola Voronyi's poem:

*Рани, серця рубіни!..*

*Wounds, the rubies of my heart!..*

*О, рубіни червоні!*

*Oh, red rubies!*

*А хто ж вам дав багровість і полиск огня?*

*Who has made you as purple and bright as fire?*

*Моя гордість, ображена гордість моя,*

*My pride, that hurt pride of mine,*

*Що тримала мій гнів на припоні.*

*Which kept my anger on a leash.*

*О, рубіни червоні!..*

*Oh, red rubies!..*

Here we see the transference from the metaphorical meaning (*the rubies of my heart* – 'painful consequences of the gone feelings') in a highly expressive context to the dictionary meaning of rubies as 'precious gems'.

In this context, the phraseme is regarded as a single whole that becomes a component of the extended metaphor; at the same time, the motivation factor, the inner form of the phraseme is not the object of linguo-poetic studies proper. Consider, for example, the Ukrainian idiomatic expression *скопити в гречку* (literally – 'jump into the field of buckwheat', which means 'to have a bit on the side; extramarital affair', in the following sentence: – *Як хоче в гречку скакнути, то й на налигача не вдержуши, гу-гу-гу!..* ('If she wants to have a bit on the side, no leash can restrain her, ha-ha-ha!..') (*Віддавали*

\* In the citation below, the author uses the Ukrainian idiomatic expression *мотати на вус* (literally – 'wind [it] round one's moustache'), which means 'to make a mental note'. Consider Yu. Shevelov's vivid example, '... Kotliarevsky used the phraseological unit *мотати на вус*, i.e. "to make a mental note", in the sentence *Вулкан розм'як як кваши, Венера те собі на вус* (*Vulcan got soft like jelly, Venus [wound] it on her moustache*), though, of course, he did not think that Venus had a moustache [14, p. 45].

*Катрю* (*Giving Katria in Marriage*) by H. Tiutiunnyk). The above idiom is interpreted as a metaphor with the connotation of mockery (leaving aside the motivation of the expression). Compare the examples of ‘hidden’ metaphors *пасту задніх* (literally – ‘to shepherd the back ones’) – ‘to be the worst student/worker in a group’; *жаба давить* (literally – ‘the toad presses hard [on someone]’) – ‘be stinky’, *обухом по голові* (literally – ‘[hit someone] with the butt-end [of ...] on the head’) – ‘be shocked by bad news’; the motivation of such metaphors is a factor behind creating the image, but their frequent use results in the loss of associative connections, hence now they are regarded as purely idiomatic expressions.

The figurative meaning of a phraseme reveals itself when the inner form this phraseme is ruined; there occurs a conscious return to its motivation, its phrasemic meaning is rejected; the primary meanings of the words that comprise an expression give rise to a new meaning; though the metaphoricity of a phraseme is not completely lost in a new collocation; in a new text, some part of the metaphoricity is retained; it is this part that creates a particular linguo-aesthetic effect. Ukrainian literary authors often emphasize the inner form of an expression highlighting the nuances of its meaning; yet the capacity for transformation along the line of ‘the combination of words in their direct meaning’ – ‘phraseme’ – ‘the combination of words in their direct meaning’ – ‘phraseme’ is far from being exhausted. For example, in one of his poems, I. Drach uses the Ukrainian idiomatic expression *обходити десятою дорогою* (literally ‘to take the tenth detour road’, meaning ‘to steer clear of [someone or something]’):

*Обходити десятою дорогою*  
*To take a ten-times longer roundabout route*  
*Це значить – не лиш першу обминути,*  
*Means not only to bypass the first road,*  
*А й одцуратись другої дороги,*  
*But also to reject the second route,*  
*А третю так забути, що ніколи*  
*And to forget the third one so that you’ll never*  
*Її не знатимеш, як і четверту ...*  
*Even think about it, as well as about the fourth one ...*  
*А вже десята – саме та дорога,*  
*And it is only the tenth road*  
*Якою можна справді обійти ...*  
*That will really let you steer clear [of someone] ...*  
*Тож скільки треба тих доріг пройти,*  
*So how many roads do you have to bypass*  
*Коли ти хочеш обійти когось*  
*When, wanting to avoid someone, you*  
*Десятою, найдальшою дорогою ...*  
*Take the tenth, the longest route ...*

The phraseme *обходити десятою дорогою* (‘try to avoid someone or something in order not to get into trouble’) undergoes the following transformations of meaning: ‘the route’ (direct meaning) – the phraseme loses its motivation – it regains its primary meaning (the *tenth* route – the *longest* route).

From the perspective of linguopoetics, we analyze symbolic functions and meanings in metaphorical contexts relying on the capacity of low-imagery words (concept words) [9, p. 15] to carry a set of meanings, sometimes with vague semantic contours. It is linguopoetics that highlights specific linguo-aesthetic effects achieved through the use of symbolic meanings along with primary ones. V. V. Zhaivoronok states that there is ‘a close connection between the author’s symbols and deep folklore symbols’ [5, p.147]; though it is evident that using the existing folklore symbols as linguo-poetic means, the author enriches them with new connotative properties; on the other hand, a symbol coined by the author becomes part of a metaphorical context. Consider an excerpt from a poem by O. Oles:



**Ой не сійтесь, сніги, ой не сійтесь, рясні,**  
*Oh, do not ye drift down, don't fall down, ye thick snows,*  
**Не губіть ви останньої слави;**  
*You cannot regain your past glory;*  
**Гріє здалека землю усмішка весни,**  
*From far away, the smile of spring warms up the earth,*  
**Пробиваються проліски, трави.**  
*Snowdrops and grasses start springing up.*

It is the context that helps a reader to understand the symbolic meaning of the word *snows*: the repetition of the imperative **Ой не сійтесь, сніги, ой не сійтесь, рясні** – *Oh, do not ye drift down, don't fall down, ye thick snows* addressed to a natural phenomenon is a metaphorical call; a poetic association between *snows* (their detrimental effect) and *glory* creates another image; *the smile of spring, snowdrops and grasses start springing up* also have a metaphorical meaning; thus the symbol of *snows* enters the context as a component of the extended metaphor.

Another vivid example is the symbol word *стизма* (stigmata) as it is interpreted by a literary critic V. Riabchuk; *stigmata* are the wounds of crucified Jesus Christ; the critic defines *stigmata* as 'wounds that appear on the body of a person as a result of auto-suggestion' [13, p. 328]; in order to illustrate the definition, he cites an excerpt from B. Rubchak's poem:

**Хоч бурі обличчя зрили,**  
*Though bitter storms have ploughed your face,*  
**бо ж риють обличчя брил, –**  
*because they do it even to the toughest ones,*  
**у плечах твоїх похилих**  
*your drooping shoulders*  
**збережені стизми крил.**  
*still bear the stigmata of the wings.*

The words *the stigmata of the wings* 'are not only a feature of poetry per se; they are a specific paradigm of the whole Ukrainian history; the stigmata of the wings, the stigmata of culture, the stigmata of historical memory and national identity' [Ibid., p. 331]; thus the historically preconditioned semantic potential of the word *stigmata* is revealed through the symbolic meaning of *the stigmata of the wings*.

Analyzing metonymic shifts in words and word combinations from a linguo-poetic perspective, the researcher has to differentiate between phenomena of linguo-aesthetic level and the substitution of linguistic units with wider meanings for units with more specific meanings that are used in everyday speech; the latter may occur in literary texts too (consider, for example, Ivan Franko's words **Час нам зі сцени зійти** (*It is time we pass from the scene*), the standardized expression *pass from the scene* means 'to retire, to quit a job/an activity'). When the author finds a fresh substitute for a commonly used concept word that presents the idea in a new light and enriches its nominative meaning with specific connotative evaluations, they create quite a different linguistic and stylistic context. Consider the following lines by I. Drach:

**Україна ще не вмерла**  
*Ukraine has not died yet*  
**Хоч не було берла ...**  
*Though there was no [hetman's] mace ...*  
**Коли скіпетра не стало**  
*When the sceptre was gone*  
**Може й не бувало**  
*Maybe there had never been one*  
**Тоді слово дивослово**  
*The word, the miracle word*  
**Слово берлом стало**

*The word became the mace.*

In the text, the two words designating the same object have different semantics: *берло* (*mace*)\*; is 'the symbol of power'; *скипетр* (*sceptre*), 'the symbol of the tsar's power'. The text implies historical changes: the period of foreign rule (*sceptre*) has been ended; the new ruling power is not so grand, but it is the national ruling force (*mace*); both words are dated, but the connotation of *mace* (the sign of honour and dignity) makes the glamour of the official *sceptre* fade; here both *mace* and *scepter*, being used as substitutes for 'power', perform the metonymic function. The text communicates the following message: even in the absence of state sovereignty, the Ukrainian nation did not disappear; the foreign power is gone, the country has its national leaders.

In literary texts, we often deal with the interrelation of tropes: simile, symbol, metonymy, epithet, hyperbole turn into metaphor [7, p. 215]; the creation of metaphorical similes, symbolic metaphors, etc. or extended metaphors, transformations of one trope into another are complex, contextually specific, artistically ambiguous processes. In one way or another, two tropes interact between themselves; additionally, the primary meaning of each archetype reveals itself at a deep level; thus there emerges a complex meaning, in which each trope has its own function, but it is only the integrity of the whole new image that fully reveals the true meaning. Consider an excerpt from Ye. Hutsalo's story *Удосвіта* (*At Dawn*): *Раптом зупиняюсь: бо – все помітніше і відчутніше – зеленкувате склепіння неба стає схоже на храм, який вищає і вищає, світлішає, набирає урочистості, і не байдужої, а такої, що пробуджує холодок захоплення в тобі, а в зіницях запалює іскри, – ти навіть відчуваєш, як заяснів твій зір ... Славно тоді в цьому велетенському храмі, і гарні думки приходять в голову, й молишся безмовно, щоб хоч трохи дорівнялись до цієї чистоти, щоб хоч децимлю вкласти собі в душу цієї непорочності, добра й любові, які панують у природі.* (*Suddenly I stop – the greenish vault of the sky now looks like that of a temple, it gets increasingly higher, lighter, more solemn, without becoming remote or indifferent; it fills you with the coolness of admiration, and your eyes start to sparkle, – you even feel that they are shining with luster ... You feel good in this huge temple, nice thoughts come into your mind, and you pray silently, asking for at least some of this purity, you want to put into your heart at least an infinitesimal part of this innocence, goodness and love you see in nature*). At first, the vault of the sky only looks like that of a temple; then the author makes it clear that he regards it as an image: *in this huge temple*.

The mechanisms of transition from direct to metaphorical meaning in discourse, the development of additional word meanings and stylistic colouring should also be discussed. These transformations are especially conspicuous in the contexts that are close to folkloric materials, in tales and legends, where a reinterpreted word acquires the features of mythologeme. Consider an excerpt from H. Tiutiunyk's *Степова казка* (*Steppe Tale*): *Тепер Курінь вже давно живе посеред степу сам-один. Вже й говорити забув. А знав же! Не сам знав, щоправда, а навчився від того, хто його змайстрував, – дядька Деміда, теслі і вишивальника ... А другого дня прийшли люди забирати Курінь у степ. Стали підсаджувати його на воза, а він раптом сказав так самісінько, як в Демід: – О-ох! А як везли у степ і вітер бавився новенькою солом'яною чуприною Куреневою й терся об його солом'яні боки, він усе казав і казав здивовано: – Ш-шо-о? Ш-о-о?* (*For a long time, Kurin\*\* has been living in the steppe alone. Now it has lost its speaking skills. But it used to know how to speak! Frankly, it picked it up from the man who had made it, from uncle Demyd, carpenter and thatcher ... On the next day, they came to take it to the steppe. They started to load it onto the cart, and suddenly it said, just like Demyd would say, 'O-oh!' And on their way to the steppe, when the wind was blowing through its new straw hair and brushing against its straw sides, he would keep saying, surprised, 'Wh-wh-at? Wh-a-at?')* The 'personification' of old Kurin through its acquired ability to 'speak', like a human would do, is a typical example of metaphorization. It conveys the symbolism of the tree as a folk poetic image, the idea of vital forces, the unity of people with nature.

\* Mace – symbol of authority and administrative power used by Zaporozhian Cossak hetmans and high officials [18, p. 129].

\*\* The Ukrainian word *kurin* means 'straw hut'.

The linguo-poetic approach allows for comprehending the value of metaphorical collocations that are the core components of an excerpt or a whole text; their stylistic function is more than organizing the textual space, as they also provide new connotative colouring, create poetic environment, determine the value of tropes as an inherent feature of narrative. From a linguo-stylistic perspective, core collocations should be analyzed within 'vertical context'; the syntagmatic aspect of the analysis is subordinated to the paradigmatic one, and literary text is assessed through discourse analysis. It means that in a text, we establish dominant idiolectal forms, metaphorical collocations, whose function is to ensure the unity of its imagery system. Focused on such key components of a literary text, the researcher can find the correlation between elements depicted as real and those belonging to the sphere of phantasmagoria, they can find literary 'touch points' that make a text a work of art.

Consider the image of the voice of grass in the novel *Дім на горі* (*House on the Mount*) by V. Shevchuk: *Вона почула голос трави, і це не цвіркун співав під ногами. Не був це голос ні птаха, ні звіра, ні людини, ні комахи — так могла говорити тільки трава. Ішов той голос приглушено, мов шепіт, але вона його розуміла. Знову-таки не так, як розуміють людську мову чи тваринні поклики, — був то інший вимір, і вона не могла розказати який.* (*She heard the voice of grass, and it wasn't a cricket chirping under her feet. It wasn't the voice of a bird, or an animal, or a man, or an insect — only grass could speak like that. The voice was muffled, like a whisper, but she understood it. Not the way you understand a man speaking or an animal crying. It happened differently, although she couldn't explain how* [19, p. 22]). This is the beginning of the story. At the end, another female character, who also has her forerunner's ability, 'hears the voice of grass', *Відчула, що ноги її стоять на траві і та знову промовляє до неї. Тоді вона вислухала тихий і сокровенний голос, адже до неї він віщав.* (*She felt her feet standing on the grass, and she heard it speak to her again. She listened to what the voice had to tell her, since it spoke to her* [19, p. 60]). The symbolic metaphor *the voice of grass* conveys a complex meaning: it is the feeling of contentment, the joy of life, the happiness of being useful to others; also it is the idea of continuity of generations, the immortality of nature.

Another important thing to be noted is recent attention to idiolect, the author's unique manner of writing. This tendency responds to the search for new literary images, the extension of the sphere of the non-standardized forms of expression, in Ukrainian fine literature in particular; literary authors aspire for the creation of their own unique linguistic pictures of the world, their individual systems of language and thinking; they employ devices that let a reader recognize their individual, author-specific stylistic patterns. Both classical and modern Ukrainian literature demonstrates that the author's individual style cannot but reflect traditional and innovative tendencies in language formation; at the same time, the author's idiolect determines the place of the writer in the structure of the national idiolect. In order to comprehend the author's individual style, we have to consider and evaluate their works as a whole, paying special attention to innovations in their vocabulary and the structure of discourse. For example, V. Yaroshenko's poem *До неба фіалкова риза* (*A Violet Robe*) is abundant in tropes; being fascinated by the beauty of nature, the author draws on symbolic imagery in order to convey the feeling of enjoyment; the text seems to overflow with stylistic devices:

*До неба фіалкова риза*

*Півколом зірками приколата,*

*In a semicircle, a violet robe*

*Is pinned to the sky by the stars,*

*І сіється золото сизе,*

*На землю – прозоре золото...*

*The earth is sprinkled*

*With a dusky blue gold – a transparent gold...*

*У небі – в фіалковій шкірі –*

*In the sky – in its violet skin –*

*Горить половина ока...*

*[The moon's] half-eye is burning...*

The imagery seems excessive, redundant: the metaphorical word *robe*, the metaphorical epithet *violet*, the metaphorical hyperbole *is pinned to the sky by the stars*, the metaphorical collocation *sprinkled with gold*, the metaphorical epithet *dusky blue*, the metaphorical epithet *transparent*, the metaphorical collocation *the earth is sprinkled*, the metaphorical collocation *is burning in the sky*, the metaphorical collocation *is burning in its violet skin*, the metaphorical collocation *[the moon's] half-eye is burning*. Consider another text, a poem by I. Kalynets (the last quarter of the 20<sup>th</sup> century):

*свіжий хрест*

*a freshly-carved cross*

*недармо плаче*

*з нього*

*космацька живиця*

*it is not in vain*

*that it drops the tears of*

*Kosmach\* fir-tree sap (прошу зробити виноску до Kosmach\*)*

*о він*

*ще послужить*

*замість іконостасу*

*oh it*

*will still serve*

*instead of the iconostasis*

*у нашому*

*окраденому храмі*

*in our*

*robbed church*

The expression *a freshly-carved cross* receives its metaphorical meaning due to the collocation of the epithet *freshly-carved* ('made of fresh timber') and the word *cross*, the general meaning being not only 'a cross made of fresh timber', but also 'a new cross, a beautiful cross'; the metaphor *it drops the tears of (...)* *fir-tree sap* conveys the meaning of sadness; the metaphor *the cross will still serve instead of the iconostasis* means that people will use the cross during the service; the metonymic use of the word *cross* enables the author to create the image of the bearer of holiness, God's grace; the metaphorical expression *in our robbed church* conveys the generalized idea of the native land (*our*) as the halidom that for centuries had been robbed by intruders. This piece of text is a poetic generalization, the author's idea of the revival of Christian and national values.

If we regard a literary work as a multi-layered phenomenon with its own subsystems presenting different forms of the author's language and thinking (for example, the use of different styles, monologue and dialogue speech, lyrical and publicistic digressions from the main line of the narrative), we will find in it traces of allusions, antonymic structures, inner contradictions. Using in one's verbal space other people's vocabulary and phraseology, citing documents and even charts is gradually becoming a modern literary trend. Intertextual insertions have to be analyzed as to their textual appropriateness, compatibility, presence, functional and semantic value. Such references to 'the text within the text' typically perform the imagery function and are a factor in the process of literary metaphorization.

Various allusions to literary sources, folk songs, mythology, etc. – even if they are not always understandable, at least for an average reader, even if their content parallels are not traceable – create a specific linguo-aesthetic effect, stimulate a reader's mental processes and make them decode the meanings of precedent texts. In such cases, allusions are perceived not as an indicator of the author's intellectual scope, but as the specificity of their language and thinking, their world view presented as the web of concepts; each allusion parallel is perceived as a different approach to a phenomenon or an

\* Kosmach (established in 1427) – a Ukrainian village in Kosiv District, Ivano-Frankivsk Oblast, a centre of traditional Hutsul folk art and crafts.

event, which is viewed through the eyes of another author, who may be even new to it. Consider an excerpt from the poem *Місто* (City) by M. Semenko:

*де ділось сонце? Вже одсвітило*

*where is the sun gone to? It has already stopped shining*

*де ділась пісня? Вже одгула*

*where is the song gone to? It has already been sung*

*замірить місто і дзвонить мило*

*the city is vibrating with noise and chiming sweetly*

*і окропило «Цвіточки зла»...*

*it has [already] sprayed 'The Little Flowers of Evil'...*

The author creates the picture of a busy and noisy city; the image is a reference to the volume of poetry *The Flowers of Evil* by Charles Baudelaire that conveys the feelings of anxiety, apprehension, restlessness, the atmosphere of danger.

Typically, allusion is an element of extended metaphor. For example, in a heteroclit short story *Самсон (Дім на горі)* (*Samson (House on the Mount)*) by V. Shevchuk, Ivan, a character endowed with tremendous physical strength is the allusion to the biblical Samson; in the story, Ivan wrestles with an imaginary lion and defeats it, *Хвилі полину покотилися ще густіше — вже не було нічого, крім полину та відчаю, крім гіркоти і лева, що швидко пішов йому назустріч. «Ну от, — встигла мигнути йому думка, — ми знову візьмемося з ним уручки». Лев стрибнув на нього, й вони покотилися по тому полину, яким заросла церква, а на них із гуркотом звалилася темна лавина чи хмар, чи поламаних дерев. (Дім на горі)* (*The waves of wormwood were rolling ever thicker – and there was already nothing but wormwood and despair, nothing but bitterness and the lion that was approaching him quickly. 'Here we go,' a thought flashed through his mind, 'it's a single combat again.' The lion leaped at him, and they rolled along the wormwood that choked the church, and a dark avalanche – of clouds of broken trees – fell on them with a crashing noise.*) The specific linguo-aesthetic effect of this text is achieved through the combination of some Ukrainian national realia (*church, wormwood*) and a biblical element (*lion*); the allusion is indirect (the character has been blinded, and he cannot see with whom he is wrestling – a beast or a man). The heroic motif is revealed through the literary dichotomy of 'Ivan vs. an aggressive mob' – "Samson vs. the lion'.

Intertextual elements typically do not interfere with the author's style of writing; they become an inherent feature of their text; consider, for example, a recent tendency to weave verse into prose fabric, thus making a story 'move on'. In their texts, authors use fragments of poems and even whole poems of their own or other people's authorship; for instance, Yuri Andrukhovych uses numerous quotations from the poems by B.-I. Antonych's in the novel *Twelve Rings*, which tells the story of the poet's life. Authors also employ more complex linguo-poetic methods such as switching from one style to another or combining elements of different styles in the same narrative. For example, using publicistic fragments in literary discourse is a quite popular trend. Obviously, the current social and political situation in Ukraine affects the authors' way of thinking, social consciousness and manner of writing. Then, there arises another question: creating a story, the author is supposed to rely on literary means; so are the author's comments appropriate, are they necessary? It has to be noted that in a literary work, a pronounced publicistic element, the author's subjective opinion can interfere with their artistic style.

Consider an excerpt from *Фройд би плакав* (*Freud Would Cry*) by Irena Karpa: *Сказати про паризьке летовище Шарль де Голль, що воно — повний футуризм, це ще нічого про нього не сказати. Щоби збагнути всю його помпезність, зумисну ірраціональність і вражаючу, чарівну магічну незручність цього Летовища Летовищ, треба, щоб один ваш літак запізнився, а до наступного залишалось двадцять хвилин. Для повного усвідомлення могутньої краси Шарль-де-Голля вам треба мати за спиною дванадцятикілограмового наплічника, навантаженого пляшками з віскі, яке б ви ні за що на світі ніде не залишили, через плече у вас має теліпатися торба із не найновішим, а значить, далеко не найлегшим ноутбуком з усіма його бєбєхами, а в голові вашій має заклинити гірку червону думку про «Сатрапї», яке кров з носа треба купити в одному із «Tax Free». (To say that the Paris Charles de Gaulle Airport is a total futurism is to say nothing. In*

order to comprehend all its pompousness, deliberate irrationality and the astounding, charmingly magical inconvenience of the whole Airport of Airports, you have to get into a situation where your incoming flight is late and your connecting flight departs in twenty minutes. To fully comprehend the mighty beauty of the CDG, you have to have a twelve-kilo backpack on your back, full of bottles of whisky, and nothing in the whole world would ever make you leave them anywhere; you have to have a bag swinging from your shoulder with a notebook and all its bells and whistles, not the latest model, meaning not the lightest one; you have to have this dark red bitter thought stuck in your mind about a bottle of Campari that you have to buy in one of the Tax Free's – no matter what.) The structure, the tone, the syntax of this excerpt are close to those of publicistic discourse; the text is overloaded with abstract words (*futurism, pompousness, irrationality, comprehend*) and non-translated borrowings (*Campari, Tax Free*).

The literary discourse of modernist authors has a number of features that make its analysis rather difficult: first, both poetic and prose texts often involve interpretation of inner deep meanings, especially if the language of such texts is marked by semantic ambiguity; second, from the perspective of form, a text can show signs of destruction; for instance, if it is built on the principle of 'stringing', i.e. adding more and more word combinations, clauses and sentences, comments, insertions; injecting direct and reported speech, inner monologues, interactives, etc.; third, in order to create their own world of images, an innovative author employs an unorthodox organization of tropes, designs new metaphors, hidden symbols. Such texts require new linguistic, cognitive and linguo-poetic principles of analysis.

For example, linguo-poetic approach can be applied to the interpretation of poetic texts, whose imagery is based on unexpected associations, whose typical features are originality, mysterious narrative, discrepancy between artistic and real-life world view. Deciphering the meaning of such texts may present difficulties, as their plausibility is hard to prove, thus their analysis may yield ambiguous results; it is probable that ambiguity is inherent in the author's consciousness; at least, we can maintain that within this trend, deviations from codified norms of collocation (syntactic destructivism) is regarded as a linguo-stylistic norm. Consider an excerpt from the poem by V. Kordun:

*Задля жоржинності*

*For the sake of dahlianness*

*жоржиновий Христос*

*dahlia Christ*

*долонькою маленькою*

*with a small palm of his hand*

*зетъ відгортає землю*

*moves the soil away*

*від коріння жоржин.*

*from dahlia roots.*

In order to interpret the text, we have to decode the author's symbol of *dahlia* and to understand what *Christ* means to him; it will allow us to understand the meaning of the collocation *dahlia Christ* (Christ as the saviour of dahlias?); evidently, we have to rely on the idea of beauty as Christ's gift [10, p. 31]. Consider another example (an excerpt from a poem by Yu. Andrukhovych):

*Сади будинків – цегляний едем,*

*The gardens of buildings – a brick Eden*

*де лагідно мовчать скульптурні звірі,*

*where stone animals keep an amiable silence,*

*де ранні позивні тремтять в ефірі, –*

*where early morning call signs tremble on the air, –*

*ми їх на мову птаства покладем.*

*we will fit them to the language of birds.*

The poem creates a romantic picture of a big city, hence the semantically related high-imagery word *gardens* and low-imagery word *Eden*, the key words in the metaphors *the gardens of buildings* and *a brick Eden*; the metaphorical expression *keep an amiable silence* (*stone animals* are supposed to *keep silence*);

*call signs tremble* is a traditional metaphor, while *translate (call signs) into the language of birds* is a complex image, for which I may suggest the following interpretation: the tweeting of birds (*the language of birds*) is louder than broadcast news.

Modernist prose requires a new methodology of analysis; it should be regarded not only as verbal experiments, but as experiments with the organization of literary texts. According to N. V. Kondratenko, 'The texts of non-classical paradigm involve experimentation with language. In such texts, authors break the norms and rules of combinability, the syntagmatic sequence of verbal units. They are characterized by fragmentariness and superfluity, interruptedness and ambiguity, i.e. they demonstrate inner ambivalence of literary language' [12, p. 278]. Yu. Lotman maintains that 'in art, when a text in principle permits an open number of interpretations, the system that codes it generally has a fundamentally open character, although it is conceived as closed at each of its levels' [12, p. 430; 20, p. 34]; so in order to comprehend literary texts, a reader has to use their power of imagination. The typology of modernist language presupposes a reader's ability to interact with the author, to perform the communicative act of interpretation and subjective assessment.

Consider an excerpt from O. Zabuzhko's novel *Польові дослідження з українського сексу* (*Field Work in Ukrainian Sex*): *О так, страшенно романтична love story – з пожежами й автокатастрофами (бо ту славнозвісну машину він одної ночі взяв та й розгепав, казав, на друзки), із таємничим зникненням протагоніста й від'їздом героїні за океан, з купою віршів і картин, а головне – з цим постійним, непередаваним наскрізним відчуттям, якому, власне, ти й улягла: відчуттям, що все можливо: той чоловік грав без правил, точніше, грав за власними, як правдивий кантівський геній, в його силовому полі пробуксовувала будь-яка передбачувана логіка подій, так що був він сам собі the land of opportunities, і що вже там серед тих opportunities не чаїлося вготованим на майбутнє – смерть у черговій із ряду автокатастрофі (ні, Господи, ні, тільки не це!) а чи триумфальний прохід по світових музеях, – наплювати, дарма, аби тільки вилапатися, вимачкуватися з колії – з тої віковичної вкраїнської приреченості на небуття.* (*Oh yes, a horribly romantic LOVE STORY\* – with fires and car accidents (because one night he had upped and crashed that famous car, had smashed it to smithereens, he said), with a mysterious disappearance of the protagonist and the heroine's departure overseas, with loads of poems and paintings, and, most importantly, – with that constant, inexpressible, ever-present feeling to which she actually gave in: the feeling that anything was possible: the man played without rules, to be more exact, he played by his own rules, in the manner of Kantian genius, in his own force field any predictable logic of events would spin its wheels, so he was his own LAND OF OPPORTUNITIES, and whatever future was waylaying him there, amongst those OPPORTUNITIES – death in a car crash (no, my Lord, no, not that!) or a triumphal march through the world's museums – he didn't care a fig, it didn't matter, at all costs he had to break out, to scramble out of the rut – out of that everlasting Ukrainian doom to non-existence*). In order to depict her characters, the author employs the stream of consciousness technique; the narrative is built around certain episodes in their life, whose very sequence should have been a logical foundation for the organization of the text; yet the discourse is burdened with numerous additional components. In the text, there are subjectively evaluative insertions (*наплювати, дарма, аби тільки вилапатися, вимачкуватися з колії* (*he didn't care a fig, it didn't matter, at all costs he had to break out, to scramble out of the rut*)), emotional expressives (*О так* (*Oh yes*); *ні, Господи, ні, тільки не це!* (*no, my Lord, no, not that!*)), untranslated Anglicisms (*love story* and others), graphically highlighted elements (*все можливо* (*anything was possible*)); *приреченість* (*doom*)), other features of modernist narrative.

The discourse options favoured by modernist and post-modernist authors fit into a single more or less complete picture of text-and-image creation, which manifests itself in the systemic approach to free verse organization, in the syntactic destruction of prose texts and some other features. It must be stated though that the creative endeavours of modernist authors typically do not result in a high enough level of linguo-poetic originality; a renewed poetics is sometimes based on an epigonic use of the same

\* In the Ukrainian text, the author uses some untranslated anglicisms; which are printed in capital letters in the English translation above.

means and devices. Evidently, comprehensive researches based on comparative literary analysis can help us to establish the unique linguistic and aesthetic creed of leading modernist authors.

Investigating the linguistic and aesthetic phenomena, the imagery aspect of literary texts presented from a subjectively evaluative perspective, we realize the importance of the factors that ensure the objectivization of analysis, the value of the approach, which, according to V.I. Karasyk, aims at 'highlighting relevant standpoints on any phenomenon adopted by different typified subjects' [6, p. 91]. Now it is possible to achieve a plausible enough interpretation of literary discourse, taking into account tendencies towards the deepening of its inner semantic organization in particular, provided we give the general picture of the aesthetization of text, analyze the linguo-stylistic and linguo-cognitive patterns of word use employed by the author, bring into focus dominant components of image creation, look into the interaction between metaphorical and direct, simple and complex, archetypal and superficial, consciously and unconsciously picked meanings.

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**Address:** Vitaliy Kononenko, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** kzm.pu.if@yandex.ua

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У статті розглянуто комплекс проблем, які розглядає сучасна наука про мову художньої літератури – лінгвопоетика. Вивчення правил і засобів образотворення має на меті не лише зафіксувати систему тропеїчних можливостей художнього тексту, а й опрацювати механізми відтворення в ньому філософії пізнання, мовомислення, шляхи відтворення мовної картини світу. Образна структура художнього дискурсу може бути осмислена через синтезований аналіз не окремих

фрагментів тексту, а їхнього цілісного сприйняття, зі зверненням до “вертикального контексту”. Виокремлення метафоричних значень ґрунтується на узагальненнях смислової організації тексту в цілому, в сукупності побутових висловів і образних переосмислень, на трансформаціях безобразного й образного, стилістично нейтрального й маркованого, у взаємодії з конотативним шаром, додаванням нових смислів. Прочитання сучасних художніх текстів вимагає посилення уваги до тих відхилень від узвичаєної літературної норми, які забезпечують “свіжість”, незвичність слововживання, неповторність образу, його внутрішню глибину й експресію. На порядок денний висувається завдання відстежити загальні риси національного ідіолекту, забезпечення його специфіки на підґрунті ідіостильових пошуків майстрів слова. Визначення індивідуально-авторського мовостилію, зокрема, на матеріалі модерністських художніх текстів, покликані відтворити стан сучасного літературного процесу, новаторські тенденції в сучасному українському красному письменстві.

**Ключові слова:** лінгвопоетика, лінгвостилістика, художній дискурс, текст, смисл, стиль, образ, троп, метафора, символ.

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## WORD-FORMATION MEANS TEXTUAL COHESION AND COHERENCE

VASYL GRESHCHUK

**Abstract:** The article looks at word-formation means of textual cohesion and coherence. The analysis shows that the repetition of a suffix, prefix, confix or a base in adjacent or distant sentences in small textual segments can ensure the latter's cohesion. The 'source word – derivative' pair has a considerable cohesive potential. It is especially typical of syntactic derivation. The nominalization of the verb – the predicate of the base sentence, its communicative nucleus – and its use in the next sentence, adjacent or distant one, indicates the theme and ensures the communicative prospects of a sentence within the context of the developing and unfolding text. Textual cohesion is provided by 'source word – derivative' word-formation pairs beyond syntactic derivation – when we deal with mutation and modification. The components of complex word-formation units – word-formation paradigms, word-formation families – can be used as cohesive devices because they share the same root morpheme, which is the bearer of general semantic meaning inherent in all members of a paradigmatic grouping.

**Keywords:** cohesion, coherence, text, formant, base, word-formation paradigm, word-formation family.

One of the basic categories of text is its grammatical, semantic and thematic unity. Modern linguistics offers various interpretations of textual unity. Some scholars regard it as ties that bind sentences together, thus creating internal textual connections at the local level. It is also called textual cohesion. Others take a broader view on textual unity and define it as the unity of parts within the whole, the wholeness of text, its global unity. The ability of text to develop connections not only at the level of sentences or groups of sentences, but also at the level of the whole text is called coherence. Coherence and cohesion are heterogeneous manifestations of textual unity, which is realized through different linguistic means [1, p. 50–51; 2, p. 184–187; 4, p. 131–132; 6, p. 3–18]. This article discusses word-formation means of textual cohesion and coherence.

There is a whole range of word-formation units, from the simplest, elementary to complex ones: derivational morphemes, bases, derivative words, 'source word – derivative' word-formation pairs, word-formation paradigms, word-formation families, word-formation types and word-formation categories. All of them, each in its own way, can ensure the grammatical, semantic and thematic unity of text – at the local level or the global one, or both. Not only various word-formation units, but also features of word formation and word-formation phenomena that show themselves in text – word-formation motivation, kinds of word formation such as mutation, modification, transposition – should

be regarded as the means that provide textual unity. Typically, it is repetition that makes it possible for the word-formation means to fulfill their cohesive function.

According to V.O. Lukin, 'the notion of repetition is so important because it is a defining factor in textual coherence: a sequence of signs is considered to be coherent due to the repetition of particular signs, their forms and meanings; being repeated, they link the sequence together, 'sew it together' into one separate whole' [9, p. 24]. Thus it follows that the repetition of language units is one of the most important means of ensuring both cohesion and coherence of text.

Elementary word-formation units – word-formation formants, bases – are involved in the formation of text, in the realization of its categories not independently, but as parts of relevant derivational structures. The repetition of a particular suffix, prefix or confix in adjacent or distant sentences in small textual segments can ensure the latter's cohesion. Consider the following examples: *Був період, коли послідовних борців за незалежність України, за відродження української нації наші вороги називали "мазепинцями". Пізніше – "петлюрівцями". Затим – "бандерівцями". Сьогодні таких людей називають рухівцями\*\** (Cited from V. Chornovil's speech at the 7th All-Ukrainian Congress of the People's Movement of Ukraine (often referred to as the Movement; Ukrainian: *Рух, Rukh*); October 28, 1997) (*There was a period when our enemies would call a staunch fighter for the independence of Ukraine, for the revival of the Ukrainian nation "Mazepivets". Later, "Petliurivets". Then, "Banderivets". Now such a person is called "Rukhivets"\*\*\**); *А минуцисть, починаючи з другої половини того березня, стала моїм демоном номер один. Минуцисть і тимчасовість, і зникомість – скільки ще назв у цієї примари? (Yu. Andrukhovych. *Leksykon intymnykh mist*) (And, beginning from that second half of March, transitory existence became my demon number one. Transitory and temporary, and momentary – how many more adjectives can describe this phantom?) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*); **Най**огидніші очі порожні, / **Най**грізніше мовчить гроза, / **Най**нікчемніші душі вельможні, / **Най**ідліша брехлива сльоза. / **Най**прекрасніша мати щаслива, / **Най**солодші кохані вуста, / **Най**чистіша душа незрадлива, / **Най**складніша людина проста проста (V. Symonenko. *Naiohydnyshi ochi porozhni*) (*The most disgusting are blank eyes, / The most threatening is the silence of a storm, / The most worthless are the souls of grandees, / The most treacherous are false tears. / The most beautiful is a happy mother, / The most desired are the lips of your love, / The most faithful is the heart of a true friend, / The most complex is a simple person*) (V. Symonenko. *The Most Disgusting Are Blank Eyes*); *І все більше від нього віддаляється / мій материк. / Можна все **переплакати**. **Перебути**. / Свій жаль **перешарпати** (O. Slonovska. *Shchos take zapodiialos*) (*Ever further from him / moves my continent. / It helps, crying over it all. Musing over it all. / Trying to get over this pain*) (O. Slonovska. *Something Miserable Has Happened*).**

The repetition of the suffixes *-ець, -ість*, the prefixes *най-, пере-* in the words that belong to the same word-formation type links together the sentences, in which they are used, 'sews them together', thus creating a segment of text on the basis of formal and semantic unity of its components; 'repetition at the semantic level, together with the repetition of the parts of a word that have a similar form (most often derivational morphemes), sets a specific sound pattern, which makes texts of both poetry and prose sound "poetical"' [5, p. 21].

Similarly, textual cohesion can be achieved through the repetition of the base in the structures of derivatives with different formant morphemes. The repetition of the base in derivatives with different lexical meanings is an important factor ensuring both cohesion and coherence, since the semantics of the base is more concrete than that of formants, and it is the base that conveys the meaning common to a group of base-related words. The 'source word – derivative' pair is the simplest example of how the repetition of the base can serve the function of creating text.

\* In this article, all the quotations are translated from the sources listed in References.

\*\* Here and below, emphasis added. The study is based on the Ukrainian language; the examples illustrate specifically Ukrainian means of ensuring textual cohesion and coherence. The translations preserve the content of the original texts, but not their morphological or lexical form.

\*\*\* Mazepivets, Petliurivets, Banderivets, Rukhivets – Ukrainians committed to the idea of national independence; derivatives of the names: **I. Mazepa**, Hetman of Zaporizhian Host in 1687–1708; **S. Petliura**, Supreme Commander of the Ukrainian Army and President of the Ukrainian National Republic in 1918–1921; **S. Bandera** (1909–1959), revolutionary, politician and ideologue of the Ukrainian nationalist movement; **Rukh**, Ukrainian centre-right political party, founded in 1990.

The 'source word – derivative' pair is the most common cohesive device that ensures textual unity, especially in the case of so-called syntactic derivatives [8, p. 57–70], derivative verbal nouns, derivative adjectival nouns, which have developed the abstract meaning of thingness. The nature of such derivatives is reflected in their names: having the features of the noun, they convey the lexical meanings of action, state, property typical of their source words and perform the syntactic functions of the subject and the object, which are not characteristic of verbs and adjectives. The phenomenon of syntactic derivation is correlated to transposition as a kind of word formation [12] and to one kind of nominalization [10, p. 39–52]. According to R. Z. Muriyasov, 'nominalization is, first of all, repetition, indication, i.e. a kind of indicative deixis' [10, p. 48]. The nominalization of the verb – the predicate of the matrix sentence, its communicative nucleus – and its use in the next sentence, adjacent or distant one, indicates the theme and ensures the communicative prospects of a sentence within the context of the developing and unfolding text [10, p. 46]. Consider the following examples: Венеція **туманна**. Її **туманність** у рази насиченіша від лондонської чи будь-якої іншої (Yu. Andrukhovych. *Leksykon intymnykh mist*) (Venice is foggy. Its fogginess is far more intense than that of London or any other one) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*); Я була малою **горда**, – Щоб не плакати, я сміялась... / I, забувши давню **гордість**, / Плачу я, щоб не сміятись (Lesia Ukrainka. *Yak dytynoiu, buvalo*) (My pride would then assert itself: / I laughed in order not to cry ... / And so, surrendering my pride, / I cry in order not to laugh) (Lesya Ukrainka. *As a Child, I Sometimes Fell* [13, p. 73]; in the original Ukrainian text the author uses the words **горда** – proud and **гордість** – pride); Ми чомусь досить відверто **пишалися** з цього приводу. В еСеСеСеРі, з якого до справжнього Парижа переважно не їздилося, підставою для **пишання** могло стати навіть це (Yu. Andrukhovych. *Leksykon intymnykh mist*) (For some reason, we were proud of this fact. In the Soyuz Sovetskikh Sotsialisticheskikh Respublik (U.S.S.R.), from which people did not typically go to Paris, even this could become something to take pride in) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*).

Textual cohesion can be provided by 'source word – derivative' word-formation pairs beyond syntactic derivation, when we deal with mutation and modification. For example, Я заздрив йому і **ревнував** її. Зрештою, в поляків це чомусь одне й те саме слово, ти знаєш. Я жадливий **ревнивець**, особливо, коли йдеться про цілком незнайомих дівчат, які при мені виявляють закоханість у своїх сунутників (Yu. Andrukhovych. *Leksykon intymnykh mist*) (I was envious and jealous of him. After all, you know that the Poles, for some reason, use the same word for both things. Jealousy is my second name, especially when it concerns absolutely strange girls showing romantic feelings for their companions in my presence) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*); Я, ніби Отто фон Ф. з пивбару на Фонвізіна, прагнув їм **заперечувати**. Я **заперечував** будь-яку вищість російського, а для цього мусив їх **шокувати**. Моїм **шокером** була зневага, а моя зневага формою визволення (Yu. Andrukhovych. *Leksykon intymnykh mist*) (I, like Otto von F. from the beer hall on Fonvizin Street, desired to contradict their opinion. I denied the superiority of whatever is Russian; to beat them, I had to shock them. My shocker was contempt, and my contempt was a form of liberation) (Yu. Andrukhovych. *The Lexicon of Intimate Cities*). Typically, micro-text contains a source word in the context of a complete motivational statement, whose derivative is a bridge between the preceding and the following segments of text; for instance, Нині він [правнук Юрія Шкрібляка] дає **новий поштовх** гуцульській різьбі. **Новатор** (S. Pushyk. *Pero Zolotoho Ptakha*) (Nowadays he [Yurii Shkribliak's grandson] gives a new impetus to the Hutsul art of woodcarving. An innovator) (S. Pushyk. *A Feather of the Golden Bird*).

The logic behind the creation of text that contains 'source word – derivative' word-formation pairs does not always reflect the logic behind motivational relations in word formation. The components of the 'source word – derivative' pair can be used in direct or inverted order; in both cases they enhance textual cohesion. At the same time, when in a certain text a derivative precedes its source word (inverted order), in addition to performing cohesive function, it obtains the meanings of circumstantiation, concretization, specification, classification and other semantics. For instance, Про нього люди казали, що він **богує**. Він був як **бог**, знаючий і сильний, той градівник і мольфар. В своїх дужих руках тримав сили небесні й земні, смерть і життя, здоров'я маржини й людини, його боялись, але потребували всі (M. Kotsiubynsky. *Tini zabutykh predkiv*) (People said he was a god. He was god-like,

endowed with knowledge and power, that healer and wizard. In his strong hands, he held the forces of heaven and earth, death and life, the health of both cattle and humans; he inspired fear, but everybody needed him) (M. Kotsiubynsky. *Shadows of Forgotten Ancestors*); Так ти питаєш про **обереги**? Вони онде, на кінцях рушників. Це такі, щоб ти знав, добрі охоронці нашого осідла, **бережуть**, аби до хати не заходили домовики <...> і ще запам'ятай: обереги боронять свою Березиню від домовиків (V. Skurativsky. *Berehynia*) (So you ask about me apotropaics? There they are, on the ends of the embroidered towels. Listen to what I tell you, they are the guards of our dwellings, they protect our homes against hobgoblins <...> and one more thing you should remember: apotropaics guard their Protectress against hobgoblins) (V. Skurativsky. *Protectress*).

The repetition of the base is not confined to the 'source word – derivative' word-formation pairs; it can occur if a pair of derivatives share the same base, but have affixes with opposite or different meanings. In such cases, textual cohesion is based on the repetition of the same base in the structures of derivatives whose formants not only indicate the difference between them, but also emphasizes the repetition as a device that ensures cohesion through the overlaid meanings of polarity, contiguity, semantic affinity and dissimilarity, etc. Consider the following examples: Я б віддав отой химерний / Твій таємний світ **над**хмарний / За наземне справжнє графство, / За **під**хмарний замок гарний (Lesia Ukrainka. *Davnia kazka*) (I would give that ephemeral / Secret world of yours in the skies / For a real county on the earth, / For a handsome castle standing under the skies) (Lesya Ukrainka *Ancient Fairy Tale*); Потомки розберуться. Їм видніш / крізь кришталево-об'єктивну призму — / хто був мистцем, а хто ховав фетиш / **простацтва** за щитом соцреалізму. / **Простацтво** — це іще не простота. / Шукання форми — це іще не поза. / Лиш фанатичний пошук дороста / до **простоти** мистця і віртуоза (L. Kostenko. *Zorianyi intehral*) (Our posterity will make their judgment. Looking through / the crystal prism of objectivity, / they will tell artists from those who fetishized / simplemindedness, hiding behind the shield of socialist realism. / There is a difference between simplemindedness and simplicity. / Seeking a form cannot be claimed an opinion. / Only a fanatical search can bring an author / to the simplicity of a true artist, a virtuoso) (Lina Kostenko. *Star Integral*); Ми говоримо про державу, її народження в муках. **Державники** – обов'язково патріоти, хоча й дотримуються часом різних поглядів у впорядкуванні держави. **Антидержавники** – теж патріоти, але... інших держав. І інших мов (A. Mokrenko. *Tsvit i korin materynky*) (We speak about the state, witnessing it in the painful labor of birth. State leaders must be patriots, though they may adhere to different principles of state formation and development. Anti-state leaders are also patriots, but ... of other states. And of other languages) (A. Mokrenko. *Oregano Flower and Root*).

Both the word-formation paradigm as a complex word-formation unit, whose co-derivatives share the same base, and the word-formation family as the aggregate of words that share the same root morpheme and are systematically organized according to derivational principles can provide textual coherence. The latter can be realized through the repetition of the base in the words that share the same base or the same root. 'Derivatives with the same root morpheme and different derivational formants that are intentionally introduced into a literary text specify the general semantic idea inherent in the above morpheme; in other words, this idea is specified in the derivative meaning of lexemes, which enables the author to express their thoughts and attitude, and provides the coherence of a given text, its integrity and wholeness' [3, p. 111].

Consider several excerpts from S. Pushyk's essay *Daraby plyout u lehendu* (*Darabas\* Float into Legend*), a story about the last timber rafting down the Cheremosh River in the Carpathian Mountains. Its thematic unity is based, among other things, on the repetition of the components of the word-formation family with the main constituent **плицти** (**плицти**) ((to) float). The derivatives sharing the same root **плиц(в)** are used in the introduction to the essay: *І не кожен знав про те, що й сам Черемош не хотів з цим змиритися, що він уже не буде вважатися робітником лісової промисловості, що на ньому закінчується велика епоха карпатського лісосплаву, якій не менше двох тисячоліть. Черемош не хотів змиритися з цим! Той останній сплав був пущений з верхів'я Білого Черемоша, з урочища Верхня Яловичара, ще 9 серпня, у четвер. Але тих 335 кубометрів, той караван, того дня до Вижниці не доплив, бо Черемош збунтувався, як гордий гуцул. якого хочуть позбавити назавжди честі та слави; великі зливи*

\* Daraba – a timber raft in the Carpatian Ukraine.

прошуміли горами, велика вода йшла Черемошем, несла дарабу, і **плотогони** вирішили зупинити **пліт** в урочищі Мар'їнім, де такі небезпечні пороги та коліна, де штучне озеро-кляуза рятувало життя **плотогонам**, і той **пліт**, ота остання дараба дочекалася на прив'язі суботи, 14 серпня. (Few people knew that the Cheremosh himself could not believe it – he would not be called a worker of the forest industry any more, it was the end of the no-less-than-two-thousand-year-long epoch of timber rafting in the Carpathians. The Cheremosh refused to accept it! The last timber raft was sent from the upper reaches of the White Cheremosh, from the river of Verkhnia Yalovychora, on Wednesday, August 9. But that 335-cubic-metre caravan did not reach the town of Vyzhnytsia that day, because the Cheremosh rebelled, as a proud Hutsul\*, whom they want to deprive of his honour and glory; heavy showers stormed over the mountains, great waters rushed down the Cheremosh, taking the rafts along with them; and the pilots decided to stop the raft near Marine, where the rapids and the bends were so dangerous, where a 'klaus', a man-made lake on the dammed river, could save their lives; and there that timber raft, that last daraba, had to wait, moored to the bank, till Saturday, August 14.)

Further in the text, the author uses other derivatives, which contain the same **плис(в)** root morpheme, and repeats the above ones. Consider the following excerpt: Дуже скоро почалася тогорічна весна й у черемоських **сплавників**: 24 березня з села Устеріки, де стрічаються Біла з Чорною рікою, а трошки нижче з буковинського боку влітається й річка Путила, прикрашений і прапорцями плів перший **сплав**; В понеділок, як і завжди, рано-вранці везли машини **сплавників** у верхів'я річок; **Плотогони**, хоч і сплавали ліс, із Буковини, хоч і рахувалися робітниками Вижницької **сплав-контори**, були з села Владів-Ростоки; За технікою безпеки стороннього на сплав не беруть. Для письменника зробили виняток, і мені було якось маркотно на душі, що **пливу** не як робітник, а як капітан, хоч ніким не командує...; Вже дві години ми на воді. Діти біжать від школи на **пліт** подивитися, машина сигнал подає – вітається шофер. Старий гуцул у сардаці, в рогатій шапці, з файкою в зубах став і посміхається – свою молодість згадав, а літа його, мов ті дараби, **попливли** вже вдалину. Стоїть старий... Губчук розказує, що з чотирнадцяти літ пішов **плотогонити**. (For the Cheremosh timber rafters, spring started early that year: on March 24, the first timber raft, decorated with little flags, started from the village of Usteriky, where the White and the Black Rivers meet, and a bit lower the river Putyla joins them from the Bukovynian side; As usual, cars took the timber rafters to the upper reaches of the rivers early on Monday morning; Though the timber rafters took the raft down from Bukovyna, though they worked for the Vyzhnytsia timber rafting firm, all of them were from the village of Vladiv-Rostoky; Under the Occupational Safety regulations, outsiders are not allowed on a timber raft. They made an exception for an author, and I felt uneasy about being idle on the raft – like a captain without a crew...; We have already been on water for two hours. A group of children is running out of the school yard to watch the raft, a car is beeping – the driver is greeting us. An old Hutsul wearing a sardak\*\* and a horned hat, a pipe between his teeth, stands smiling – recollecting his youth; his young years, like darabas, have already floated away. The old man is standing still... Hubchuk says he started timber rafting at fourteen.) The components of the above word-formation family are repeated in the final part of the essay. Consider the following excerpt: Колись у телепередачі "Клуб мандрівників" показували, що фінни так само **сплавляють** ліс, як і в Карпатах гуцули. Правда, там в основному дикий **сплав**, але і дараби пускають. На дарабі будують будку, бо ж Фінляндія не Західна Україна – холодніше там, сиріше. Та й **сплави**, оповідав диктор, **пливуть** тільки під час повеней, коли тануть сніги. А верховинцям доволі було багажника посеред нашої талби-ланки. (We used to have a TV programme called 'The Travellers' Club'; and once they showed timber rafting in Finland. It is similar to the way the Hutsuls do it in the Carpathians. Timber rafting in Finland is mostly natural, but they make darabas as well. They construct a cabin on a raft, because Finland is not Western Ukraine – it is colder and wetter there. According to the host of the programme, they drift timber rafts only during the snow-melting flood period. As to the Verkhovynians\*\*\*, they need just a boot on one of the sections of a raft.)

In Ukrainian, the source word **плисти** ((to) float) and its directly/indirectly motivated derivatives **поплисти** (float away), **пліт** (timber raft, raft), **сплавляти** (take a timber raft down the river), **сплав** (timber

\* Hutsul – Hutsuls are an ethnic group of Ukrainians inhabiting the Carpathian Ukraine.

\*\* Sardak – a short wool coat, a traditional Hutsul garment.

\*\*\* Verkhovynians – people who live in Verkhovyna, the Hutsul region in the Ukrainian Carpathians; Verkhovyna is also the name of an urban-like settlement, the administrative center of Verkhovyna District.

*rafting*), *сплавник* (*timber rafter*), *лісосплав* (*timber rafting*), *сплавконтора* (*timber rafting firm*), *плотогон* (*timber rafter, pilot*), *плотогонити* ((to) *raft timber*) have the same root morpheme, but different lexical meanings; their sequential use in the text unites its parts into a single whole. These words are the key points in the thematic structure of the coherent text.

Word-formation paradigms and word-formation families help to achieve textual coherence, especially when the thematic unity is brought out by a (non-)derivative word in the title of a macro-text and is maintained in the story through the repetition of its derivatives that share the same base or root morpheme, but perform different functions.

For example, the theme of Vasyl Stefanyk's novella *Pidpys* (*The Signature*) is encapsulated in its title; *нідпис* (*signature*), a derivative verbal noun, is a semantically capacious word. *The Signature* is a story about how a little girl named Dotsia teaches illiterate old farmers to sign their names so that they do not have to pay *уніс* – the guarantor's fee for signing a document. The theme is introduced in the title; then it develops, getting enriched with details and concrete facts, and comes to its logical conclusion due to the extensive use of derivatives that share the same root morpheme *пис-* (*write, sign*).

In rather a short novella, the author uses eighteen derivatives that share the same root, but belong to different parts of speech. The morpheme is the structural and semantic core of both the novella's title and a group of nominal and verbal derivatives of the intransitive verb *писати* (*write*), it binds the text together, structurally and semantically. The source word is used in the very first sentence of the novella: *Мала Доця ходила лавою поза плечі газдів, що писали коло довгого стола свої імена.* (*Little Dotsia was walking along the bench behind the farmers, who sat at a long table writing their names.*) In the next sentence, the author uses a derivative, the nominal deverbative *писарі* (*scribes; here – the persons who learn to spell their names*), which drives the story on: *Грубими руками оти писарі обходили з кожного боку, звідки би найліпше їм почати.* (*With their rough hands, those scribes tried to start from this end, then from that end.*) The thematic unity of the next fragment is maintained through the repetition of the source word *писати* (*write*): *А білявенька Доця заглядала до кожного, чи добре пишє. – Доцю, ня, а подивиси, як воно виглядає? – Ще чепірнате таке, як нечисане повісмо, що пишійть. І газда пхав олівце в рот і зачинав знов писати.* (*And fair-haired little Dotsia kept glancing at everybody's paper to check whether they were writing well. 'Dotsia, come 'ere, wha' yeh say – how does it look?' 'Still looks tousled – like raw yarn, yeh keep writin'.' And the farmer would put the tip of a pencil into his mouth and start writing again.*) There are two verbal derivatives that indicate the aspect of the action; they also ensure the thematic unity of the text: *– Ану ж ко, глипни на моє, бо я вже его чешу другий вечір, аж ні груди больи. Ану читай, що я написав. – Павло Лазиренко. – Якурат я. Та так воно там стоїт, шо кождий пизнаєт? – Хто вчений та й кождий. І Павло почервонів з утіхи, і оглядав карточку з усіх боків. – Ану ж ко я ще раз его віпишу.* (*'C'mon, have a look at mine, cos I'm already neatenin' it fer two nights, givin' me a pain in me chest. C'mon, read what I wrote.' Pavlo Lazyrenko. 'Right, t's me. So it is there an' everybody can reads it?' 'Everybody who knows readin'.' Pavlo's face got red with pleasure, he was turning the card in his hands and looking at it from all sides. 'Lemme draw it one more time.'*)

In the text, the deverbative nouns *письмо* (*writing*) and *уніс* (*the guarantor's fee for signing a document*) perform the same function. Due to its semantic and syntactic characteristics, the noun *письмо* can name the action conveyed by the source verb *писати* (*write*): *Ви, мой, і молоді, і вчїтєси, виджу, письма та й нічо не знаєте.* (*Look, yeh're youn', and I see yeh learn writin', but yeh donna know nothin'.*) It should be mentioned that in this novella, the deverbative noun *письмо* is also used in the meaning of *писаний документ* (*a written document, a paper*) that is semantically related to the verb *писати*: *– Вібачейте мені, пане, бо я непорозумів, а папєрі аді гєзди. – Та й вітєз з пазухи, та й подав. – Там, – кажу, – дес є все, бо я то докупки все складаю, все письма. – Хлоп, – каже, – все дурний, гніє цілу зиму та й би не навчивси навіть своє порєкло на письмі покласти.* (*I'm sorry, me lord, I didn't get it, an' the papers are here.' An' I pulled them out from me bosom and gave them ter 'im. 'It's all somewhere there,' I tell 'im, cos I put them all together, all them papers.' 'Yeh stupid peasants,' say he, 'rot fer the whole winter an' can't even learn how ter write yer names ter sign a paper.'*)

The deverbative noun *уніс*, a derivative with the same root morpheme, is another means to provide the thematic unity of the text; it is one of the key components of its semantic structure: *– Я, прошу, по-*



кладу знак своєв руков, аді хрестик, а ви підпишіт... – Не можна, каже, на векслъх хрестиків класти... – А я в гадках став. Це як озмут **уніс**, як процент наперед відберут, як нотарези заплають, та й того капіталу мало шо мені лишишси. (‘I tell ‘im, “I’ll put a sign with me own hand – a cross, see, an’ yeh put yer signature on it...” “No,” say he, “you can’t put crosses on promiss’ry notes...” Wait a minute. Pay fer the guarantor’s signature, pay the interest in advance, pay the notary – there’ll be not much money left fer meself.’)

In the final part of the novella, its thematic unity is achieved through the use of perfect and non-perfect forms of the verb *sign*: **підписати** – **підписувати**; its deverbative noun **підпис** (*signature*) is used as the title of the novella: – Поклав-сми гроші у скриню, а сам до Доці. Ти, Доцько, діда навчи **підписати** намено, най дід панам горло не напихає, бо воно напхане. Я волю тобі плахтиночку купити... – Та й навчила та й сте по селі перечули, та й сте з діда насъміхалиси. Але прийшло до крутого, траба викслі **підписувати**, а ви за дідом до Доці. Я вам дорогу показав, шо вже не мете гроші утрачъйти. (‘I put the money into a chest and went to Dotsia. “Look, Dotsia, teach the old man how ter sign ‘is name, why should he feeds those greedy lords, they’re already stuffed full. I’d rather buy you a nice little plakhta\*...” And she taught me how ter sign me name an’ the rumour went around the village, an’ they laughed at the old man. But it so happened yeh had ter sign promiss’ry notes, an’ all of yeh followed in me footsteps ter Dotsia. I showed you how not ter lose yer money.’)

Thus, the components of the word-formation family that share the same root morpheme *nuc-* (*write, sign*) serve as a kind of architectonic frame in the formal semantic structure of Stefanyk’s novella *The Signature*; they ensure a fundamental property of text – its thematic unity [3, p. 111–112].

M.M. Poliuzhyn is right to state that ‘The totality of repeated adjacent and distant members of a paradigmatic grouping creates the thematic net of a literary work, binding together separate fragments of a text in accordance with the principle of thematic unity. As a result, each time a derivative appears in a text, it triggers associations that characterize the whole paradigmatic grouping, highlights the situation already known and indicates the direction in which the story develops’ [11, p. 90].

In conclusion therefore, the current study demonstrates that word-formation units and categories carry out an important text-forming function. Textual unity at the local level can be achieved through the repetition of a formant or a base shared by derivatives in adjacent or distant sentences. The ‘source word – derivative’ word-formation pair that establishes derivational relations has a great cohesive potential. Syntactic derivation is especially important for the unfolding and communicative progression of text. The components of complex word-formation units – word-formation paradigms, word-formation families – that share the same root morpheme, the bearer of general semantic meaning inherent in all members of a paradigmatic grouping, can be used as a means of textual coherence.

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\* Plakhta – an outer garment; thick checkered cloth wrapped by Ukrainian girls and younger women around the waist over the shirt (as a kind of skirt) [7, p. 388].

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**Address:** Vasyl Greshchuk, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** ukrinst.pu.if@gmail.com

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У статті аналізуються словотвірні засоби когезії та когерентності тексту. Встановлено, що локальну зв'язність тексту може забезпечувати повторення одного суфікса, префікса, конфікса або твірної основи в контактні чи дистантно розміщених реченнях невеликих сегментів тексту. Важливим чинником когезії тексту є словотвірна пара “твірне – похідне”. Особливо це характерно для синтаксичної деривації. Номіналізація дієслова – предиката вихідного речення, в якому воно є комунікативним ядром, та включення його до складу наступного речення, яке може бути розміщено безпосередньо за ним або дистантно як тема забезпечує комунікативні перспективи висловлювання при розгортанні, прогресії тексту. Словотвірні пари базової та результативної одиниць словотвору поза межами синтаксичної деривації – в мутації та модифікації теж можуть бути засобом реалізації когезії тексту. Як засіб когерентності тексту можуть використовуватися компоненти комплексних словотвірних одиниць – словотвірних парадигм, словотвірних гнізд. Ця їх властивість ґрунтується на спільності кореневої морфеми – носія загальної семантичної ідеї, притаманної усім членам парадигматичного утворення.

**Ключові слова:** когезія, когерентність, текст, формант, твірна основа, словотвірна парадигма, словотвірне гніздо.

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## THE LITERARY MYTH OF UKRAINE IN THE WORKS OF THE DIASPORA AUTHORS, 1920S TO 1950S

OLHA SLONOVSKA

**Abstract:** Ukrainian literature in emigration is part of the Ukrainian cultural heritage. Its analysis shows that, unlike Soviet Ukrainian literature, it enhanced the importance of the national idea proclaimed by T. Shevchenko. The diaspora literature of the 1920s–1950s created the mythological paradigm of the occupied nation that was superior to the invader, a ‘source code’ for a future Ukraine in its own ancestral land in the centre of Europe, not for Ukraine in exile as it was viewed by Ukrainian politicians in emigration. The literary myth of Ukraine established by the diaspora authors is a vitaistic and consolidating metaphysical phenomenon that even now has a powerful impact on national consciousness.

**Keywords:** consolidating vitaistic literary myth of Ukraine, Ukrainian diaspora literature, archetypal literary criticism, mytheme, mythologeme, mythopoetic paradigm, mythological concept, domain.

The Ukrainian diaspora literature of the 1920s–1950s is one of the links in the monolithic chain [10, p. 3] of the 20<sup>th</sup>-century national literature. Unlike the authors of mainland Ukraine, their diaspora counterparts had ‘what Ukraine itself actually lacked: a consolidated editorial, institutional and financial basis for their scientific and cultural activity’\* [13, p. 18]. Being separated from their land, but unrestricted by censorship or control, the diaspora authors discussed the conception of Ukraine and Ukrainians from a temporal perspective. It ensured the objectivity of artistic thought. The outstanding authors of this period U. Samchuk, I. Bahrianyi, V. Barka, O. Olzhych, Ye. Malaniuk, T. Osmachka, O. Teliha were the only surviving shard of the phalanx of the Executed Renaissance; they witnessed its birth and tragic death; some of them (I. Bahrianyi, V. Barka, T. Osmachka) were repressed and persecuted. We value the works of these talented authors, the creators of a consolidating vitaistic literary myth of Ukraine, an important literary phenomenon that a priori could not emerge in mainland Ukrainian. Their endeavours fertilized the rich soil of Ukrainian literature eroded by the Soviet system, so that many outstanding authors, such as O. Dovzhenko, Yu. Yanovsky, M. Stelmakh, did not dare to work it and had to adjust their talents to the quasi method of socialist realism, which was actually the implementation of totalitarianism through literature.

The metaphoric and mythological thinking of the diaspora authors seldom, or even never, match the phenomena of real life (especially in T. Osmachka’s works), yet high artistic truth is the key to *what the author means* and *what they actually imply*; ‘The objectivity of literary works is as much a residual

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\* In this article, all the quotations are translated from the sources listed in References.

definition as any truth' because 'they are part of the universal context of reification' [1, p. 230]. In the mid-20<sup>th</sup> century, many Ukrainian diaspora writers were nominated for the Nobel Prize (for example, Ivan Bahrianyi (1963), Ulas Samchuk (1980)). Such nominations or self-nominations (T. Osmachka self-nominated several times) can cause a skeptical smile (their ill-wishers may remind us that sometimes the texts were not translated into the required languages, and that other requirements were not met, including some basic ones – a proper proof-reading and editing before publication, letters of reference from Nobel Prize Laureates); yet the artistic achievements of these authors are much more impressive than those of their Soviet Ukrainian, and sometimes even of their German, English, French or American counterparts.

The Ukrainian diaspora literature has discarded the albatross of 'enlightenment', the 'birthmark' of the Ukrainian literary paradigm – the duty of the author to raise the consciousness of the working masses; it offers a reader difficult situations, protagonists, who are able to deal with them, and positive behavioural patterns; moreover, it gives a panoramic picture of life in Ukraine under the Bolshevik totalitarian regime and unmasks its draconian goal of destroying the Ukrainian nation. The greatest achievement of the Ukrainian diaspora authors is the creation of new literary characters, whose ambition is not to 'have' (some property, an occupation, a position, happiness, etc.) – a typical feature of the 19<sup>th</sup>-century Ukrainian literature and the socialist literature of mainland Ukraine, – but to 'be'; there is no mistaking their national self-identification: their priorities are social interests and national consciousness; they love Ukraine more than their own lives; their goal is to serve the national idea. These characters are the embodiment of resistance – not only the armed resistance to the colonizing policy of the USSR, but also an intellectual, a spiritual and moral resistance; they are able to revise old ideas; their dream is to make Ukraine a developed country, which is why they become the role models for the new generations of Ukrainians. The highly artistic, masterfully typified and specified literary characters (Andrii Chumak, Hryhorii Mnohohrishnyi, Maksym Kolot, Olha Urban, Mariia, Hnat Kukharchuk, Petro Stoian, Professor Spodaneiko, Andriiko Katrannyk), the heroic characters in the poems of Ye. Malaniuk, O. Olzhych, I. Bahrianyi do not choose to be victims or toys in the hands of a cruel fate; what they choose is to consciously oppose the national and metaphysical evil. The diaspora authors present their native land as the Promised Land given to the Ukrainians by God and regard it as a sacred space; they introduce and develop the concept of charismatic national leaders and show the people's readiness to realize their statehood aspirations.

The Ukrainian diaspora authors were beyond the reach of the Soviet censorship and repression systems; they could freely draw on the artistic truth of the collective subconscious of the nation and fulfill their creative potential, avoiding the hindrances of the Soviet reality. Hence the dominant features of the diaspora literature are: a) the authors' metaphoric and mythological thinking; b) the redesigning and interpretation of popular myths; c) mythologemes, mythemes, mythological allusions, visions, dreams, revelations, insights, frames, patterns, elements of reframing, mythological concepts, domains, holograms. Such a powerful arsenal used in order to frame the authors' creative conceptions make their works innovative and popular. Europe and the Communist Ukraine pretended they did not notice the Ukrainian diaspora authors, but only because their political sympathies were determined by the 'scheme of the Allies' history' [13, p. 18]. In strange lands, the Ukrainian authors did not feel they had lost ties with their people; they were the representatives of the 'leading stratum' (Dmytro Dontsov) of society, and the nation immanently remained part of their human essence; after the declaration of independence in the 1990s, the nation became aware of its connection with this host of literature.

Humanity exists in nations and ethnic communities. Reading the diaspora authors, we understand that an enemy can destroy a state, invade its territory, reduce its people to poverty, prohibit them from studying the history of their native land, crush their language and culture, impose an alien order; but a nation is destroyed only with the destruction of the national domains of STATE, MORALS, ART, LANGUAGE, CULTURE, ARMED FORCES, EDUCATION and ETHNO-PEDAGOGY. The most important and the most powerful metaphysical domain is the domain of THE NATIONAL STATE. It is a specific structure with dozens of extensions and internal multifunctional substructures (for example, the domains of ART, FAMILY, EDUCATION and ETHNO-PEDAGOGY, ARMED FORCES, CULTURE,

MORALS; for the Ukrainian people, each of these domains is a part of the domain of THE UKRAINIAN NATION). A strong, civilized, advanced political nation in an independent and sovereign state values its metaphysical structures. The domains of national minorities that live on the territory of the state are subordinated, to a greater or lesser extent, to the domain of THE NATIONAL STATE. On the territories occupied by an enemy, national domains can survive and exist in the form of phantoms, ruins, waiting for better times to breathe new life into them. It is only when people lose faith in the necessity of their presence on Earth that the occupied nation develops a mass social amnesia, which reveals itself through the absence of self-identification. The Ukrainian diaspora literature often highlights the metaphysical existence of those Ukrainian national domains that in the absence of statehood sustain people's life in mainland Ukraine and in emigration; in literary texts, some of these metaphysical structures (the domain of ARMED FORCES, the domain of LANGUAGE, the domain of ETHNO-PEDAGOGY) are depicted as almost ruined. In his piece *Rozhrom (Defeat)*, I. Bahrianyi contrasts the domains of THE UKRAINIAN LANGUAGE, UKRAINIAN EDUCATION and ETHNO-PEDAGOGY with the corresponding Russian and German domains. In *Ohmenne kolo (The Fiery Circle)*, his other novel, the domain of UKRAINIAN PATRIOTIC EDUCATION is presented as a horribly impaired phenomenon: the typical national kitsch of 'embroidered blokes' does not give the younger generation any chance of survival, to say nothing of victory.

Most often, the authors interpret the domains of MORALS and ART. Within the domain of MORALS, characters are identified as martyrs, sinners, fighters, criminals; the domain of ART interests the authors as the demiurges of their own literary worlds. The principles of the domain of ART are somewhat different from those of the domain of MORALS, because 'the artistic value is about art, while the moral value is about the human being' [9, p. 252]; but there is a two-way connection between these metaphysical structures. A work of art may be created for the sake of art, not for the sake of human beings; at the same time, humans and human passions are the objects of both the domain of MORALS and the domain of ART, and the walls between these metaphysical structures cannot stop the author, if they feel an inner urge to come to the defense of beauty and morals, to write – in a particular literary context – about human love in all its manifestations and human sufferings, whatever they might be. The domain of MORALS affects the domain of SCIENCE and the domain of EDUCATION: the moral and ethical responsibility of a scientist, a scholar, an educator and an artist is determined by their principles. In Vasyl Barka's novel *Rai (Paradise)*, the domain of the FREEDOM OF CONSCIOUSNESS has a perennial, sacral meaning; Barka's character remains adamant against the atheistic propaganda, the Bible helps Oleksandr Astriab to survive among thugs and scums. The author shows that in the totalitarian state, the social underworld and the upper crust are equally abominable. Moreover, the social underworld is capable of rebellion, which can bring about catharsis – a desperate attempt of separate individuals to change their life; while in the highest social echelons, people become depersonalized, deprived of a chance to save their souls. There exist mysterious connecting channels between the world of fiction and the real world; the characters can use them to get into real life. V. Barka employs this literary device to describe a mystic scene: the devil in the guise of a jester shakes classic literary characters out of their books and demonstrates what would happen to these famous people if they lived in the pre-war USSR and what pseudo-ideals they would support.

Each nation is immune to colonizing assimilation. The mythological concepts of 'Us'/'Them' are revealed, first of all, through the notion of home as the smallest cell of human existence; they are metaphysical markers of the domain of STATE; if an indigenous nation is invaded and deprived of its right to statehood, they become reliable frontier and customs guards in the domain of NATION, which in this case takes over the function of the domain of STATE and helps the nation to resist the colonizing assimilation. Invaders' attitude to the notion of home of an indigenous people is always negative; for example, in Vasyl Barka's novel *Zhovtyi kniaz (The Yellow Prince)*, the communists, so-called 'twenty-five-thousanders' openly mock the disempowered villagers of Klenotochi; in Ivan Bahrianyi's novel *Tyhirolovy (The Tiger Trappers)*, the Great Russians sneer at the 'Khokhols', who whitewash their peasant houses even in Russia's Far East; the attitude of the Ukrainians to the homes of the colonizers, their ethics and aesthetics, style of life and morals is also described as negative. Consider, for example, an

excerpt from *Volyn (Volyn)* by Ulas Samchuk. *I just hate it how you, sons of a bitch, break into other people's house and pretend you are some kind of gentry ... That henhouse you call home – just the place to gather soot, to crash lice at splinter-light, and to roll from side to side on the sleeping ledge. These God-forgotten places... Mikhailovkas or Lice-ovkas, or Spit-ovkas, squirming around in the forests of some Riazan guberniya. There stands an izba. You come inside – yuck, what is this place? Fumes, filth. And again, here is a pig, smugly snouting around. Then there is this sleeping ledge, some strange structure for twenty persons or so, like in a jail. It's getting late and the father tells his son, "Hey, you, Mishka, don't you rock it with that daughter-in-law all night long..." The mother sleeps with her bast shoes on – to save herself the trouble... You even don't know how to use spoons, eating with those small spades. Boors, that's what you are!..* [5, p. 352–353] (emphasis added). We see that Samchuk's character – a man of Ukrainian origin, a soldier, a holder of the St George Cross – vividly contrasts the Ukrainian way of life and customs with the Russian ones, presenting the latter as primitive, immoral.

The long-term Russian expansion into the national living space of Ukraine resulted not only in the loss of statehood; on their own ancestral land, every Ukrainian felt as if they lived on the frontier between 'Us' and 'Them'; in other words, they were not their own masters, not citizens, just representatives of an inferior – because a stateless – nation. In U. Samchuk's novel *Maria*, Maksym, being infected by the Bolshevik virus of permissiveness, behaves like a brutal, immoral person; he savagely desecrates the holy pictures in the father's house; thus the mythological seed of evil turns a person into a traitor of their nation and faith, an infernal type of the mythological frontier. According to the Ukrainian diaspora authors, the greatest of all human sins is betraying one's nation, serving the colonizer, losing one's cultural identity because of materialistic considerations or career ambitions. Betrayal is a constituent of the concept of turning 'Us' into 'Them'. In Ukrainian mythological interpretation, God turns away from an invader, who is backed up by Satan and is part of universal evil. Typically, confrontation between the representatives of the two opposing nations manifests itself in offensive actions on the part of the invader and defensive ones on the part of the invaded. The actions of V. Barka's characters Otrokhodin and Shikriatov in *The Yellow Prince* and Iona Lotosov in *Paradise*, the contemptuous attitude towards an old hard-working Ukrainian, a soldier in U. Samchuk's *Volyn*, the outrageous behaviour of Tiurin in T. Omacka's *Plan do dvoru (The Plan for the Household)* are not accidental; they all fit into the invader's behavioural pattern. In return, invaders and traitors receive a silent hate wherever they go. The border line between 'Us' and 'Them' is invisible, and yet it is felt like a material, constantly pulsating membrane. It is dangerous and unadvisable to stay close to it; in the works of the Ukrainian diaspora authors, all the traitors, who disregard national feelings, choosing submission and symbioses, eventually realize it.

Special attention in the works of the diaspora authors is given to the notion of literary time and its variations. Being aware of the fact that time offers us future possibilities; the authors encode the development of contemporary events. A talented author feels the impulses of the future, its breathing; their target audience is the coming generations. Similar to live biological cells that carry information on their own evolution on this planet since the Proterozoic age (Petro Anokhin), symbolic literary images contain huge stocks of contents and meanings, which reveal themselves as required. That is why, according to Heidegger, the author has the ability to foresee future events, and literature and art are the 'history of being' for the future.

Even in physics, the phenomenon of time is considered as the most mysterious and the least researched one. Metaphorically speaking, the law of the indestructibility of matter covers this area too, and information that is not required at a particular period of time is preserved as an underlying message. The more talented an author is, the more diverse is the time in their works. In his piece *Defeat*, Ivan Bahrianyi compresses the chronology of events in order to show that a person is more than themselves; they are much stronger than they think, because even death on a cross is evidence of the weakness of the one who passes the verdict, while self-reliance and sufferings become the victory of the one who dies for their ideals. In his novel *Maria*, Ulas Samchuk masterfully reveals the mythological concept of time similar to the 'immutable' time of ancient literature. The author measures the length of his heroine's life not in years, but in days, thus giving it a new mythological interpretation.

The national mythological concept of time in literary works has a full set of moral, ethical and aesthetic components. Literary subtext is a kind of temporal bracket that fastens the past to the present. The time of inspiration, when the Archives of Heaven open their doors to the author, is unique: each time the author receives a new flow of information. It can be compared to our experience in the real world and in the world of fiction: a repeated real-life experience is different from the initial one; but rereading a book, we can immerse ourselves in the same historical epoch. The time in a literary work differs from time in real life: the former passes, but may be returned. Time works differently for an individual and a nation as a whole: for the latter, there are specific 'source codes' of Astral National Time provided by the Forces of Providence so that a nation will be able to fulfill the mission assigned to it by God. According to the law of the 'reflection of the future', national time is in the 'subtext'; but under favourable circumstances, the 'voice of the Spirit' [15, p. 21] will make both the 'leading stratum', which is most responsive to metaphysical imperatives, and the whole nation comply with the requirements of Astral National Time.

The literary myth of the Ukrainian state created by the diaspora authors is a unique phenomenon, a specific 'natal chart' of the emerging political nation. Only national myths can defeat the colonial ones. In his piece *Defeat*, Ivan Bahrianyi gives his vision of the Ukrainian nation – risen from the ashes, young and strong again, destined for a flourishing future – and opposes it to the Russian (the Third Rome) and the German (die Blonde Bestie) 20<sup>th</sup>-century chauvinistic myths.

A nation in its own right needs a consolidating national myth that presents it as a chosen one, very special, the best; it was the statelessness of Ukraine that prevented the development of this important artistic phenomenon in mainland Ukraine, because 'the sonority of literature is directly related to the strength of the Nation-state' [11, p. 179]; in other words, the author does not suffer oppression only if they live in their own national state. Unfortunately, it has taken a long time to comprehend the real worth of the consolidating vitaistic national myth. Heated and not always scientifically based discussions around the early attempts at archetypal literary analysis, whose initial mechanisms were far from being perfect (the monographs of O. Zabuzhko and G. Grabowicz), clearly demonstrate that many Ukrainian critics cannot or do not want to abandon the materialistic approach; they recognize only materialistic methods and evidence, and consider abstract, a priori, transcendental methods unacceptable. The analysis of the Ukrainian diaspora literature of the 1920s–1950s in terms of Ukrainian and world philosophy, culturology, ethnography, psychoanalysis, theology and literary criticism demonstrates the true value of the consolidating national myth of Ukraine; the full potential of the Ukrainian diaspora literature is easy to see if we consider it from a mythological perspective and easy to overlook if we employ only classical methods of analysis.

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**Address:** Olha Slonovska, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** g.elephant@email.com

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Слоньовська Ольга. Літературний міф України в красному письменстві діаспори 20–50-х років ХХ століття. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 79–85.



Шляхом аналізу творчої спадщини українських письменників-емігрантів встановлено, що ця ланка національного красного письменства, на відміну від радянської української літератури, творчо живила й удосконалювала національну ідею, започатковану ще Т. Шевченком. Література української діаспори 20–50-х рр. XX ст. виробила міфологічну парадигму переваги окупованого народу над окупантом, створила код-програму України майбутнього на прабатьківській землі в центрі Європи, а не України в екзилі, як пропагували українські політики-емігранти. Літературний міф України, зреалізований творчими зусиллями письменників діаспори, позначений важливими ознаками вітаїстично-консолідувального метафізичного явища, тому потужно впливає на свідомість українців і в наш час.

**Ключові слова:** літературний консолідувальний вітаїстичний міф України, література української діаспори, архетипна критика, міфема, міфологема, архетип, міфопоетична парадигма, міфологічний концепт, домен.

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## THE CONCEPTION OF THE FATHERLAND DISHONORED BY CAPTIVITY IN THE UKRAINIAN POETIC HISTORY AND PHILOSOPHY

ROMAN GOLOD

**Abstract:** In the article, an analysis of the conception of the Fatherland dishonored by the captive colonial status is provided with regard to the artistic work of the Ukrainian poets. The feeling of shame, rage and hatred towards the enslaved Ukraine is more or less seen in the historic and philosophic views of T. Shevchenko, P. Kulish, I. Franko, L. Ukrainka, I. Malaniuk. The prominent poets have always been playing the role of "nerves", indicators of the political, social, cultural and moral health of the people. So the conception of shame for the captivated Ukraine in their artistic work should be viewed as the determinant for the further nation recovery.

**Keywords:** history and philosophy, poetry, Ukrainian literary tradition, the image of the captivated Ukraine, psychic and emotional prominence.

*How to tread the trails that lead to You?*

*In the haze of gray distinguish goal?*

*Will the Europe`s flame that`s burning blue*

*Burn the Asian leprosy of gold?*\* -Yevhen Malaniuk wrote this in his poetry called *The Homeland* in 1931, and it seems as if he could see from his historic time into our reality.

Unfortunately, we have not overcome "the Asian leprosy of gold" in our Homeland, despite gaining Independence, despite building our own State and despite the fact that the "blue flame of Europe" is warming the soul of every Ukrainian patriot. The feeling of shame for the elite`s "leprosy of gold" and for the loyal *profanum vulgus* has, to some extent, been felt by every self-conscious citizen. The artists, who are the nerves of a nation, open to all of the hurt and injustice of social life, feel this shame in the deepest and most painful way.

This shame in Ukrainian literary tradition has always been relevant, and throughout ages it has morphed into a constant concept. Taras Shevchenko felt it in his time, turning his painful feelings into an angry invective against the national "elites" ("Toadies, slaves, the filth of Moscow, / Warsaw's garbage—are your lords,/ Illustrious hetmans! Why so proud/And swaggering, then do you boast, you/ Sons of Ukraine and her misfortune?/ That well you know to wear the yoke,/More than your fathers did of yore?" [8, p. 351–352]); as well as to the ordinary people ("...People, people! For a piece of rotten sausage, you will sell your mother." [9, p. 97]). According to D. Dontsov: "his condition inflicted on Ukraine by the alien yoke and by her own Kochubejs, the condition of the "blinded and deafened"; the condition of not caring for the community; the condition causing him [Shevchenko] despair; the

\* From here and on translations of the poetic texts are provided by O.Z. unless otherwise is stated

condition in which he felt in his own magnificent land was a desert, this condition of Ukraine took him to “the many-peopled cross-roads” together with his thunderous word, which shook, reprimanded, and reminded the “deaf and mute kind”, as prophets of old would have said, calling them to “wake up”, “to become people”, to renew, to resurrect in themselves the old spirit of Cossacks, to tear down the bonds of thralldom, and to become free, watering the freedom with the foe’s blood.” [2, p. 49–50].

In 1895 Lesia Ukrainka in her letter to Mykhailo Pavlyk wrote: “The shame and the bitterness for my country are just gnawing at me (that’s not just an expression, trust me), I wouldn’t have thought that my soul had such a reserve of fury. I don’t even know what I am going to do after I return to Russia, the mere thought of that prison life makes my heart sink. I don’t know about others, but I just can’t silently bear that life under the yoke.” [5, p. 297].

Leading Ukrainian poets and citizens perceived the shame of a freedomless, stateless nation as a personal disgrace. Therefore something negative about their nation they proclaimed as did *Something about Myself* by Ivan Franko: “First of all, I will admit to the sin, which a lot of the patriots consider to be my deadly sin: I do not like Ruthenians. In comparison with the flames of love towards the “brotherly tribe” that spring so frequently from the pages of Polish reactionary newspapers my confession may appear odd. Yet what can I do about it when it is the truth? I am not of the age of a naive and blind lover anymore, so I can soberly discuss such a delicate matter as love. Therefore, I repeat: I do not love Ruthenians. There are so few real characters among them, yet there is so much pettiness, narrow egoism, double-mindedness and conceit, that I really do not know what I would love them for, even despite those bigger and smaller pins that they, with the best of the intentions, have pushed under my skin.” [10, vol. 31, 30]. It probably was not easy for Ivan Franko to admit the following as well: “I confess to an even greater sin: I do not love our Rus’ in the way and to the extent that patented patriots do or pretend to do. What is there to love? To love her as a geographical concept, I am too great an enemy of such empty phrases, and I have seen too much of the world to assure that there is nowhere such beautiful nature as in Rus’. I know her history too well to love her for it, and I love the universal ideals of justice, fraternity, and freedom too much not to feel how few examples of true civil spirit, true self-sacrifice, and true love exist in the history of Rus’. No, it is very hard to love this history, because almost every step of it calls for tears rather than love. Or maybe I should love Rus’ as a race — this heavy, awkward, sentimental, devoid of hardiness and willpower race, with so little ability to manage the political life within its own trash-heap, yet so fruitful with turnskins of the most diverse variety? Or maybe I am to love the bright future of that Rus’, when I do not know that future, and I see no basis for it to be bright?” [10, vol. 31, 31]. And when, despite numerous disappointments and temporary despair, the writer still himself identifies as Rusyn, “not for reasons of sentimental nature,” but from the “sense of a dog’s duty.” “My Rus’ patriotism,” Franko notes, “is no sentiment, no national pride, but a heavy yoke imposed on my shoulders. I can shudder, I can quietly curse the fate that laid the yoke on my shoulders, but I cannot throw it away, I cannot look for another homeland, because I would be reprehensible to my own conscience. And if something lightens this yoke to me, it is seeing the people of Rus’, who, though they have been oppressed, kept in the dark and demoralized for many centuries, and today are poor, ill-fated and helpless, still slowly rise, with ever wider masses starting to feel the thirst for light, truth and justice, and seeking ways to get there. Therefore, it is worth working for this people and no work will go to waste.” [10, vol. 31, 31].

Franko's national self-criticism was never frivolous or renegade, it was self-criticism for self-perfection, it was a hatred caused by greater love, it was a classic version of *odi et amo*. Apart from the shortcomings in the progress of his own people, the writer did not lose sight of positive shifts. To the well-known invective of P. Kulish — “A people without sense, without honor and respect, / Without truth in the covenants of the savage ancestors, / You, who came from an insane courage / Bitter drunks and robbers great!” — Franko replies: “Tell me yourselves, is it possible to talk in such a way about the people, who, whatever their sins may be — and any nation, like every man, has sins (And who knows if some are not bigger than ours?) — wrote the history of their struggle for freedom with their blood and bones, and, in the most difficult era of Tatar invasions and great ruin, did not lose the thought of freedom; about the people who have brought up a scholar amongst themselves today, who in his

revelations, songs, and tales, built such a lasting monument of his healthy, intelligent, and honest thoughts, with his commitment to light and justice; about a people who, despite long-term oppression and destruction, did not lose their national identity and their sense of human dignity, and did not worship any of the triumphant tyrants?" [10, vol. 26, 166].

It is characteristic that the poet speaks in the defense of the people, despite his rhetoric not straying far from Kulish's invectives in the famous Prologue to *Moses*:

My people, tortured utterly and shattered,  
Like a poor cripple at the cross-roads lying,  
By man's contempt, as if with scabs, bespattered!

My soul is filled for you with care and sighing,  
And burning shame permits my sleeping never,  
To see the fate before your children lying!\* [10, vol. 5, 212]

Franko, just like Kulish, sometimes falls into despair, because he is aware of the difficulties and dangers he, along with the people, must overcome on their way to the promised land. He confesses his weakness himself: "But, care-burdened and impeded, / Torn by sad doubts, and crushed beneath repining, /Not for us to the battle line to speed you!"\* [10, vol. 5, 214]. However, just like the biblical Moses, Franko ultimately rejects the doubts and relies on the belief that:

... the time will come and, radiant shining,  
You'll shake the Caucasus; one of the free nations,  
With the Carpathians as your girdle twining.

You'll set the mighty sound of freedom racing  
Over the Black Sea, free-holder, well-seated,  
In your own house, in your own fields' broad spaces!

Accept this song, grief-swaddled, I entreat you,  
Yet full of faith, bitter yet free, though sorrow's  
Tears wash it, it is earnest of what will meet you,

My humble bridal gift for your tomorrow!\* [10, vol. 5, 214]

Franko's seminal epic poem appears to be filled with faith, not despair, since through faith, as Vasyl Ivanishin correctly pointed out, "every human being and the whole nation have the opportunity to draw from the eternally living source of power as much as their soul is able to receive." [3, p. 599–600].

Actually, Franko's faith in his people, emerging from the experience of shame for their abusive status was passed down to the future generations of Ukrainian poets. Here is how close to that of Kameniar's is the vision of the future of the Ukrainian people in the writings by Yevhen Malaniuk:

Rejoice, my enemy, in vain,  
Nor lyrist, neither paralyzed  
My kin's. In action's hurricane  
By him you, heathen, will be cast.

You will unfortunately send  
Moscow's ambassadors to Kyiv  
And our hall parquet will seem  
So slippery for steps so frail [6, p. 12]

\* Translated by Vera Rich, <http://sites.utoronto.ca/elul/English/Franko/Franko-Moses.pdf>

Ideological connection of a series of Franko's poems with Malaniuk's cycles *Antimaria* or *Steppe Ellada* is pointed out by an academic Taras Saliga in his article with the title *Semper Tiro from Franko's Academy of Sciences*: "From the poet's "excessive love" of the Rusyns, of the Steppe Hellas, and of Ukraine, the antithetical images were created: "Sinking sludge," "patented patriots," "playground of intentions," "hapless kind," "troubled ant colony" in Franko, and in Malaniuk – "prostitutes of khans and kings," "harlotry on the crossroad," "Pris'ka of Peter, the Hetman," "Shameless mother of janissaries," "people who have dissolved the evil in vodka," "white-skinned commodity," etc." Such "antitheses," according to the researcher, in cases of both Franko and Malaniuk, "were the last artistic injections for national healing, for the awakening of national consciousness." [7, p. 222–223]. The opinion is undoubtedly correct, although apparently it is rebuked by Malaniuk himself, who was convinced that "self-identification as a 'Little Russia' is our historical illness, the many-years-old disease, hence it is chronic. No temporal injections, nor even surgery will help here. It will have fought for many decades." [4].

Unlike Ivan Franko, who believed that he had approached the promised land, Malaniuk, in his own cultural and historical situation, realized that with each new decade of Ukrainian descent, a free and independent homeland, like *Fata Morgana*, was increasingly fading away from him not only geographically, but also mentally:

As hard as death is now your prison  
The foul malodor of murk.  
How can you even still be dreaming  
of the great freedom of the past? [6, p. 40]

So it is only natural that Malaniuk's injection for a chronic Ukrainian statelessness should have had a much higher dose than Franko's medicine. Cruelly and unambiguously, the poet reminds his readers of shame ("Here the whole body is being burned by shame, / more acute than the pain of any punishment/ When with the lecherous gaze / The master is looking at you naked") regarding the one whom Shevchenko believed to be robbed and lulled to sleep by evil people, yet still a mother:

No, you are not a Mother. In state of lover's fervor  
With the black flame of braided hair  
In the face of the steppe captive  
The intoxication of Cuman beauty [6, p. 40]

The ruthless judgment of the poet in the Motherland is pronounced in the poem *Antimaria*:

But an ill-fated incarnation  
You're neither Sophia, nor Mary  
Green gaze of serpent has betrayed  
In you the wicked witch and harlot [6, p. 55]

Malaniuk's Ukraine appears in the form of "lustful Scythian *hetaira*" in the cycle *From Wormwood*:

Underneath you the brocade carpet of wheat  
Above you the satin of blue skies  
Yet you, mad harlot, covered in scratches  
and in wild saliva of lovers, the corruption of beauty! [6, p. 18]

Analyzing the philosophy of these lines of Malaniuk, Yuri Sherekh wrote that it was "an intense search for the forces that could turn Ukraine back to the path that the poet wanted her to follow. The utopia of the Steppe Hellas ends with the curse for this country of the Sarmatian Aphrodite and the snub-nosed Apollonians. The concept of iron Rome, the concept of Varangian steel, was developed. The

image of the poet is developed — not just a poet (since being a poet is painfully insufficient), but of an invincible, proud emperor of iron stanzas, who sounds a salute to the future” [6, p. 19].

Although the collective image of the enslaved Ukraine in the work of E. Malaniuk is much tougher, even somewhat provocative, because of the elements of naturalistic poetics, yet the figurative and symbolic essence of his poetry is evidently drawn from Shevchenko's style:

The Ruin. The Ruin. Like fate or judgement  
As generations unwind - forever, till time's end  
Without a meaning, without a measure  
On this three times cursed, this punished land [6, p. 67]

Other researchers, including Volodymyr Bazylevsky and Ivan Dzyuba, also paid attention to the general similarity of Malaniuk's shame motif for the enslaved Motherland with Ukrainian literary tradition. The latter, for example, says: “That, which in Shevchenko's case, has, say, a socially selective, socially oriented character (“Slaves, the footstools, dirt of Moscow, / your lords are the Warsaw garbage, / the noble hetmans”); in Panteleimon Kulish (“A senseless people, with no honor, nor respect ...”), Lesia Ukrainka (“Our people, like a child, born blind, / have given over to hangman all their guides”), and Ivan Franko (“He's like a paralytic sitting on a cross-road...”) it was a “situational” motive in the dramatic art of thought — in Malaniuk's works it becomes the leitmotif, the main nerve of his poetry, although, of course, this nerve resonates to all the signals of life, and resonates sometimes with wounded voice.” [1, p. 793–794]. The researcher agrees with the opinion of Volodymyr Bazylevsky, who says “In his unappeasable reprimand of the apostasy and self-identification as a ‘Little Russia’, Malaniuk sometimes, contrary to himself, sees it as phenomena of a personalized moral character, whereas this apostasy is only one manifestation of a historically underdeveloped national society, the lack of national self, and “blasphemous poems” of Malaniuk, the fierce damnation of “Steppe Hellas,” Ukraine — “harlotry,” “prostitute of khans and kings” (even fired with the same fierce love) — are not completely adequate to the real historical factors.” [1, p. 794].

The above statement is the key, in our opinion, not only to interpreting Yevhen Malaniuk's works, but also in general to have the conversation on the topic of “the concept of shame for the enslaved Motherland in the Ukrainian literary tradition.” The “shame” of all the great poets mentioned above is precisely “fired with fierce love.” After all, the shame for the homeland, for the people, for the nation neither for Shevchenko, nor for Kulish, Lesya, and Franko, nor even for Malaniuk himself was an end in itself. And, least of all, this “shame” can testify to the Ukrainian inferiority complex. This psycho-emotional significance becomes clear only as when considered as an element functioning in triune integrity of emotional nervous reactions — love, shame, and rage. It is these components, assembled in a single injection, that can provide not only immune support for the formation of a young Ukrainian European state, but also become a good preventive tool against chronic ailments, including those of Asian (Byzantine) origin, among which the “leprosy of gold” might just be the most dangerous contemporary ailment.

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**Address:** Roman Golod, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** rom2635@bigmir.net

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Голод Роман. Концепція зганьбленої неволею Вітчизни в українській поетичній історіософії. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 86–91.

У статті здійснено аналіз концепції зганьбленої підневільним колоніальним статусом Вітчизни у творчості провідних українських поетів. Відчуття сорому, люті і навіть ненависті до поневоленої України більшою чи меншою мірою притаманні історіософським поглядам Т. Шевченка, П. Куліша, І. Франка, Лесі Українки, Є. Маланюка. Визначні поети завжди виконують роль «нервів», індикаторів політичного, соціального, культурного, морального здоров'я народу. Тож концепцію сорому за поневолену Україну у їхній творчості слід розглядати і як детермінанту подальшого оздоровлення нації.

**Ключові слова:** історіософія, поезія, українська літературна традиція, образ поневоленої України, психо-емоційна значущість.

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## LITERARY HISTORY CONCEPTIONS OF B. LEPKY

STEPAN KHOROB

**Abstract:** The article addresses the issue of the methodological conceptualism developed by Ukrainian literary historian Bohdan Lepky. The analysis proves that his textbook *Nacherk istorii ukrainskoi literatury* (An Essay on the History of Ukrainian Literature) retains its literary value and its place among the textbooks and study guides published in the first half of the 20th century.

**Keywords:** B. Lepky, national writings, methodology, conceptions, history of Ukrainian literature.

It appears that until recently, only literary critics have been able to discuss the activity of Bohdan Lepky as a historian of Ukrainian national literature. And it does not look as if it had been their main scientific interest (see the literary critical essays of Zenon Kuzela, Vasyl Simovych, Mykola Ilnytskyi, Roman Hromiak, Volodymyr Kachkan; and the general critical reviews of Mykola Yevshan, Bohdan Romanenchuk, Marian Kozak, Mykhailo Naienko, Oleksa Myshanych). The scholars who studied Bohdan Lepky's literary-historical legacy often made references to the works of Ivan Franko, Dmytro Chyzhevsky, Mykhailo Vozniak, Yevhen Pelenskyi; the latter discussed, in one way or another, the factor of methodological conceptualism in the history of Ukrainian literature.

Yet the methodological conceptions of Bohdan Lepky as a historian of Ukrainian literature have not been studied comprehensively. Now, in the light of researches carried out by national literary critics and diaspora scholars (Serhiy Yefremov, Mykola Zerov, Pavlo Fylypovych, Dmytro Chyzhevsky, Leonid Biletsky, Mykola Hnatyshak, Yevhen Pelenskyi, Marian Jakóbiec), the importance of this aspect of Bohdan Lepky's activity has become evident; it is clear that the study of his methodological instruments requires a new approach. Recent publications of theoretical, methodological, literary-historical materials and articles on the issue emphasize the significance of Lepky's ideas.

Bohdan Lepky published his two-volume *Nacherk istorii ukrainskoi literatury* (An Essay on the History of Ukrainian Literature) in Kolomyia in 1909–1912; its purpose was clearly defined: it was 'a textbook for general use'. But he started his work as a literary historian earlier, when he was working as a high school / Gymnasium teacher of Ukrainian philology, literature in particular, in Berezhany (1895) and Kraków (1899–1914). The years spent in Kraków, where Lepky was teaching at Jan III Sobieski High School and at the Gymnasium of St. Hyacinth, were marked by his first achievements. According to Polish researcher Marian Jakóbiec, it was in Kraków, the cultural centre of Western Galicia, that in 1910, 'Lepky passed the teacher's examination in the Polish and the Ukrainian languages as his major subjects and in the Latin language as a subsidiary subject; on September 1, 1911, he was employed as an "authorized teacher" at the Third Gymnasium in Kraków. At the same time, he was teaching the



Ukrainian language and Ukrainian literature at the Jagiellonian University (1899–1914) and the Male Teachers' Seminary (1908–1914)\* [1, p. 529].

Another important fact of Bohdan Lepky's biography should be mentioned here: in 1899, he translated *Slovo o polku Ihorevim* (*The Tale of Igor's Campaign*) into the Polish language and made analysis of its aesthetic features; the work significantly affected his research intentions. In the commentaries to his *Pysannia. T. 3 (Writings. Vol. 3)* (Kyiv – Leipzig, 1922), the author said, 'it took me a month to do the translation, but I dedicated almost a year to a research on this greatest work of our literature of the pre-Tatar period' [2, vol.1, p. 789]. According to Oleksa Myshanych, 'being triggered by the translation of *The Tale*, the study of the epic poem developed into a large chapter in the first volume of *An Essay on the History of Ukrainian Literature* (Chapter 6, p. 256–299), which can be regarded as a separate monograph on *The Tale*. In it, all aspects of the research on *The Tale* are thoroughly discussed: its historical basis, plot, literary elements, main idea, mythology, the factor of folk poetry (especially the dumas\*\*), the issue of its authorship, the history of this national epic, its imperishability and meaning, the major bibliography. In fact, Bohdan Lepky summarized the almost one-hundred-year-long history of research studies on *The Tale*, from W. Hanka, M. Gramatin and M. Maksymovych to his contemporaries, P. Vladimirov, V. Kaldash, V. Kotsovsky and I. Franko' [3, p. 43–44].

Thus it can be maintained that Bohdan Lepky started his activity as a literary historian at the educational establishments of Berezhany and Kraków, where he was teaching the Ukrainian and Polish languages, translating *The Tale* and carrying out his research on the poem.

Lepky honed his historical methodological conceptions in a series of publications about Ukrainian authors, in the process of editing their works and writing introductions to them. For example, he appears to be the first scholar to analyze Vasyl Stefanyk's novellas (Lviv, 1903); his essay on the poetic and folkloristic activities of Markiyan Shashkevych (Kolomyia, 1912) is a valuable piece of literary criticism. During World War I, he kept working in the field of literary-historical criticism. At first he lived in Vienna and then, in the Austrian towns of Wetzlar am Lahn and Salzwedel (till 1919), where he taught Ukrainians kept in the prisoners of war camps. In 1915, a collective monograph on the history of Ukrainian literature was published in Vienna, and Bohdan Lepky and Vasyl Simovych contributed to the publication. The second, completed edition of the book was published in Wetzlar am Lahn in 1918.

After the war, Lepky moved to Germany; the Berlin University offered him the position of Docent at the Department of Eastern Languages (Seminar für Orientalische Sprachen), which he, being actively engaged in publishing and scholarly work, declined. Lepky proved to possess remarkable methodological skills, and in Berlin his talent of a literary critic and a literary historian developed to the full. 'At that time, he prepared a three- and a five-volume editions of the works of T. Shevchenko, Marko Vovchok, H. Kvitka-Osnovianenko, P. Kulish, I. Kotliarevsky, O. Storozhenko, S. Rudansky, I. Tobilevych, Yu. Fedkovych and others' [1, p. 531]. Together with Shevchenko's works, Lepky published the extensive literary-historical paper *Pro zhyttia i tvory Tarasa Shevchenka* (*About the Life and Works of Taras Shevchenko*) (1919). He also wrote introductions, afterwords and commentaries to the other editions; quite often those pieces were real methodological discoveries.

At the end of 1925, Bohdan Lepky left Berlin and returned to Kraków, where he taught philology at St. Anna's Gymnasium and then at Hoene-Wronski Gymnasium; at the same time, as a Research and Teaching Assistant, he gave lectures on the history of Ukrainian literature at the Jagiellonian University; on January 1, 1935, the University awarded Lepky the title of Extraordinary Professor. He taught a special course on Polish-Ukrainian literary relations and published the reference textbook *Narys ukrainskoi literatury* (*An Essay on Ukrainian Literature*) in Polish (the series *Sloviany (Slavs)*, Warsaw – Kraków, 1930). The textbook discussed the issues of Ukraine, her people, the language and the most important literary works of Old Rus'; though, only a small section of the book was dedicated to literature. Bohdan Lepky's book *Try portrety. Franko – Stefanyk – Orkan* (*Three Portraits. Franko – Stefanyk*

\* This and all other quotations are translated from the sources listed in References.

\*\* Duma – a Ukrainian folk ballad.

– *Orkan*) (Lviv, 1937) was another interesting literary-historical study; the analysis the works of the three – two Ukrainian and one Polish – authors was based on the principles of comparativism.

Still, it is believed that the most valuable work of Lepky as a critic and literary historian is his two-volume *Nacherk istorii ukrainskoi literatury* (*An Essay on the History of Ukrainian Literature*) published in the early 20<sup>th</sup> century\*. At the beginning of the book, the author clearly explicated his methodological conception, a “fundamental principle” of the selection and analysis of literary works is beauty, i.e. the emergence of purely aesthetic feelings in Ukrainian verbal art (“oral and written”) [4, p. 21–23]. In fact, Bohdan Lepky’s textbook (it ended with the analysis of the late 17<sup>th</sup>-century works) discussed the folklore and mythological principles of Ukrainian writings, the phenomena and principles of old Ukrainian literature as an inherent part of our general national culture. In other words, following his own literary history conception, Bohdan Lepky selected only ‘beautiful’ (the best) pieces of national literature for his textbook. According to Mykhailo Naienko, ‘it was a kind of antipode to Ivan Franko’s *Narys istorii ukrainsko-ruskoi literatury do 1890 roku* (*An Essay on the History of Ukrainian-Rus’ Literature Before 1890*) that was published in Lviv in 1910; in Franko’s work, the material was basically organized according to a bibliographical framework’ [5, p. 735–736].

In his review of Bohdan Lepky’s textbook, Mykola Yevshan wrote, ‘I would like to say a few words about a new way chosen by the author rather than about the textbook itself, about the new values, which he saw in Old Rus’ writings; I would also like to discuss to what degree the author succeeded in using this new method. It is obvious that the author’s new way, which he tried to show to a reader, was different from the one suggested by the late Ohonovsky in his history of literature; it appears that, first of all, the author wanted to touch a poetic string of the heart, a string that would make his reader reflect on the old writings, would let them feel their spirit. “They (i.e. Old Rus’ writings) should be read and contemplated about, one should try to get the perspective of the old times.” The author believed that imagination and intuition could help a reader to perceive that perspective of the old times in the chronicles, which might seem dry at first glance, and in other literary monuments Old Rus’. Of course, one had to feel the pulse of life of Ancient Rus’, to breathe life into those chronicles in order to make them vibrate with the echo of the past. And the author was up to the task. He tried to grasp “that poetry of life inherent in pagan rituals, songs, tales, festival activities.” The author proved to be a comprehensive analyst of the whole epoch rather than a bibliographer; being inclined to a broader approach, he tried to paint with broad brush strokes, to adopt a broad style and to convey the spirit of the time through several features’ [6, p. 528].

The first volume of Lepky’s *Essay* was dedicated to the historical development of Ukrainian national literature ‘before the Tatar invasion’, i.e. before *The Tale of Igor’s Campaign* (six chapters). The author planned the second volume to cover the period ‘from the Tatar invasion to Kotliarevsky’. The plan was only partially implemented. According to Oleksa Myshanych, as a literary historian, Lepky the ‘made use of a philological method, paying attention to the artistic aspect of works, their ideological and aesthetic content, and the system of imagery and style’ [3, p. 47]. Before him, Mykola Yevshan said, ‘If he had written a twenty-page-long essay on Old Rus’ writings, it would have been a truly original literary piece, Lepky’s poetic deed. But the author consciously narrows his horizons, limits his deep poetic inclinations, abandons his aesthetical methodology. In the introduction, the author does speak of “the task to investigate how an aesthetic feeling started to emerge in our works of literature, how sensitivity and imagination were developing in them; the task to make beauty, to which human spirit aspires, which we can find in the wonderful songs of our people, a fundamental principle of literature”; but then he says that the method is inapplicable. The author starts writing the history of literature, but he has not decided what principle of analysis to use; as a result, we see a mechanical combination of two methods, the mixture of poetics and dry bibliographic material’ [6, p. 529].

It is obvious that Bohdan Lepky’s literary history conception was influenced by the aesthetics of the literary group *Moloda Muza* (*The Young Muse*); Lepky shared its ideals and tried to introduce its

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\* The first edition of the textbook was published by Yakiv Orenstein in Kolomyia (1909–1912); the second, completed, Kyiv – Leipzig edition appeared in 1923.

philological methodology into the literary criticism of the early 20<sup>th</sup> century. According to the methodology of *The Young Muse*, artistically perfect literary works, folklore and mythologic pieces are, on the one hand, the object of analysis; on the other, these 'aesthetically beautiful' phenomena are landmarks in the development of the national spirit.

Later, Bohdan Lepky made significant corrections to the proposed literary conception (see the above citations). Working on his *Essay on the History of Ukrainian Literature*, he realized that such an approach might affect the very idea of the continuity of the literary-historical process with its undeniable achievements ('beautiful' pieces) and mediocre ('imperfect') phenomena. Had the only criterion been the aesthetic beauty of a piece (a feature of *The Tale of Igor's Campaign*, folklore and mythologic tales and folk poetry), a vast corpus of chronicles and polemic literature, whose worth lies in their historic content rather than in aesthetic perfection ('artistic beauty'), would have been left out in the cold.

Thus in his *Essay*, Bohdan Lepky had to rely on the methodological principles of the historical school developed by Ivan Franko, Ivan Vahylevych, Serhiy Yefremov and others. It is only in some cases that the author focused on specific artistic 'devices and figures'; for example, analyzing the text of *The Tale*, this 'immortal poem', he made a subtle distinction between the real historic events and the 'fictitious world', aesthetically substantiated their unity from the perspectives of content and form, and emphasized the indivisibility of the literary and folklore traditions.

Bohdan Lepky pointed out 'the poem's connection with the imagery of folk ballads; the latter perfectly agrees with a purely literary style, "poetic symbols, figures and tropes, all the features of a fully developed artistic literary form"' [7, p. 188]. Presumably, artistic value, which for Bohdan Lepky was the key factor in aesthetic beauty, would have become a conceptual principle of his *Essay's* methodology, had he written about Ukrainian baroque poetry, the Renaissance pieces or the works of particular Ukrainian authors, beginning from the 18<sup>th</sup> century, such as Hryhorii Skovoroda, Ivan Kotliarevsky and others.

Later, in the 1930s, Bohdan Lepky discussed these phenomena of Ukrainian national literature in the relevant sections of his *Essay on Ukrainian Literature* (Warsaw – Kraków). But it was not an attempt at aesthetical analysis focused on the artistic characteristics of the works. It was done for educational purpose, and we can presume that this *Essay* was based on Lepky's introductory lecture courses for the students of the Jagiellonian University in 1925–1932. He paid more attention to the study of Ukrainian folklore, rites and rituals (for example, those performed at weddings, Christmas and Easter rituals and others). The researcher considered them to be 'highly artistic'; he admired their elaborate aesthetic forms, especially those of songs. In *An Essay on the History of Ukrainian Literature*, relying on his methodological conception of the 'beauty of aesthetic feelings', Lepky did a careful artistic analysis of this aspect of Ukrainian poetic folklore [4, p. 22].

Thus in a number of articles written in different times and in his textbook on the history of Ukrainian literature, Bohdan Lepky used the methodological principles that, on the one hand, relied (to an extent) on the approach developed by *The Young Muse*, whose members were the proponents of the philological school in Ukrainian literary criticism ('literary phenomenon as the manifestation of the specificity of national verbal art'), and on the other, concentrated on certain aesthetically perfect works, 'only those that are beautiful', literary pieces of unsurpassed excellence and national importance. In his speeches, numerous reviews and research studies, Lepky emphasized that his methodological conceptualism mostly followed from his 'own scientific and artistic activity', his 'own experience in perceiving Ukrainian national literature' that 'is remembered, first of all, due to its original artistic masterpieces' [8, p. LXX–LXXI].

Bohdan Lepky believed (as he often stated in his critical and epic works) the national element to be the 'principium' of literature in general. Evidently, it followed from his idea of 'artistic creativity' as a natural manifestation of the national ethos with its language, character, traditions and rites, even the national psyche. The scholars, who research Bohdan Lepky's activity, his literary history works in particular, indicate that in his *Essay*, he 'consciously drew attention to national patriotic texts that promoted the idea of the unity of Rus', the principles of democracy and altruism. He stressed that the

weaknesses of old Ukrainian literature resulted from the lack of quality education, the absence of a common literary language, the difference between the bookish and living colloquial language' [9, p. 47].

Let us turn to the literary theory of Oleksandr Potebnia: being an element of thinking and expression of a particular nation, language affects the formation of the general principles of literary (text) analysis. Judging by Bohdan Lepky's later essays on the works of Ivan Kotliarevsky, Taras Shevchenko, Panko Kulish, Leonid Hlibov, Oleksa Storozhenko, Marko Vovchok, Yuriy Fedkovych, Ivan Franko, Vasyl Stefanyk and other authors, the national element was obviously one of the major principles of the critic's methodological conceptualism.

Bohdan Lepky's methodological conception was further developed by Ukrainian literary historians Leonid Biletsky (*Istoriia ukrainskoi literatury. Narodna poeziia (A History of Ukrainian Literature. Folk Poetry)*, 1937, 1947) and Mykola Hnatyshak (*Istoriia ukrainskoi literatury (A History of Ukrainian Literature)*, 1941). 'Having discussed the notion of "literature", the specificity of its imagery, its aesthetic functionality, its being part of the general history of the nation, its natural connection with folklore, pre-Christian faith and mythology in the introduction (to his *History*. – S. Kh.),' Leonid Biletsky 'comes up with two important ideas: he suggests a periodization of epochs marked by cultural achievements of the Ukrainian nation and points out outstanding aesthetic phenomena created [...] by this nation throughout its centuries-long history' [9, p. 375]. In his turn, Mykola Hnatyshak stated in his *History of Ukrainian Literature* that 'a truly objective psychological, cultural-historical and aesthetical analysis of literary works leads to the conclusion that even in the domain of poetic beauty, even in the aesthetic sense, the role of ideological, ethical and social principia is no less important than that of aesthetical ones'; therefore we should 'carefully combine the aesthetical assessment of a literary work with the ideological, ethical, national and social ones' [10, p. 17–18].

It is evident that every Ukrainian literary historian had his own approach to the analysis of the national literature, its periodization and development, and his own instruments of analysis. Bohdan Lepky moved from the beginnings of the literary and folklore traditions to the greatest, 'aesthetically beautiful' works of Ukrainian national literature, the ones that arouse aesthetic feelings. It was, in a way, the rejection of a bibliographical principle used by Ivan Franko in his *An Essay on the History of Ukrainian-Rus' Literature Before 1890*.

Serhiy Yefremov's *Istoriia ukrainskoho pysmenstva (A History of Ukrainian Literature)*, published in the same period as Bohdan Lepky's work, was based on a radically different methodological approach: he believed the history of literature to be not just the 'analysis a literary work', but the history of ideas in a broad sense of the word, involving the stages in the development of the state's autonomy, the periods of national dependence, the national revival, etc. According to Mykola Zerov, such an approach involuntarily resulted in ignoring the works of Ukrainian literature beyond the category of 'the national liberation idea'. Yet the neo-classic believed that on the whole, Serhiy Yefremov's methodological principle promoted the 'canon of Ukrainian literature'.

Like Bohdan Lepky in *An Essay on the History of Ukrainian Literature*, Leonid Biletsky in his *History of Ukrainian Literature. Folk Poetry* emphasized 'the description of the national type' in oral and written literature; and like Serhiy Yefremov, Biletsky suggested its periodization – the pre-Christian, Christian, historical periods. Later, Mykola Hnatyshak and Dmytro Chyzhevsky, like their forerunners, deviated from the usual 'canon of Ukrainian literature'; at the same time, their methodological conceptions involved preserving the 'principium of the national' in the selection and analysis of literary-historical materials. Each of them in his time began constructing the history of Ukrainian literature 'according to the principle of the change of literary styles, not the change of social epochs, economic systems or national liberation movements' [11, p. 669]. They regarded literature in general and Ukrainian literature in particular as the art of the word, the criteria of its analysis being high artistic and imagery value (regardless of its attribute – 'beautiful', 'perfect', 'aesthetic', 'socially aesthetic' or even 'nationally minded'). Definitely, Bohdan Lepky's methodological conceptualism was a contribution to Ukrainian literary history criticism.

Unfortunately, Bohdan Lepky's two-volume *Essay on the History of Ukrainian Literature*, designed as a textbook for high schools and a self-study guide to Ukrainian literature, remains underestimated. The

third volume was never published. Neither during the author's lifetime nor after his death, literary critics paid due attention to *An Essay*. Lepky realized that he was writing his history of national literature (a work, which he did not manage to complete) in 'a foreign country, far away from our research centres, even from the printing house, in which (it) was issued; moreover, the circumstances were not especially favourable to the author' [4, p. 306–307]. At the same time, he believed that 'it is literary works, not textbooks that teach us literature' [4, p. 307]; so Bohdan Lepky considered his *Essay* to be 'only an encouragement, and sometimes a guide to the world of our writings of the pre-Tatar period' [4, p. 308]. It should be mentioned that in his time, there was only one such 'guide' for Galician secondary-school 'young folks', *Istoriia literatury ruskoï (A History of Rus' Literature)* by Omelian Ohonovsky. It was far from being enough; there was a need for a textbook that would rely on innovative approaches to literature, both old and modern. So Bohdan Lepky's work on the history of national literature was really important. His *Essay* contained diverse, comprehensible educational material; the author's attitude was unbiased, and he paid close attention to the original literary works.

Hopefully, we will see a new edition of Bohdan Lepky's *Essay on the History of Ukrainian Literature* published in Ukraine (like the one published by the late Oleksa Horbach in Munich in 1991), because the author's methodological conceptualism has its own scientific and practical value, and its place in the history of Ukrainian literary criticism.

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**Address:** Stepan Khorob, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** kaf.lit@ukr.net

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Хороб Степан. Історико-літературні концепції Б. Лепкого. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 92–98.

У статті зроблено спробу дослідити методологічний концептуалізм Богдана Лепкого як історика української літератури. Доведено, що “Начерк історії української літератури”, який він видав на початку ХХ століття як підручник, зберігає свою літературну цінність серед іншого типу підручників і посібників, виданих впродовж першої половини ХХ століття.

**Ключові слова:** Б. Лепкий, національне письменство, методологія, концепти, історія української літератури.

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## Section:

# PSYCHOLOGY OF PERSONALITY

## THE ETHICAL AND MYTHOLOGICAL CORE OF CULTURE

VIKTORIIA LARIONOVA

**Abstract:** The purpose of this research is to discuss the role of myth in human culture, to define and specify its main functions. The goal is to show that being part of a cultural heritage, myths are an essential part of human culture in any epoch. Mythology provides a true reflection of the moral values of society and aesthetic attitude to reality.

Mythological consciousness is the oldest form of understanding and comprehension of the world, nature, society and people, the oldest system of values. There exists a direct connection between mythological and historical forms of consciousness.

Mythology as a science enhances the research process and allows for the extension of knowledge into other fields, the humanities in particular. It performs the function of explanation and legitimation of social norms.

Myth-making is a property of human consciousness. Myths as products of primary forms of thinking, the oldest forms of consciousness retain their role in all epochs; created and maintained by all generations, they have been preserved throughout millennia.

**Keywords:** myth, mythological consciousness, mythology, mythogenesis.

In ancient times, the word *myth* (from Greek *mythos* – *story, legend*) was used in the meaning of *word, utterance, story, legend*. **Myth** is defined as *an allegorical story about gods, heroes and other fantastic beings, the special character of their activity, their distinct place in nature and their role in the life of humans*.

Myth is a syncretic form of knowledge about the world that provides answers to a wide range of questions concerning human existence. As a story or a tale, myth is a specific model of historical process; it establishes the algorithm of human behaviour in the real world. Myth has a significant role in people's spiritual life. In archaic society, myth was regarded as a model of human action, it proposed a model of social relationship, explained the world and bound its elements together.

Myth is the oldest system of values. Culture is believed to move *from myth to logos*, i.e. from imaginary things and conventions to knowledge and law. From this perspective, myth is an archaic notion, its values and ideals are rudimentary. The advancement of science and civilization often devalues myth, demonstrates inadequacy of its regulatory functions and values in modern social and cultural contexts. Yet it does not mean that myth has exhausted itself. In modern culture, myth creates means and ways of symbolic thinking; it is capable of interpreting the values of modern culture through the concept of 'the heroic' – it is something science, for instance, could never do. The symbolic layer in myth can be very complex. It is especially important because the same expressive form, having specific correlations with other semantic expressions and material forms, may be a symbol, a scheme, an allegory. In the system of the values of myth, the sensuous and the rational are presented syncretically, as a single whole, which is not characteristic of the 20<sup>th</sup> century culture. Human

imagination and fantasy make it possible to overcome the incompatibility of meanings and content; that is why everything in myth is conventional and symbolic.

In other words, myth is a source of human wisdom; it is an inexhaustible, universal legacy, the achievement of all humanity.

Myth is a multivalent phenomenon; it may be a view from the past or into the past (the diachronic aspect) and a means of explaining the present (the synchronic aspect).

There are several approaches to the study of mythological material. In ancient times, myth was viewed as an allegorical phenomenon; this tradition was developed in the treatises of G. Boccaccio and F. Bacon. The romantic concept of myth was introduced by German philosophers F. Schelling, the Brothers Grimm; they regarded myth as an aesthetic phenomenon. The two main concepts of the 19<sup>th</sup> century that opposed each other were the linguistic one (M. Müller) and the anthropological one (E. Tylor, H. Spencer). The 20<sup>th</sup> century saw the development of the functional concept (B. Malinowski), the sociological concept (L. Lévy-Bruhl), the archetypal concept (C.G. Jung), the structuralist concept (C. Lévi-Strauss). In myths, much attention is given to birth, death, trials, extracting fire, inventing crafts, domesticating animals. Myth is not a primary form of knowledge; it is a kind of world view, an image of the universe and of humanity's relation to it. Myths involve the beginnings of knowledge and religious beliefs.

Mythology is the science that studies myths and legends. In this article, mythology is regarded as the *logos of myths* (the metatheory of myths). At the same time, mythology can be considered as a narrative, a fantastic representation of reality resulting from the personification of nature and the whole world in primitive consciousness. It is a primitive form of human spiritual culture, a form of world perception, an individual's understanding of the world and themselves.

**Mythology** (from Greek *mythos* – *word, legend* and *logos* – *principle of order and knowledge*) is the system of sacral knowledge of different nations based on traditional tales, its distinctive feature being metaphoricality and belief in miracles. The term *mythology* is used to denote both the totality of myths and the science that deals with them. Myths are studied by many sciences; mythology makes use of data provided by history, archeology, anthropology and other sciences.

As a science, mythology makes it possible to increase and improve knowledge of other sciences, the humanities in particular. Mythological materials often provide new directions for research in the fields of history and anthropology. As the collection of myths, mythology makes a distinct impact on artistic culture. Now mythology is part of university curricula, those of Anthropology, History, Psychology, the History of Religion, Political Science, Structural Linguistics.

Among other things, mythology explains the origin and the laws of the Universe, people's place in it, ceremonial acts performed in order to influence it (charms, rituals, rites, etc.). A mythological world view is characterized first of all by complex relations among the elements of the 'nature – society – individual' system, their interconnection, interdependence and interconversion. It is a factor in human socialization: it ensures systemic order – totem, organizes oecumene (a populated universe), creates pantheon (the place of the spirits of ancestors and gods), forms the culture of fear, ritual and taboo.

It is philosophy and a historically determined system of human values that most clearly reveal the significance of mythology. It means that mythology should be seen in all its complex relations with philosophical notions and categories.

Mythology performs the function of explanation and legitimation of *social norms*. A particular mythical version sanctions a corresponding (natural) order: it explains the latter's origin and, at the same time, serves as an ideological justification for its existence and ensures its unchangeable preservation.

A mythological world view is the initial type of world view that may be called a pre-world view. Mythology appears at a stage when humanity tries to answer the questions about its origins and the laws of the universe. Cosmological myths constitute a considerable part of mythology.

Mythological consciousness is closely connected with historical consciousness. Myth is not only the past; it is a universal element of a human world view. At a personal level, its simplicity and ability to give a person a particular idea or picture in their mind, its syncretism and ethic content help to



overcome the inherent narrowness of consciousness, to maintain dignity, to withstand loneliness and alienation, to find an optimal model for interpreting events; myth provides a fictitious, though convenient basis for orientation in the context of the *us/them*, *good/evil* dichotomies. Myth helps to form a view on history where nothing is new, time is reversible, the perception of the world is determined by the formula 'Everything passes and this will pass, too' because 'there is nothing new under the sun', i.e. the world can change in form, not in content.

According to H.G. Gadamer, myths are the original thoughts of humanity. Myths were born at the foot of humanity, when the mind was still in the chains of the two opposites, 'the objective' and 'the subjective', and did not consider the possibility of comprehending a different perception of reality. The mind that perceived the world in mythical and poetic categories identified its instinctive feelings with reality; it put faith and conviction in the same category, and associated practical experience with prediction. Myth as an integrating method of understanding the world has its own logic – it is the identity between an object and a sign.

Myth is not fiction; it has a stable structure, hence it is an important category of human consciousness. The mythological picture of the world forms the first paradigm focused on transmitting social experience from generation to generation. The mythologization of history at an individual's level results in simplification and schematism, fatality, passiveness, insensitiveness, irresponsibility for the future of the human race, which has far-reaching negative consequences. A mythological world view is characterized by the belief in supertranscendence, non-personal, non-social and non-cultural force that determines the fate of the world, its existence, including the fate of human existence, human history. Mythological time correlates with mythological historicism, which may be defined as 'changing invariability'; it makes it possible to transmit social experience from generation to generation.

The linearity of *historical time* is determined by the movement from chaos to cosmos, and the imperfection of social cosmos generates the mythologeme of the Golden Age with a clearly recognizable retrospective orientation. Why is time in myth closed and cyclic? It is so because it ensures stability in change, unites movement and tranquility, a task which metaphysics tries to resolve. The goal of order and the mode of its existence is immutability. Order appears as the ideal and exists as the ideal; this is the dialectics of myth. It is not by chance that R. Wagner, striving to create a universally comprehensible musical language, used myth in order to find 'pure humanity freed from the bonds of conventionality'.

Mythology also reflects people's morality and aesthetic attitude to reality. Art makes a liberal use of mythological ideas and characters. For a person of traditional culture, myth is the only true revelation of reality, while mythogenesis (the production of syncretic knowledge about reality presented in the structural units of myth) is the manifestation of primitive people's perception of their place in environmental, 'natural' reality.

In the 20<sup>th</sup> century, mythology is often used in order to emphasize values, mostly hypertrophying and fetishizing them. Myth makes it possible to highlight this or that aspect of a value, to hyperbolize and to stress it, even to make it bulge. Evidently, myth, as a way of thinking and perception, once was more important than the rational awareness of reality. According to M. Eliade, myth 'is the first manifestation of a thing that is significant and valid' [10, p. 34].

The irrational experience of humanity is also a product of culture. Myth is a phenomenon of general culture. It is a historical necessity, a perpetually changing form of culture. The reason for the reproduction of myth is collective negative feelings and worries. The problems of existential plane are regarded as something beyond the boundaries of culture. People often do not know how to find a way out of a situation. In ancient times, natural catastrophes were believed to be the gods' punishment, while now people realize that ecological disasters are consequences of their own actions.

Myths 'obscure' the essence of a situation; it is an attempt to survive in unbearable conditions.

There exist *catastrophe myths*, a human form of self-punishment: this is how people become aware of negative consequences of their actions. Yet people try to withstand such consequences and unite their effort.

There exist *myths of the tyrant and the Savior*. The Savior will take on all the problems and will die, the tyrant will bring order. Both are viewed as a necessity.

There is a distinct group of *SF myths* of destructive cosmic forces. They are full of darkness and fear; for example, the possible collision of an asteroid with Earth (a cosmic disaster).

In any case, we can speak of the universality and the historical tenacity of myths because they are based on the interaction between the conscious and the subconscious, the rational and the irrational.

Myth is a multilevel system with many functions. The main ones are discussed below.

- *The axiological (value) function*. Myths involve a qualitative assessment of an object or an idea.
- *The semiotic (sign) function*. Comprehending mythological texts requires knowledge of the specific sign language.

- *The gnoseological (cognitive) function*. Myths accumulate the experience of generations, store human knowledge of the world.

- *The communicative (knowledge transmission) function*. Myths are the mechanism of transmitting experience from generation to generation, the social memory of humanity. Myths mould life as unity, i.e. they ensure the unity of the subject and the object on the one hand, and of view and action on the other.

- *The energetic function*. Myth canalizes accumulated social energy directing it towards appropriate objects. German sociologist F. Afshar compares this function of myth with the function of laser, which concentrates energy. Consider a simple everyday life example. Planning a trip, one has to choose a means of transport: train, car or plane. Each of these means has a matching set of ideas shaping a particular myth, which may be called the rail communication myth, the car communication myth, etc. These myths channel the energy of a traveler, direct it towards a particular purpose and free them from the necessity of solving the problem each time they want to travel. Myths connect subjects and their intentions and with objects.

- *The function of creating collectives*. Multitudes of individuals group into collectives, from factory work brigades or hockey teams to a nation fighting for its independence; myths ensure situation-specific coordination of their perception and behaviour. Each of such collectives relies on a particular myth: the myth of production line effectiveness, the hockey myth, the myth of national freedom and independence. These myths are also historical: the myth of production line is a recent phenomenon; the hockey myth is one hundred something years old; in the mid 20<sup>th</sup> century, there was no myth of freedom and independence as the right to create your own ethnic state.

- *The function of shaping identity*. Myth shapes collective identity as it ensures case-specific coordination of the perception and behaviour of individuals. Collective identity is realized through values and norms. On the one hand, it is a tool to connect the collective subject with an object; on the other hand, a tool to connect intention with action. For instance, in Ukraine throughout the last decade, they have been trying to create the 'middle-class' myth, which presents the middle class as a successful and reasonably conservative part of society, a hallmark of their ideology being career, family values and consumption.

- *The function of the reproduction of collective identity*. The preservation of collective identity is conditioned by the preservation of myth, whose disappearance leads to the collapse of corresponding collectives. For example, when the myth of state independence disappears, the corresponding collective identity disappears as well as it happened many times in history.

- *The function of the formation and structuring of space*. Each myth forms its own space with the centre, periphery and different degrees of remoteness from the centre. As a rule, the periphery is the space of struggle between myths. Space structuring is especially evident in geopolitical statements. Geopolitics may be regarded as a higher-level myth that determines the space of other myths; first of all, national ones. The latter ensure the realization of geopolitical ideas and guarantee the identity of the collective subject and its inextricable link with the object, i.e. territory. At the same time, these myths energize collectivity ensuring the unity of thinking and action.

What is the role of myths and myth-making in the history of human society and human culture? In their own way, they explain the world, nature, society and the individual. In a specific and very

concrete way, they establish connection between the past, the present and the future of humanity. They are channels used to transmit experience, knowledge, values, cultural legacy from generation to generation.

*Mythogenesis* is a general property of human consciousness. We all are tuned in to myth-making, thus interpreting our past and expressing our vision of the future.

Myth-making, fantasy, fabulation are an inherent ability of human beings, as well as intellect, defensive reaction to depressing or disastrous things.

Myth is not confined to fantasy or faith, or knowledge, or superstitions; these elements are interwoven in myth. This tangle results in one of the most important characteristics of mythological thinking – syncretism, i.e. fusion of different views on the human world and the forces that govern it. These views may be naïve, but they are a specific form of mental outlook reflected in myths. At the same time, myth is a specific vision of social and natural phenomena.

The rise and flowering of ancient civilizations, the whole epoch of human spiritual life was connected with classical mythology. Imagination is a great gift of nature, a precious ability of the mind, human creative energy. Its creations are the *Iliad*, the *Ramayana*, the *Epic of Gilgamesh*, the *Aeneid*, the Parthenon, majestic Egyptian pyramids – before they appeared as the facts of reality in words and stone, they had already existed as a dream in the imagination of their creators.

The imagination of ancient people created the kingdom of myth. People tried to solve philosophical problems, the mysteries of the universe, human beings and life itself. When reality failed to provide answers, people turned to their imagination. The latter satisfied aesthetic needs as well. Consider Zeus, the highest god of the Greek pantheon. He is regarded as the ‘father of gods’, he controls all celestial phenomena, thunder and lightning. He is responsible for the change of seasons. At the same time, Zeus is the personification of these phenomena, their understanding and experiencing; he is thunder and lightning himself. Zeus as a mythological character and a concept is not a mere ‘fantastic’ representation of natural phenomena or social events; he is the product of imagination of a countless number of people that has developed from their concept of another reality [4, p. 220–221].

There are almost no logical or rational elements here. Rational knowledge comes much later, at the stage when philosophy was separated from mythology. That was a long process. Now it is unanimously recognized that myth is one of the oldest components of human culture and its universal attribute.

The first attempts at rational interpretation of mythological content were made in the ancient world, where there prevailed the allegorical interpretation of mythology (the Sophists, the Stoics, the Pythagoreans). Plato differentiated between mythology and its philosophical and symbolic interpretation. Euhemerus (late fourth century BC), originator of the later popular ‘euhemerist’ interpretation of myths claimed that mythological tales can be attributed to historical persons and events. Medieval Christian theologians discredited the ancient mythology. The interest in it was revived by the Renaissance humanists, for whom myth was the expression of feelings and passions of an emancipated individual.

The discovery of America and the Native American cultural studies stimulated the development of comparative mythology.

G. Vico’s philosophy correlated the ‘divine poetry’ of myth with the specific elementary forms of thinking that can be compared to children’s psychology, thus giving rise to almost all the later approaches to the study of mythology.

The French Enlighteners thought that mythology was the product of ignorance and superstition. The romantic philosophy of mythology (G.F. Creuzer, F.W.J. Schelling, J. Görres) regarded mythology as an aesthetic phenomenon, which involves the symbolization of nature, and myth as a phenomenon that occupies an intermediate position between nature and art. The romantic philosophy replaced the allegorical interpretation of myth with the symbolic one.

From Romanticism on, myth was viewed as an inherent element of human culture. The Romantic consciousness criticized the illusions of the Enlightenment and presented myth as the bearer of its own truth, which speaks with the voice of a wise and distant past cannot be comprehended through rational

knowledge. Homer, for instance, revealed the wisdom of the mythological interpretation of human existence, the great spiritual and moral forces of life. F. Schlegel believed that 'the innermost depths of the spirit' would shape 'a new mythology', whose ideas, in his opinion, were related to realism. According to A. F. Losev, romantic aesthetics was a universal mythologeme.

Only one more step was necessary in order to understand that myth is the vital factor in any culture. It was F. Nietzsche who came up with the idea. Nietzsche claimed that culture could develop in the space defined by myth. According to him, the excess of history, like an illness, destroyed this closed space because human thinking is determined by the constant renovation of values.

C. G. Jung believed myths to be part of the structure of the human soul. He considered world mythology as archetypal products (universal mental patterns) of the collective unconscious.

One of the two major 19<sup>th</sup> century schools of mythological studies was that of *comparative historical linguistics*; its representatives (A. Kuhn, M. Müller, W. Schwartz and others) developed the linguistic concept of myth. According to Müller, the cave man signified abstract notions through concrete attributes in the form of metaphorical epithets; if the initial meaning of the latter was lost or dimmed, semantic shifts resulted in the creation of myth. Despite being rejected as unconvincing, this concept was the first attempt to use language for the purpose of reconstructing myth.

The second school, called *anthropological*, or *evolutionist*, appeared in Britain; resting on the first achievements of comparative ethnography, it viewed mythology as animism, the primitive man's idea of the soul that rises from their thoughts about death, dreams, diseases. Mythology was identified with some kind of primitive science; with the advancement of culture, it was losing its positions. The concept was considerably improved by J.G. Frazer, who interpreted myths not as a conscious attempt to explain the surrounding world, but as the mould for magic rituals. Frazer's ritualistic theory was further developed by the Cambridge school of classical philosophy.

Then the focus of myth studies shifted to the sphere of the specifics of mythological thinking. L. Lévy-Bruhl suggested that primitive thinking was 'pre-logical', and collective ideas, as the object of belief, became moral imperatives. According to him, the 'mechanisms' of mythological thinking involved non-compliance with the law of excluded middle (both *p* and *not p* can be true, i.e. there is a third or middle true proposition between them), the law of participation, the heterogeneity of space, the qualitative idea of time, and other concepts.

C. Lévi-Strauss, ethnographer, anthropologist, researcher of modern tribal cultures compared myth to a crystal. He viewed myth as a cocoon containing all historical and cultural phenomena, the major characteristics of world culture. For a modern reader, myths are something like fairy tales, while for a primitive man, they were the truth.

Yet it does not imply that myth is simplistic and primitive. We cannot but agree with Lévi-Strauss, who states that mythological thinking is triggered by our awareness of the existence of certain opposites, and it moves on to resolve other ones. It means that mythological thinking and conceptual thinking perform the same operations; the former, with the help of sensory images; the latter, with the help of abstractions. In other words, mythological thinking is both dialectical and conceptual. Ancient Greeks and their descendants comprehended the world through opposites: Chaos – Harmony, Day – Night, Love – Hate, Ocean – Earth, etc. Unlike science and philosophy, myth tries to resolve opposites rather than to realize them. Myth is the concentration of opposing general concepts. For example, gods are both horrible and wonderful; they are immortal, but to remain so they have to eat the apples of youth, etc. The opposites themselves are concrete, often they are images, characters with individual features; for instance, the Hecatoncheires (hundred-handed giants).

M. Eliade regarded myth is a sacral event of special importance. One of the basic concepts of his theory was a peculiar connection between manifestations of archaic religions and mythology. It is myth that makes a person what they are; of special importance are cosmogonic myths and rituals that emerged as existential experience of primitive people, who did not lose themselves staging a myth or taking part in a ritual; on the contrary, these actions helped them to comprehend cosmic realities as an integral part of their own existence [7, p. 142–150].

E. Cassirer's symbolic theory of myth provided understanding of the intellectual nature of myth as an autonomous symbolic form of culture that models the world in a specific way.

Human communities always needed strong, heroic leaders capable of defending a clan, a tribe, a nation. Human dream, imagination responded to this need and created such heroes: Heracles, who completed his Twelve Labours; Rama, who killed his antagonist Ravana, demon king with ten heads; Gilgamesh, who built the city walls of Uruk to defend his people. Ideal heroes sacrificed themselves; their heroic deeds were glorified by poets.

Ancient art, the realm of ideal heroes, aimed at creating a model of the person at their best, an example to follow. The most popular was the ancient Greek epics about the war of the Greek kings against Troy, the main poems being the *Iliad* and the *Odyssey* attributed to the blind poet Homer. For several centuries, Homer's poems had existed in oral version. In the 6<sup>th</sup> century BC, the written version appeared in Athens; so they became literature. They were taught in all schools of Greece; later, in the schools of the Hellenistic states, the educational institutions of the Roman Empire.

Another outstanding achievement of ancient Greek literature was the *Theogony*, a poem by Hesiod (8<sup>th</sup> – 7<sup>th</sup> century BC) describing the origins and genealogies of the Greek gods; it was composed about 700 BC. In the preface to the *Theogony*, Hesiod says that his poetry was inspired by the Muses, who appeared before him when he was pasturing sheep and told him to speak on their behalf. In his *Works and Days*, Hesiod earnestly advises a reader to devote their life to honest work, gives practical pieces of advice concerning agriculture and marine navigation, and some moral advice; he also retells myths. The *Theogony* is an attempt to systematize various myths about the origin of about 300 Greek gods and their descendants. Hesiod gives the names of the nine Muses, the inspirational goddesses of literature, science, and the arts. They were the daughters of the great Zeus and the goddess of memory Mnemosyne. There is something deeply symbolic in the fact that the second Muse, Clio (literally, 'made famous' or 'to make famous') is the muse of *history*; it means that studying history, as well as poetry and eloquence, is a divinely inspired activity.

Many myths are mentioned in the works of 'the Father of History' Herodotus (about 484–425 BC). Most of the works by the 5<sup>th</sup> century BC playwrights Aeschylus, Sophocles, Euripides are artistic interpretations of legends about gods and heroes. Myths are mentioned in the lyrical poetry of ancient Greece, in the works of Greek and Roman authors of the Roman Empire; for example, in the famous *Geographica* by Strabo (64 or 63 BC – about 24 AD), Greek geographer, philosopher, and historian, who lived in Asia Minor during the transitional period of the Roman Republic into the Roman Empire. The *Aeneid* by the Roman poet Virgil tells the legendary story of Aeneas, who travelled to Italy after the destruction of Troy by the Greeks.

Ancient mythology is a great human heritage. The world has changed. The gods and heroes of ancient times are not part of it anymore; but as literary characters, they remain unsurpassed.

Mythology is a most interesting and mysterious phenomenon in human culture, including modern one. In the 20<sup>th</sup> and the 21<sup>st</sup> centuries, the notion of myth has considerably extended and become rather controversial. Now it is used as an umbrella term for beliefs and conventions, as a euphemism for lies and wrong propaganda. The majority of modern scholars share the opinion that mythological consciousness is the most ancient form of knowledge about the world, nature, society and people. Myth has emerged from the ancient people's need to understand the laws of their natural and social environment, to comprehend the essence of human nature.

In myth, people do not separate themselves from their natural environment; nature, society and individuals merge into a single whole. There are no abstract notions in myth, everything is very concrete, personified, spiritualized. Mythological consciousness operates with symbols: every image, hero, character is the signification of an underlying notion or phenomenon. Myth exists in its own time, that of 'primary principle', 'initial creation', where the human idea of the flow of time is inapplicable.

Myth thinks in images, lives by emotions; the arguments of the mind are nothing to it; it explains the world in terms of faith, not knowledge. Our interest in myth is the interest in the deepest layers of culture; it is evidence of the fact that myths are the expression of the fundamental principles of the universe and human existence, unknown to modern people or forgotten by them. And we see our

inability to live in universal harmony. That is why consciously or subconsciously, we rely on myths as on stabilizing primary principles. In this sense, myths remain the basis for the comprehension of nature and society, the regulators of their relations, a factor in efficient self-organization of society.

Some 20<sup>th</sup> century *literary trends* evince interest in mythology; they interpret various traditional myths and create new myths, poetic symbols coined by authors (J. Joyce, Th. Mann, J. Cocteau and others).

The role of myths and mythogenesis is crucial to understanding human history and human culture:

- myths provide specific explanation for the world, nature, society and people;
- in a specific and very concrete form, they connect the past, the present and the future of humanity;
- myths serve as channels for transmitting experience, knowledge, values, cultural heritage from generation to generation.

According to H.L. Bergson, the function of mythogenesis is to help people to overcome the fear of death and to facilitate the consolidation of society. Myth helps to distinguish between tradition and disorder, poetry and science, symbol and statement, the usual and the original, order and chaos, etc. Myth may even be used as a programme aimed at disorganizing mass consciousness. Myth identifies dreams with reality. The relations between 'mythological thinking' and essence are eidetic; they vary from 'meeting with essence' to the greatest deviation from it. Literature consciously creates fictitious worlds, while myth represents the reality of the world as its own phenomenal world.

In his study *Die Wahrheit des Mythos (The Truth of Myth)*, K. Hübner says that specific signs contained in myth help to connect the outer world of events and human consciousness. There is no reality beyond myth; so-called reality is the interpretation of signs [6, p. 71]. There exists a different point of view. R. Barthes states that myth is secondary to reality, the nature of things; it is a superstructure that distorts primary content. This is why he calls myth 'stolen language'.

Myth expresses and codifies beliefs, it gives prestige to tradition, governs practical activities and teaches norms of behaviour. According to the philosophy of myth, general norms of human behaviour are of divine origin; norms of human communication (permissions and prohibitions) are determined by wider global relations, universal (cosmic) processes and the order of things (with some changes and modifications). These ideas retain their significance at the later stages of social and state development.

In the context of mythological interpretation, the victory of goodness over evil is significant for human relations, which, according to myth, are regulated by divine justice. Hence the victory of justice is presented as establishing lawfulness and law, as the victory of the truth over untruth. So, myth maintains the divine origin, source and nature of justice and law as the basic principles behind the relations among gods and people.

Knowledge, political and legal skills come from a superhuman (divine) source of authority. In a number of mythological legends and songs, gods are presented as the proponents of justice, the defenders of the weak and the oppressed; they punish everything that is evil, vile, unjust and morally wrong. According to the ancient conception of law, an inescapable punishment awaits a person suppressing the truth, justice and law. According to A.F. Losev, myth has a very rigid and stable structure; it is a logically (dialectically) necessary category of consciousness and general existence, a generalized representation of reality.

The mythological mode of comprehension, a feature of mass consciousness, gives us the picture of the world from a gnoseological perspective. The reality of myth originates from prehistoric times; thanks to its unique properties, the myth itself remains unchanged, yet it makes an important impact on the development of cultural forms. In a symbolic form, myth defines and expresses the values of a social community or culture. This was and remains the main function and property of myth.

The approach under which the development of culture is viewed as movement from the primary, mythopoetic period to the scientific/logical one can be called into question, especially in what concerns the periodization into pre-logical and logical modes of thought. Some features of mythological thinking are preserved in mass consciousness, along with the elements of scientific and philosophic knowledge, and compelling logic. The function of such myths is to remind people that they are not omnipotent.

Throughout history, culture has been, in one way or another, related to the mythological heritage; it has always been trying to illuminate the core values of myth with its own intellectual achievements. This permanent interest in myth as a factor that unites people is one of the major plots in the philosophy of culture.

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**Address:** Viktoriia Larionova, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** victoriia.larionova@pu.if.ua

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У статті досліджено особливості функціонування міфів у культурі. Визначаються основні функції міфу. Доведено, що міф – не лише минуле, а й складник світогляду в будь-яку епоху. У міфології відбиваються також і моральні погляди, і естетичне ставлення людини до дійсності.

Аргументовано, що міфологічна свідомість є найдавнішою формою розуміння й осмислення світу, розуміння природи, суспільства і людини. є найбільш давня система цінностей. Простежено взаємозв'язок міфічної свідомості зі свідомістю історичною.

Міфологія як наукова дисципліна дозволяє уточнювати, поглиблювати і розширювати дослідження з інших галузей знань, передусім гуманітарних.

Обґрунтовано, що міфологія виконує функцію пояснення та легітимації соціальних норм, у ній відбиваються також і моральні погляди, і естетичне ставлення людини до дійсності.

Доведено, що міфотворчість є властивістю людської свідомості взагалі. Міфи – результат первинних, найдавніших форм свідомості пронизують усі епохи, зберігаються тисячоліттями, створюються та підтримуються всіма поколіннями.

**Ключові слова:** міф, міфічна свідомість, міфологія, міфотворчість.



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## FACTS AND ARTEFACTS OF RELIGIOUS FREEDOM IN UKRAINE

OLENA LESHCHYNSKA

**Abstract:** The article looks at the psychological conditions in which a modern person can rightly exercise their right to religious freedom and the preconditions for their involvement with the totalitarian (destructive) religious cults. The central issues of the article are as follows: the concept of spiritual need as a socially recognized psychic norm; the phenomenon of psychotherapeutic potential of the religious community; religiosity and spirituality.

It has been proved that personality maturity is the precondition and the basis for healthy spirituality. A marked artefact of religious freedom in Ukraine is individuals' involvement with destructive cults, which may lead to psychic and social dependence. Also the article presents the results of an empirical research involving a mass psychosemantic survey carried out in order to find how this religious problem is reflected in the mass consciousness of Ukrainians and in-depth interviews with people who have experienced psychic dependence on the cult.

**Keywords:** religious freedom, religiosity, spirituality, personality maturity, destructive cult, psychotherapeutic potential, religious community, re-individualism.

Gone is the Soviet epoch with its religious intolerance and the triumph of dogmatic atheism. Yet can we be sure that the time of a wise faith has come? Ukraine has made a brake with the atheistic tradition of the Soviet Union and adopted the law concerning religious freedom, the most liberal one in Europe, which, in fact, gives equal rights to traditional denominations and neo-religious groups, whose ideologies and forms of service are new to our people. Now religious freedom can be fully enjoyed in Ukraine. This article will focus on the issue of psychological conditions under which a modern person would benefit by this freedom.

This project involved conducting a mass survey; the psychosemantic method was employed in order to establish the level of reflection of religious issues in the mass consciousness of Ukrainians (n=2000); besides, there were carried out in-depth interviews with individuals who had experienced psychic dependence on the cult (n=16).

I will start my analysis with the substantiation of human spiritual need as a psychic norm. It is known that the adult's behaviour is determined by natural needs and a range of specific psychological needs: the needs for service and guidance [15], affiliation and power [16], safety, social belonging, respect, self-expression [12], imagination, judgment and symbolization [18]. Practical experience shows that it is difficult for an individual to develop the criteria of truth that would satisfy these needs; striving to fulfill their needs, a person may find themselves in a religious community with true spiritual traditions, where they can quench their spiritual thirst; or they may find themselves in a totalitarian sect, whose leaders craftily use this spiritual need and enslave a person.

Human belief in supernatural forces does not differ from other phenomena of consciousness because it is formed under the influence of social and psychological factors (for instance, family, religious community) and ideological factors (for instance, reading religious literature) in the process of socialization. E. Fromm argues that a person's need for a system of orientation and devotion is an inherent part of human existence; it explains why this need is so intense. A person cannot decide whether to have ideals or not, yet it is up to a person to choose among ideals. The same principle applies to a person's religious needs. There is no one without a religious need, the need for a system of orientation and an object of devotion [15, p. 160]. M. Arkadiev draws an important conclusion: human existence is religious to the core, irrespective of an individual's awareness or desire. The whole human race and each particular individual are in constant search for a lost bliss. People are doomed to keep searching, as well as to carry the cross of their conscious existence, which is both their tragedy and the mark of highest dignity. According to the researcher, one of the permanent dichotomies people deal with throughout their cultural history is the one between the 'transcendent world' and the 'immanent world'. It is believed to be the opposition between the 'upper' world and the 'lower' world, the world of the 'dead' and the world of the 'living', the world of spirits and gods and the world of humans, 'Eternity' and 'Time', the 'Cosmos' and 'History', the 'sacral' world and the 'profane' world, etc. [2].

B. Bratus maintains that faith is an indisputable psychological fact, a factor behind, a necessary support and a precondition of any human activity that involves a certain degree of organization (complexity). Contrary to the belief commonly shared by atheistic psychologists, faith is more than a religious phenomenon. The mechanism, the effort of faith maintain, emotionally catch, picture the *image* that fastens itself upon the heart; its existence, its realization is only likely to be probable; but thanks to its visual, sensual presence in human consciousness, this image turns the unreal into the subjectively real, perceptible; the unattainable into the probably attainable; the future into the present, into something that supports a person, warms them up and guides [3].

The basis of religious faith is a constant revival of this guiding *image* in one's heart, the image that can never be fully proved, like a theorem (in this context, theodicy). This image – forgive me the comparison – also is objectively probable; numerous arguments 'in favour of' are balanced by the equal number of counterarguments 'against' it. Let me repeat myself: the extent of faith equals that of the lack of faith; it takes an effort to overcome the latter; sometimes one even has to struggle against it. Since the sense of life depends on faith, for an individual, the loss of faith may result in the loss of the sense of being. Of course, there are differences, rather great ones, between an atheist (non-religious faith) and a believer (religious faith); but it is essential to postulate the existence of a basically common theory, a common psychological principle underlying the phenomenon of faith despite the possibility of considerable differences between its forms [3]. Yet neither religious nor scientific truth can be verified. It is only through an act of religious or philosophical faith that a person can accept it as the basis for their world view, which is a psychological precondition of their behaviour [17]. The difference between religious and philosophical faith of a particular person is determined by the degree of faith and confidence in particular fragments of knowledge. Thus there are no clear boundaries between a person's faith and knowledge, which makes it possible to unite fragments of knowledge and to develop a unique holistic view of the world.

Religion and spirituality play a very important role in the history of human civilization. According to S. Grof, if the guiding feelings of the founders of religions had only been the products of brain pathology, it would be difficult to explain their powerful, centuries-long impact on people because the best works of architecture, painting, sculpture and literature were obviously inspired [4, p. 64–97]. 'There does not exist a single ancient or pre-industrial culture in which ritual and spiritual life does not play a pivotal role' [19, p. 252].

Definitely, religion reflects the deep principles of human nature, which explains its powerful impact on human history; though the means of this reflection often seem to be questionable and variable.

Today, one more tendency of spiritual self-realization is revealed among the multitudinous forms of religions. A. Avilova calls it 'religious individualism'. According to the author, religious individuals

'are mostly people in their forties, with university education. All of them have read piles of books; their knowledge of the Olympus of world spirituality equals to that of ancient Greek mythology; moreover, they have experienced at least one spiritual practice, not to mention psycho-training ones. Most often, a 're-individual' is a person with a long-term experience of meditation, who has reached a stage at which meditation starts showing results. In defiance of traditional beliefs, a modern 're-individual' is sure that independent spiritual search can bring them to God. It should be made clear that 're-individuals' are not individualists interested only in themselves. Many of them would like to actively participate in social discussions and projects concerning the spiritual state of society. As a matter of fact, 're-individuals' are the first generation of Godseekers, who move beyond their parents' religious beliefs and even beyond the Christian faith. Not only have they read or heard about the unity of religions, they have established it themselves. Their world view is far broader than that of the previous generations; they have knowledge that helps them to understand themselves (which is very important to spiritual search); they can think and act on their own. They neither 'hang about' with other people nor proudly announce their discoveries, nor clang bells, nor show off in TV shows [1].

J. Krishnamurti expresses a fresh view on human nature, the individual's freedom and their relations with themselves and society. 'Man has throughout the ages been seeking something beyond himself, beyond material welfare – something we call truth or God or reality, a timeless state – something that cannot be disturbed by circumstances, by thought or by human corruption.

Man has always asked the question: what is it all about? Has life any meaning at all? (...)

And not finding this nameless thing of a thousand names which he has always sought, he has cultivated faith – faith in a saviour or an ideal – and faith invariably breeds violence. (...)

The primary cause of disorder in ourselves is the seeking of reality promised by another; we mechanically follow somebody who will assure us a comfortable spiritual life. (...)

We human beings are what we have been for millions of years – colossally greedy, envious, aggressive, jealous, anxious and despairing, with occasional flashes of joy and affection. We are a strange mixture of hate, fear and gentleness; we are both violence and peace. There has been outward progress from the bullock cart to the jet plane but psychologically the individual has not changed at all, and the structure of society throughout the world has been created by individuals. The outward social structure is the result of the inward psychological structure of our human relationships, for the individual is the result of the total experience, knowledge and conduct of man. Each one of us is the storehouse of all the past. The individual is the human who is all mankind. The whole history of man is written in ourselves' [20].

In this article, the phenomenon of the psychotherapeutic potential of the religious community is regarded as a powerful and sometimes subconscious impact of collective actions, which are performed by a group of people in order to achieve a collective goal, on human conditions. É. Durkheim maintains that 'if collective life awakens religious thought on reaching a certain level of intensity, it is because it brings about a state of effervescence which changes the conditions of psychic activity. Vital energies are over-excited, passions more active, sensations stronger; there are even some that are produced only at this moment. A man does not recognize himself; he feels transformed and consequently he transforms the environment which surrounds him' [21, p. 251].

S. Moscovici analyzes a special psychological state of individuals participating in ritual actions; according to him, ritual may be viewed as a double action. On the one hand, it triggers behaviours that are supposed to ensure the fulfillment of a particular task; for example, people ask for fertility, successful hunting; perform initiation or mourning rites. If compared with other prescriptions, ritual is characterized by a special sequence of actions, the use of verbal formulas, which mark the transition from one action to another, and a special time for its performance. Ceremonies and meeting that stimulate ritual are based on beliefs. The latter give it sense and explain its effectiveness. From this perspective, rituals give material form to everyday ideas acquired in the course of upbringing, ideas that fill an individual's consciousness [13]. On the other hand, a religious cult can stimulate intellectual and affective abilities because a clan or a tribe gathers together. S. Moscovici claims that it is not the content that is emphasized by ritual – it is not important what a particular ritual is dedicated to; what

really matters is that through ritual a community builds up energy and strengthens contacts among its members. Religious rituals are the cornerstone and the ideal of all collective movements and all unions. They explain the existence of social order and its sustainability [13, 84]. These introductory ideas help to present a new perspective on religion: prior to becoming a belief, a dogma, it existed in the form of passion and fervor that unite believers.

Thus collective rituals give people a sense of unity and kinship. They often cause a state of changed consciousness. But the consequences of such procedures depend on the nature of a spiritual source that stimulates ritual actions. It means that the religious community has a powerful psychotherapeutic potential; but it must be stressed that its abuse can lead to addiction. According to S. Moscovici, in a happy obsession, a truly religious one, the believer deliberately strives for trance; that is, they strive for the state of rapture, for which purpose the adored being is implanted into their bodies. The difference between the external and internal world disappears. I and the other mutually penetrate into each other, mutually act with each other. There is something wondrous, even mysterious about it. This is a great mystery that occurs in all religions in the course of meetings that glorify crowds and their faith [13, 89].

In performing religious rituals and ceremonies, people feel their unity and their united force; rituals help people to prepare for inevitable cyclic changes in their lives. Thus we have to admit a powerful psychotherapeutic potential of the religious community.

*The difference between religiosity and spirituality.* Religion can play an important role in our spiritual development; though it may cause the narrowing of our world view and discrimination. No matter what religious principles we adhere to, those of the Bible, the Torah, the Quran, or the Vedas, we have to learn to recognize the truly spiritual roots that unite all living beings to one another. It can be achieved through a careful study of ancient wisdom that is available to us. Now it is time to talk about the 'true' faith and the true religion.

Only a hundred years ago, talks about higher and lower races, and the hierarchy of nations were quite acceptable in the circles of European intellectuals. Now they are not. The same thing is happening to religion. In the pre-globalization period, each people had its own faith, its own truth. The evolution of a nation correlates with the evolution of its beliefs. In the modern globalized world, representatives of different nations live side by side, and information about different forms of religious life freely circulates and spreads around.

It is important to remember that for an individual or a group of individuals, the truth is what they believe in. It concerns both the subjective and the objective aspects of this phenomenon. Presumably, there exists a certain isomorphism between a nation and its religion. The nation as a single whole has its own projection both in the collective subconscious and the collective superconscious. The archetypes of the superconscious create the spirituality and religiosity of a nation. So in my opinion, the issue of true and false religions has exhausted itself.

There is a fundamental difference between the consumption of spiritual products and spiritual comprehension. Naturally, the true content of spiritual tradition is movement towards the truth. Joining a religious group for the sake of salvation or extension of one's influence is a self-serving action, which has nothing to do with spirituality. Material or status benefits received through abasement and loss of dignity cannot be regarded as constructive results. Spirituality is the way to the truth.

An individual's hierarchical position within a community is the degree of responsibility they can take according to their capabilities and potential in addressing community needs. A certain level of development cannot be stolen, passed on, or bought. An individual can achieve it only through their own growth, knowledge, education, the fulfillment of their true potential.

Thus it may be stated that an adequate social and psychological preparation is a key factor in the full spiritual activity of an individual. Individuals who have not solved their personal, social and material problems cannot claim the role of spiritual leaders. People who have not mastered the rules of the social game do not have the right to take on spiritual leadership, since spiritual laws are much more complicated. So an individual can claim community, religious or social leadership if they have an excess of mental and spiritual resources, but not when they are short of them. Being short of resources,

a person may view leadership as a way to compensate for their own personal and social failures; such a 'leader' is actually a parasite.

The notion of spirituality is not identical to the notion of religiosity (i.e. belonging to a particular denomination). Spiritual development and spiritual leadership are based on the formedness of the previous levels of personality development and social maturity. If spiritual leadership is assumed by mentally or physically challenged people, the situation may turn out to be potentially dangerous for the community members because such persons may, voluntarily or involuntarily, regard this position as a means to compensate for their problems and to realize their ambitions.

Thus every person is faced with the problem of their capabilities and potential, attitude to themselves, their immediate environment and to the world in general. In order to solve this problem, a person constantly has to correlate their needs, resources and world view with the realities of the outside world. A relative balance between the outside and the inside world makes a person functional. But this balance is very fragile; its restoration requires a considerable amount of energy. New information about the world may cause emotional imbalance.

Regaining balance is a painful process because it requires following opposite vectors; for example, striving for maximal economy of life forces, maximal compliance with social expectations, and at the same time, for maximal compliance with one's own ideals. In real life, people often have to solve the problem of optimization described in mathematics textbooks. Self-confidence, confidence in one's actions and prospects grows if the 'axiom system' is not controversial. Acquiring new knowledge, experiencing and comprehending controversies is a hard, dramatic process. At such times and during such periods a person is especially open to outside influences and help. This is when a real guru or an evil person intending to subject other people to forcible indoctrination may appear in a person's life.

There is serious question as to whether there are real Gurus, those whom we call the guides and leaders of our spiritual life. In my opinion, the word *guru* has become semantically ambivalent. If it comes from the mouth of the leader of a psychotherapeutic school, it may be evidence of professional deformation. If used by an adherent of some philosophic teaching, it may leave the impression of infantilism and naivety.

I believe that there are wise and responsible teachers, mature personalities in each social community. Every successful person, the one who has reached the advanced level of personality development had teachers whose guidance they deeply appreciate. Though when we meet a person, it takes effort to understand who is in front of us, what their motives are and why they want to cooperate with us. But the need for putting our inner world in order may be so urgent that we do not have enough time or strength to analyze personal qualities of those who promise to satisfy this need.

Personality maturity is the precondition and the basis of a healthy spirituality. The basic characteristics of this phenomenon are considered below. The key moment of growing up is the realization of human mortality. It causes changes in a person's opinions, attitudes and beliefs, which, in its turn, results in the change of their basic habits. When a person realizes that aging and death are part of life, they are faced with the question how to meet old age and death and not to lose their dignity. The awareness of mortality can either help a person to curb their unquenched needs or make them ever stronger. Adulthood is the time when a person starts thinking about distant consequences, not only about today's pleasure.

One of the basic laws of existence is paying one's own expenses, in both direct and metaphorical meaning of the word, i.e. relying on one's own potential. It means that personality maturity is competence in 'moral and ethical economy', the ability to predict the price one will pay for 'free cheese in a mousetrap'. It is the ability to admit one's defeat and material losses, to tell between true friendly feelings and the false solidarity of drunken companions, to see the difference between constructive criticism and insult under the guise of friendly advice, to accept the former and to reject the latter. It is the ability to take one's own way, to follow one's heart – whatever others may say, to differentiate between trials that make us stronger and unhealthy ambitions, the desire for cheap glory. After all, it is the ability to accept and to do things you are supposed to do, the ability not to be tempted by the wealth of others, not to be jealous of their achievements.

Personality maturity is not something we can get once and for all, it is not a thing that lasts. Personality maturity is a strenuous, never-ending work of the soul. It involves awareness that neither honorary merits nor old age, nor illness can excuse the violation of moral principles. It is awareness that children are brought to this world for their own sake, not because they are 'old-age insurance'; in raising children we gain experience and develop our souls, and this experience is no less valuable than the one we share with them.

Personality maturity is opposed to infantilism, the persistence in an adult of childish psychological characteristics that manifest themselves in inability to distinguish between tactical and strategic goals; as a result, the latter are sacrificed to the former.

Another important factor in adulthood is the comprehension of the notion of responsibility: a person has to rely on themselves; nobody can guarantee them their future because a guaranteed future does not exist. D. Leontiev claims that life is the struggle between a positive philosophy of life and a kitsch philosophy; the latter purports that things which bring discomfort and break the harmonious picture of the world just do not exist. According to the researcher, it is the struggle for the integrity of life; thoughts that cause discomfort or anxiety should also be installed in the picture of the world because they are an integral part of life. Leontiev refers a reader to Kant's formula: do what you should do and let the future take care of itself. There is always a chink, a space between reality and our goals; we have to accept this unpredictability and to use emerging opportunities [7].

A person has to make an effort in order to comprehend True reality; nobody can do it for them. 'Nobody owns anything here,' says M. Mamardashvili, 'everybody has to move along and to do it independently. Otherwise the whole production of the truth will be destroyed, its ontological basis and its nature; and lies will reign, lies that are caused by other reasons; it will be the total lie that does not belong to the human world; it will occupy all points of social space filling them with signs' [11, 118].

So both spiritual and religious needs are the inherent attributes of human life, the inner force of an individual that enhances the development of human essence.

One of the artefacts of religious freedom in Ukraine is the phenomenon of an individual's psychological dependence that results from joining a destructive cult group. For the purpose of this article, the word *cult* is used not in its religious sense; here it involves the meaning of worshiping the leader, the cult figure in a group.

I define *destructive cult* as a small contact group marked by a distinct psychological climate that involves psychological abuse, a specific system of values, mythologemes and language; the influence of the cult group leader is destructive – they adversely affect an individual's well-being, disorganize their system of important social relations, transform their world view, generate in them hypermotivation for achieving the goals of the group, try to break an individual's Ego-defense mechanisms.

The manipulation algorithm that causes psychic dependence on the cult is as follows: a recruiter pretends to share an object's particular needs and values; the cult group uses a destructive ideology and psychological abuse in order to disorganize an object's system of values and adversely affect their views on life; an object's activity is redirected towards the needs of the cult group; the cult group uses an object until the latter is reduced to utter exhaustion and disposes of them as of industrial waste.

Participation in a destructive cult may result in self-destructive phenomena such as psychic dependence on the cult and the syndrome of totalitarian personality.

So, in order to overcome the destructive influence of a cult, a person has to be removed from the structure of its psychic field. Self-reconstruction processes can help to break the dependence.

The victims of psychological abuse in a cult are reluctant to discuss their experience, though. I have managed to talk to sixteen ex-members of destructive totalitarian organizations. Each of them had their own reasons for joining a cult group: life crises, loneliness, dissatisfaction with social processes. Almost all of them had low self-esteem at the time of joining cult groups (the respondents assessed their psychological state themselves). All of them had had ambitions and plans for the future before they became members of cult groups. The organizations varied from powerful international corporations to tantric groups gathering in private apartments. Over the period of their membership, from two to five years, their life plans were changing dramatically.

Their 'gurus' belonged to different religions, had different ideologies and doctrines; yet somehow, all of them held the idea that social self-realization, family relations and obligations were unimportant; the only real and important thing was the relations with the teacher, who spoke on behalf of God. Being controlled by the guru, the respondents had to abandon their plans concerning professional and personal self-realization. The only thing many of them were concerned about was where to get money to pay for the next super seminar. It was a kind of addiction similar to that of alcoholics or drug addicts. The easiest thing to do was to sell some valuables. According to the respondents, their relations with parents were becoming progressively worse; they turned away from their parents, rejected their parents' style of life and values, sought approval from other people of mature age, 'surrogate parents'. The ex-cult members give different reasons for joining a group: lack of experience, gullibility, an unfortunate coincidence, destructive pressure. They describe the resulting experience as emotional pain, despondency, moral and physical exhaustion. Almost all of the respondents admit that what they thought and felt while in a group was false, imposed on them, something coming from the outside. Many of the interviewees are now members of anti-cult organizations.

So not every person whose behaviour deviates from social norms and standards (like Christ, Buddha or Muhammad) experiences spiritual enlightenment and creative ecstasy. Such behaviour can be caused by other reasons; and a person may need professional psychological or psychiatric help.

According to the results of the mass psychosemantic research, the risk group – those who, because of different individual defects, can easily get under a destructive influence and be misled – constitutes approximately 40 percent of adult population. This fact cannot be ignored.

The quantitative analysis of the assessments of indicators (statements) has helped to establish the carriers of specific trends in the total sample of respondents: the 'aggressive' ones constitute 11.3 percent; the 'authoritarian' ones, 12.8 percent; the 'deprived' ones, 7.2 percent; the 'infantile' ones, 4.4 percent; the 'anxious' ones, 5.7 percent [9]. The dependence of these psychological characteristics on the social and demographic status of the respondents is minimal: the part of 'authoritarian' and 'anxious' individuals is a bit larger among elderly people and women; of 'infantile' and 'anxious' individuals, among rural people. Elderly people, who had lived in the totalitarian society, are more prone to express totalitarian ideas; rural people tend to be more anxious and infantile because of a relative simplicity of their social environment and a narrower range of their social roles.

One of the tasks of the research was to establish whether the experts' and the victims' knowledge about the factors in the dependence on the cult correlates with the way this phenomenon is comprehended by mass religious consciousness.

Seventy statements have been assessed; the proposed five-cluster scheme is based on the analysis of the obtained assessments. The content of each cluster reflects the psychosemantic structure of the mass consciousness of Ukrainians and specifies collective sentiments about the issues of religious and denominational relations. Each cluster contains a set of indicators (statements) concerning certain aspects of religious consciousness. The five clusters below are representative of the types of the mass religious consciousness of Ukrainians.

**Cluster 1. *Spiritual Values.*** The statements that postulate spiritual values have received the highest degree of support. The Ukrainians support several basic ideas: every person needs to put their inner world in order; respect for national ideals and traditions makes a person stronger and more confident about their life choices; we have to accept the existence of different denominations. The Ukrainians appreciate religious freedom and think that there should be introduced criminal responsibility for religious swindle and fraud. Another thing that society is concerned about is potential dangers presented by some new belief systems and ideologies, which have not been tested by time and experience. This type of social alertness may be called social immunity.

**Cluster 2. *Social Immunity.*** There has been recognized the importance of positive psychological climate and the sense of psychological security as key factors in counteracting the destructive dependence on the cult. The Ukrainians have a philosophical view on life; they admit the limitedness of the everyday philosophy of life, the possibility of illusions and deception, the presence of a certain irrational element in human life.

There has been established a clear need for authority; it means that society cannot do without spiritual/ideological leaders and the 'vacancies' for adequate national leaders may be filled by hysterical charismatic persons. At the same time, the Ukrainians are concerned about the protection of the national information space.

**Cluster 3. Psychological Security.** Value dogmatism is rejected; the Ukrainians have proved to be tolerant in matters of religion, love, spirituality; also they believe that 'non-traditional' churches have a chance to become part of our culture.

**Cluster 4. A Philosophical View on Life.** Society feels ambivalent about certain controversial issues and about the 'ever-lasting' argument over the spiritual and the material. People are aware of the fact that they can be exposed to the influence of others, and it can affect their behaviour; at the same time, mass protests are regarded as the only way to change the situation for the better. Interest in religions and supernatural abilities is growing; and there is clear evidence of growing spiritual needs.

**Cluster 5. The Need for Authority.** The issues which require specific knowledge about religious self-identification remain unsettled. The majority of the respondents have no answer to the central question of this project – why people get under the influence of destructive cults.

Thus I can conclude that the mass religious consciousness of Ukrainians is oriented towards the traditional culture, its spiritual values and the preservation of the psychological integrity of the nation. Yet there is a marked tendency towards subordination to authority.

In summary, the main psychological function of religion is to satisfy an individual's need for putting their inner world in order. The pressure of the modern world, the extension and intensification of social and informational influence, the increased tempo and tension of life pose great challenges for individuals. Society has to adequately respond to these challenges: a person has to be prepared for the task of self-realization; special attention should be given to the matter of sensitivity to moral factors. All the spheres of social life are important here: the quality of family education, school and college education, professional psychological support, specific laws protecting human rights. If in the system of adaptation mechanisms, any of these factors turns out to be a weak point, a person can become an easy target for destructive totalitarian organizations and parasitic individuals.

The right to religious freedom can be safely exercised in a community with a high level of personality development. In case a community has not attained that level, society has to monitor the soundness of religious practices and ideologies.

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**Address:** Olena Leshchynska, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** olenalishchynska@ukr.net

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Лещинська Олена. Факти і артефакти свободи віросповідання в Україні. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 109–118.

В статті здійснено аналіз психологічних умов в яких сучасна людина може дати собі раду із свободою віросповідання, а також передумов попадання людини в деструктивний тоталітарний культ релігійного типу. Представлено обґрунтування духовної потреби людини як ознаки психічної норми, розглянуто феномен психотерапевтичного потенціалу релігійної спільноти та схарактеризовано відмінність між феноменом релігійності й духовності.

Обґрунтовано думку, що передумовою й основою здорової духовності є особистісна зрілість. Натомість потужним артефактом свободи віросповідання в Україні виявилось явище культової психічної залежності особистості внаслідок попадання в деструктивний культ. Представлено результати емпіричного дослідження, яке складалося із масового опитування із застосуванням психосемантичного методу для з'ясування рівня відображення зазначеної релігійної проблематики у масовій свідомості українців та глибинного інтерв'ю з тими, хто пережив стан культової психічної залежності.

**Ключові слова:** свобода віросповідання, релігійність, духовність, особистісна зрілість, деструктивний культ, психотерапевтичний потенціал, релігійна спільнота, ре-індивідуалізм.

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## COMMUNICATIVE ACTS IN THE TEXTS OF THE NEW TESTAMENT GOSPELS: MENTAL AND AXIOLOGICAL, MORAL AND ETHICAL FACTORS

YAROSLAV MELNYK

**Abstract:** The key issue of the article is the typology of communicative acts in the texts of the New Testament; the communicative acts are discussed from mental and axiological, moral and ethical perspectives. The goal of the article is to establish, discuss and interpret the main parameters of communication between Christ, His followers and opponents. The accent is made on the components of Christian world view as a discourse factor in the New Testament's texts.

The analysis results are extrapolated to the sphere of discourse creation, its linguistic, philosophical, ethical and communicative aspects. The principles of human existence and the existence of information space in the early 21<sup>st</sup> century are discussed.

**Keywords:** communication, communicative behavior, moral and ethical factors, text, ethnoculture.

Within the last decades, the issues of discourse, communicative acts, social and ethical scenarios of communication and general discourse have significantly increased in importance [9, p. 20]. It is but natural, taking into account the advancement in the spheres of information technologies, communication systems, the World Wide Web, communication ethics, various information services, types and means of computing and transferring information. The beginning of the 21<sup>st</sup> century is marked by an unprecedented and overwhelming spread of telecommunication services – television, radio, the Internet, press. As a result, a number of problems related to communication systems and the culture of communication can no longer be regarded as local ones; now they are classified as urgent issues. Such problems are mostly discussed and interpreted in the contexts of human ecology, cultural ecology, philosophical anthropology [10, p. 36]. They are core topics in the works of world's linguists, jurists, psychologists, social scientists, philosophers. Most of the researchers, in this or that way, point out the need for systemic and intensive study of the nature of cultural and information space [7, p. 194].

In this article, I am not going to do any close analysis of religious, cultural, economic, ideological, moral, ethical or any other factors in ancient Judean society (or society in general); even a brief analysis of the epoch of Jesus Christ clearly indicates one key issue: all the intentions of the Messiah, His aspirations and endeavors are aimed at exposing spiritual vices of the contemporary cultural and social model. These are what Christ sees as the greatest danger, threat, challenge to society as a system and to all humanity. It means that not thieves, robbers, murderers or any other suchlike criminals pose the greatest threat to society; it is not them that the Lord's messenger constantly opposes. He fights with the teachers of the law (the scribes) and the Pharisees, hypocrites, false and sly prophets, tax collectors (publicans), sinners, representatives of other related categories. It is a kind of implicature, the index of

His communicative behavior. In the texts of the New Testament Gospels, there is a detailed analysis of a wide range of human vices; and in each particular case, Christ calls people to repent, to fill their souls with virtues, to turn their lives to the course of God's commandments.

The activity of Christ should be considered not only from the perspective of sociology, theology or philosophy, but also as a type of communicative behavior, a communicative and informational model. We can assume that moral and ethical, mental and axiological categories condemned by Christ (in the texts of the New Testament Gospels) are associated with universal evil that has to be defeated, excluded from the conceptual picture of the world.

The whole text of the New Testament is focused on the assessment, analysis and interpretation of mental and communicative, intellectual and behavioral patterns of the chief priests (the high priests), the teachers of the law and the Pharisees; against them Christ and His followers wage an irreconcilable struggle. Their mentality, immoral communicative behavior, idiolect are in the focus of attention. It is in them that the adherents of the new faith see the greatest threat to humanity. Thus communicative behavior is emphasized and placed in the center of the narrative system of the whole New Testament. Here communication is regarded as a form of self-realization, the space of Being, an inalienable condition of human existence [12, p. 128].

If we turn to the texts of the New Testament Gospels, pick out the above categories and consider them in the context of new semantic and semiotic theories (for example, the theory of semantic fields), we will receive an isometric/holographic picture, in which these categories are presented in all their complexity; it enables us to analyze and interpret them, to establish their basic determinants, functions, relations.

In lexicographic (and other) sources, *the Pharisees* are defined as *a community or sect, whose members were known for their hypocrisy and pride* [11, vol. II, p. 231] (here and below all the citations, except for those from the Bible's texts, are translated from Ukrainian). Their other characteristic feature was *moral formalism, which manifested itself in rigorous, outwardly formal or ostentatious observance of moral rules...* [6, 82–83]. In the texts of the New Testament, much attention is given to the communicative behavior of the Pharisees, who are often presented as Christ's opponents.

The Pharisees, as well as the teachers of the law and the chief priests, are hypocrites, bearers of the worst human qualities, who ostentatiously demonstrate their religious belonging, whose imitation of true religious feelings, outward entourage and mummery are used to mask their insincerity, meanness, mendacity. Jesus addresses the Pharisees and the teachers of the law, *"You brood of vipers, how can you who are evil say anything good? For the mouth speaks what the heart is full of. ... But I tell you that everyone will have to give account on the day of judgment for every empty word they have spoken"* (Matthew 12:34–36) [15]; [12, p. 22]. An inalienable feature of the Pharisees' nature is craftiness. This ethical, linguistic, sociocultural and narratological category is defined as the discrepancy between words/actions and one's true convictions (sin) [4, p. 488; 7, p. 200; 13, p. 79]. It is inclination towards using outwardly right, pretentiously truthful/sincere words (texts) that mask falsehood, insincerity, hidden deception, manipulation. Jesus says to the teachers of the law and the Pharisees, *"A wicked and adulterous generation asks for a sign! But none will be given it ..."* (Matthew 12:39) [15]; [12, p. 22].

The communicative scenarios of the Pharisees and the teachers of the law involve pretentious righteousness, simulated sincerity and feigned adherence to religious canons, while their thoughts, actions, ambitions, pragmatics are directly opposite. Christ says, *"What goes into someone's mouth does not defile them, but what comes out of their mouth, that is what defiles them"*. Then the disciples came to him and asked, *"Do you know that the Pharisees were offended when they heard this?"* He replied, *"Every plant that my heavenly Father has not planted will be pulled up by the roots. Leave them; they are blind guides. If the blind leads the blind, both will fall into a pit"* (Matthew 15:11–14) [15]; [12, p. 27]. Jesus also says, *"... the things that come out of a person's mouth come from the heart, and these defile them. For out of the heart come evil thoughts"* (Matthew 15:18) [15].

Christ keeps warning His disciples and all those who listen to Him and urges them to beware of the words (texts) of the Pharisees (as well as those of the Sadducees, the teachers of the law, false prophets and suchlike) because their words cannot be trusted, their speech is deceitful; they divert the thoughts,

the hearing and the hearts of their listeners from the truth; they spin a web of deception to misdirect the minds of those who listen to them, so that a person cannot tell the right from the wrong. *Then they understood that he was not telling them to guard against the yeast used in bread, but against the teaching of the Pharisees and Sadducees* (Matthew 16:12) [15]. In the texts of the New Testament Gospels, we find the definition of the Pharisees (and the teachers of the law): "... *for they do not practice what they preach*" (Matthew 23:3) [15]; it emphasizes their duplicity, utter discrepancy between their words and actions; their words count for nothing, while their pragmatics, materialism, self-interest are obvious because *Everything they do is done for people to see ... ; they love the place of honor at banquets and the most important seats in the synagogues ...*" (Matthew 23:5,6) [15]; [12, p. 39]. Further in the text, Christ speaks directly to the Pharisees; His words are highly emotional, *"Woe to you, scribes and Pharisees, hypocrites! For you devour widows' houses, and for a pretense make long prayer..."* (Matthew 23:14) [15]. In His parables, Jesus gives a most vivid interpretation of the depravity of the Pharisees' hypocritical philosophy, reveals their apostasy, their lawless and unethical ways (duplicity), *"Woe to you, teachers of the law and Pharisees, you hypocrites! You give a tenth of your spices ... But you have neglected the more important matters of the law – justice, mercy and faithfulness. ... You clean the outside of the cup and dish, but inside they are full of greed and self-indulgence"* (Matthew 23:23, 25) [15]; [12, p. 40]. In this way, Christ emphasizes that not only outward form has to be perfect, but the content has to correspond to the form and the message, i.e. it has to be pure, perfect, *"Blind Pharisee! First clean the inside of the cup and dish, and then the outside also will be clean"* (Matthew 23:26) [15]; [12, p. 400]. *"In the same way, on the outside you appear to people as righteous but on the inside you are full of hypocrisy and wickedness"* (Matthew 23:28) [15]. The Pharisees' behavior (as well as that of the teachers of the law and the chief priests) clearly indicates that for them, social and material status comes before faith. When it comes to the matter of social status, they would stop at nothing, be it hypocrisy, guile or something else. According to Jesus Christ, they pose the greatest threat to religion and society. The words of the truth, the exposure of their true nature fill them with great indignation; they oppose Christ aiming at Him the spear of their rage, hatred, antagonism. Consider the story of Jesus healing a man with a withered hand: being aware of their helplessness, spiritual and religious insolvency, inferiority, they plot to murder Christ because for them, it is the only way to avoid defeat and public shame, *Then the Pharisees went out and began to plot with the Herodians how they might kill Jesus* (Mark 3:6) [15]; [12, p. 55].

Another typical form of the Pharisees' communicative behavior is slander. When their plans and intentions are revealed and publicly criticized, they resort to trickery; most often, they use slander, gossip and other kinds of disinformation. Such forms of communicative behavior are a distinctive characteristic of this category of Christ's opponents [3, 490–491].

Most often, Christ calls the Pharisees hypocrites because their words and thoughts/actions usually diverge; their language, speech (all types of communicative behavior), words perform an exclusively imitative function. For instance, in answer to their reproach concerning washing one's hands before a meal, Christ says that one can take care of the cleanness of their hands, but neglect their soul. Having clean hands before a meal is important, but a person's conscience should be their prime concern, *"What comes out of a person is what defiles them. For it is from within, out of a person's heart, that evil thoughts come – sexual immorality, theft, murder, adultery, greed, malice, deceit, lewdness, envy, slander, arrogance and folly. All these evils come from inside and defile a person"* (Mark 7: 20–23) [15]; [12, p. 62].

The Pharisees, together with the teachers of the law, often probe Jesus. They listen fastidiously to his words in order to catch Him at making mistakes, errors, being inaccurate or diverging from the canons of the Jewish religion, while Christ is not an opponent of faith itself; He just opposes duplicity, insincerity, whatever is false in behavior, prayers, communication and rituals. But His critics blame Christ for His alleged apostasy, departure from the Jewish traditions, violation of the law. The truth of Christ's felicitous remarks (proverbial labels), parables and perfect formulas is so obvious that it cannot be doubted, *Later they sent some of the Pharisees and Herodians to Jesus to catch him in his words. ... But Jesus knew their hypocrisy. "Why are you trying to trap me?" he asked. "Bring me a denarius and let me look at it"* (Mark 12:13, 15) [15]; [12, p. 71].

Meticulous observance of the form of the rituals commonly accepted in the Israel of that time is a characteristic feature of the Pharisees' behavior. But their orthodoxy in rituals, as well as in other social and communicative actions, is feigned, insincere. For instance, in the 6<sup>th</sup> chapter of the Gospel of Luke, it is said that the Pharisees accuse Jesus and His disciples of ignoring the Sabbath because going through the grain fields, the latter have picked some heads of grain. In response, Christ reminds them of the story of David, thus arguing that it is not a sin to do what has to be done, to work on a holy day [12, 90]. Preaching on the Mount of Olives, Christ speaks of vanity of the Pharisees and the teachers of the law. He exposes their desire for an honor that they do not deserve, "*Woe to you when everyone speaks well of you, for that is how their ancestors treated the false prophets ...*" (Luke 6:26) [15]; [12, p. 91].

As to the discourse of the Pharisees and the teachers of the law, the hypocrisy and the manipulative nature of their preaching are well masked: these features are concealed, disguised as sincerity and genuineness; and this guile presents the greatest danger. No doubt, the falseness of their words will be revealed and condemned. Yet the problem is that, being spread around, it enters human consciousness, slithers into discourse, weaves itself craftily into the linguistic picture of the world and becomes a norm, an inalienable element of existence. Christ says, "*Be on your guard against the yeast of the Pharisees, which is hypocrisy. There is nothing concealed that will not be disclosed, or hidden that will not be made known*" (Luke 12:1–2) [15]; [12, p. 104].

Jesus' arguments defeat the Pharisees, the teachers of the law, the experts in the law, the ministers of the Jewish faith, those who care only about the formal side of the rituals. Ingenious as they are in their search for arguments to justify their ways, they fail to refute Christ. In the Gospel of Luke, it is said, "...*One Sabbath, when Jesus went to eat in the house of a prominent Pharisee, he was being carefully watched. ... Jesus asked the Pharisees and experts in the law, "Is it lawful to heal on the Sabbath or not?" ... Then he asked them, "If one of you has a child or an ox that falls into a well on the Sabbath day, will you not immediately pull it out?" And they had nothing to say*" (Luke 14:1, 3, 5) [15]; [12, p. 108].

The Pharisees, the teachers of the law and the chief priests are the most radical opponents of Christ. Tax collectors, sinners and common people listen to His words, while the Pharisees remain steadfast and irreconcilable in their position. Unable to stand against the force of His arguments, they are always defeated in dialogues with Christ. When they reproach Christ for receiving sinners, having a meal, drinking wine and sitting at the table with them (according to an old Jewish tradition, "sitting at the table" implies a high degree of trust and respect), which was not acceptable in ancient Israel, Jesus reminds them of the parable of the lost sheep [12, p. 110].

Material values and social status are the dominant elements in the axiological system of the Pharisees, though they claim they are called to serve God, to be pure and sincere before Him. Such dualism, the split between mental and communicative patterns, on the one hand, and social behavior, on the other, is their characteristic feature. Consider the following: *The Pharisees, who loved money, heard all this and were sneering at Jesus. He said to them, "You are the ones who justify yourselves in the eyes of others, but God knows your hearts. ..."* (Luke 16:14–15) [15]. Thus according to Christ, the truth is above all and one day, these "servants of God" will have to answer for their hypocrisy. The Pharisees' attempts at discrediting Christ end in utter fiasco, while the authority of Jesus is ever more obvious and widely recognized. Christ (as Solomon before Him) always finds an effective and successful strategy to win the battle against the infidel. Consider, for example, the parable of a woman who lived a sinful life. With a single short utterance, Christ disarms an aggressive mob; His words "*Let any one of you who is without sin be the first to throw a stone at her*" (John 8:7) [15]; [12, p. 141] have become a unique formula, an aphorism.

The common people of Judaea, so called people in the street are easy to manipulate. Here "manipulation" is regarded as exercising control over others; influencing others, addressees; suitably directing their intentions; as a conscious and purposeful action [14, p. 12–13]. Sometimes, common people are able to see the truth: they greet Christ, follow Him, listen to Him and admit the truthfulness of His words. But they are weak and confused. They are an easy target for the Pharisees, the teachers of the law, the experts in the law, who use various manipulative strategies; brute force wins, the truth is defeated. The high wisdom and the truth become vulnerable, easily hurt, unable to defend themselves;

and evil wins. It is most vividly described in the part of the Holy Scripture that tells about Christ's entry into Jerusalem. Most of the citizens hail Him as the Messiah, cut branches from the palm trees and spread them on the road (Palm Sunday). He is the winner, the hero, the person of the highest authority. It is only several days later that the same people led by the chief priests go to Pontius Pilate and demand His execution [12, p. 147].

It is evident from the texts of the New Testament that the chief priests and the teachers of the law also are in opposition to Jesus Christ. From a semiotic perspective, they are in one row with the Pharisees, tax collectors, false prophets, sinners. Their social and religious status is somewhat higher, their role in the rituals is more important, but their mental and communicative behavior patterns are similar to those of the Pharisees. Moreover, there is similarity between the chief priests, the teachers of the law and the other categories of those in opposition to Christ not only in behavioral and communication models, but also in mental, axiological and ideological, social patterns and scenarios. As a matter of fact, they form a united front against Jesus, adopt a unified strategy of attack. The New Testament provides plentiful evidence of it: ... *some Pharisees and teachers of the law came to Jesus from Jerusalem ...* (Matthew 15:1); *The next day, the one after Preparation Day, the chief priests and the Pharisees went to Pilate* (Matthew 27:1); "... *do not be like the hypocrites...*" (Matthew 6:5); "*Watch out for false prophets. ...*" (Matthew 7:15); "*You of little faith,...*" (Matthew 8:26); "*many tax collectors and sinners came*" (Matthew 9:10); "*Here is a glutton and a drunkard, a friend of tax collectors and sinners*" (Matthew 11:19); "*...You brood of vipers, how can you who are evil say anything good? ...*" (Matthew 12:34); "*... That is how it will be with this wicked generation*" (Matthew 12:45); *The Pharisees and Sadducees came to Jesus* (Matthew 16:1); ... *suffer many things at the hands of the elders, the chief priests and the teachers of the law ...* (Matthew 16:21) and others [15]. It means that the Pharisees, the teachers of the law, the chief priests, tax collectors, false prophets, sinners, the sly, hypocrites form a united opposition to Jesus Christ. Thus the teachers of the law and the chief priests are close, yet different, religious and social categories. The teachers of the law (the scribes) are "the class of persons who devote themselves to the study and the interpretation of Judaic law", "the experts in the law" [5, p. 255; 11, vol. II, p. 265–288], while the chief priests are chief religious officials, priest guides; in the time of Jesus Christ, these positions were occupied by highly immoral and sinful individuals. One such was the Chief Priest Caiaphas [11, vol. II, p. 66].

It should be noted that Christ uses the word *hypocrites* as a collective name for such persons. The teachers of the law and the chief priests, who are supposed to be the model of virtues, demonstrate hypocrisy and elaborate pretence, feigned virtues, feigned honesty, feigned sincerity and faith, false prayers, false public declaration of devotion to religious ideals, tricks, deceit, avarice and jealousy. There is only one possible way, that of catharsis, to get rid of hypocrisy and to become sincere in one's thoughts and actions because even in their repentance and prayers to God, the Pharisees and the teachers of the law lack sincerity of expression and purity of hearts.

The teachers of the law, the Pharisees and the chief priests form a social and cultural unity. They demonstrate the same type of communicative behavior. Their camouflage, pretence, play to the gallery, feigned righteousness and sincerity, their hypocrisy destroy the spiritual and cultural achievements of the previous generations, invalidate the teachings of the Prophets, the fundamental law of the state, economic, cultural and spiritual systems. Their hypocrisy is obvious; it is the dominant feature of mentality and communicative behavior of Christ's opponents. He sees the flexibility of deceit, its complexity and adaptive potential, and He says, "*So when you give to the needy, do not announce it with trumpets, as the hypocrites do in the synagogues and on the streets, to be honored by others. ...*" (Matthew 6:2) [15]; [12, p. 11]. He urges people to be modest, polite in their communicative behavior. It is in this that the truth lies, not in showing off or publicly demonstrating one's beneficence; such behavior is sinful and has nothing to do with true beneficence and the service to God [6, p. 89]; [13, p. 79].

Sometimes, tax collectors and some other opponents of Christ see His undeniable superiority, they leave their co-religionists to follow Christ; in the New Testament it is said, *Then a teacher of the law came to him and said, "Teacher, I will follow you wherever you go"* (Matthew 8:19) [15]; [12, p. 15]. In some cases, the Pharisees, the teachers of the law, tax collectors, being unable to defeat the truth of Christ's words,

admit His righteousness and virtue; then they call Him *Teacher*. In the Judea of that time, it was one of the highest titles. Christ, in His turn, urges them to work on themselves, to keep purifying their souls and getting rid of hypocrisy. In some cases, He calls them a *faithless and perverse generation* (Luke 9:41) [16], a *wicked and adulterous generation* (Matthew 16:4), *you hypocrites* (Matthew 22:18) [15], thus urging them to fully clean themselves from hypocrisy because it is not enough to join Christ, to accept His ideas and to admit the righteousness of His words and actions. Becoming Christ's associate is a process, the process of purification, catharsis, strengthening one's faith. He addresses them and calls for new ethics and new morality, "*Woe to you, teachers of the law and Pharisees, you hypocrites! You give a tenth of your spices—mint, dill and cumin. But you have neglected the more important matters of the law—justice, mercy and faithfulness. ...*" (Matthew 23:23) [15]. A material contribution is not enough, one should make a spiritual contribution too.

The opposition between the two models, two conceptual pictures of the world, which exposes double thinking, duplicity, treachery of the opponents of Christ, culminates in the events of Palm Sunday, Judas' betrayal, the crowd's demand to release Barabbas and to execute Christ. Not Barabbas, a robber and murderer, is a threat to the Israelites, but Christ, who calls for mercy, charity, spiritual purity, sincerity, love. In this the Israelites see a threat and the destruction of the foundations of the state and faith. Christ wins victory in the fight with the teachers of the law and the Pharisees, and His enemies are defeated and shamed. They adhere to the letter of the law – as they always declare, while Christ in His monologues suggests new rules of existence, a new law based not on formal observance of religious rules, but on love. This is a new model of philosophical and religious doctrines, a new model of verbal and communicative behavior. That is why the parables and other fragments of the Gospel's text are more than apologies for the new faith; they are principal elements of the new law of being, the new ethics and morality.

Christ uses comparisons, metaphors and other tropes, creates parables and very short stories of great illocutionary force and perfect form, content and composition; this is a distinctive feature of His speech, a strategy ensuring maximum effect. His communicative acts disarm His opponents and reveal their true nature. It has been said above that, being constantly defeated in verbal duels, the chief priests, the teachers of the law and the Pharisees resort to a radical form of opposition, physical destruction. *...The chief priests and the teachers of the law heard this and began looking for a way to kill him, for they feared him, because the whole crowd was amazed at his teaching* (Mark 11:18) [15]; [12, p. 70]. Christ often stresses that the prescriptions of the experts in the law can poison the information environment, that their words cannot heal, they do not lead to spiritual salvation; quite the opposite, they are the root of total, universal evil; He warns people against the teachers of the law and their edification. The Bible says, *The large crowd listened to him with delight* (Mark 12:37) [15].

The chief priests and the teachers of the law hand Christ over to Pilate the governor and aggressively demand for His execution, thus committing the greatest act of cynicism. The procurator Pontius Pilate finds no crime in Jesus and intends to release Him; but he gives up under the pressure of the crowd; to avoid turmoil and riot, he orders to release Barabbas and to execute Christ. The chief priests are fully aware of the rising authority and the invincibility of Christ; their jealousy and fear of losing authority among the citizens of Judea are the main factors behind their decision and the motivation for their behavior. The social authority of Christ keeps growing, His teachings being the "global wisdom", the universal formulas of behavior. Pilate says, *... "Do you want me to release to you the king of the Jews?"* (Mark 15:9); being jealous, the chief priests *"... stirred up the crowd to have Pilate release Barabbas instead"* (Mark 15:11) [15]; [12, p. 77]. In order to utterly destroy Christ, both physically and morally, they mock Him when He is dying on the cross and ask Him why He cannot save Himself.

The teachers of the law, the Pharisees and the chief priests blame Jesus for ignoring the text of the law, the traditions and rituals. Disrespect for God was a great sin in the Judea of that time. But the analysis of their communicative behavior and context-specific discourse analysis show that the opponents of Christ are deceitful, false witnesses. For them, religion, faith, rituals, temples are a convenient environment, the means of survival, the condition of their existence, their comfort zone.



Christ opposes them, saying, "*My house will be a house of prayer ...*" (Luke 19:46) [15]; it explains His symbolic act of driving the sellers out of the temple court.

Tax collectors, like the chief priests, the teachers of the law and the Pharisees, also are the opponents of Jesus. From the perspective of religious studies, linguistic and cultural studies, social studies, their belonging to the opposition is somewhat surprising and illogical. In the economic, ethnic, cultural and state systems of ancient Israel and Rome, there were dozens, hundreds of other similar (even equal at first glance) occupations, positions, types of activity that formed a holistic state and economic model. But the Israel of Christ's time (at the beginning of our era) should be regarded as a unique, self-sufficient, internally ordered hierarchical system, in which tax collectors had a specific role and were a category apart. At that time, Israel was a province of the Roman Empire. For the Roman State, the effective uninterrupted process of tax collection in the provinces was a matter of primary importance. But tax collection by Romans themselves was ineffective. Jewish tax collectors were much more efficient: the local population could hardly hide any valuables or any activity from their countrymen. Moreover, Jewish tax collectors, who filled the treasury of the Roman Empire, had personal "benefits", chances for personal enrichment. Tax collectors hired from the local population and the system of taxes itself were a hard burden for the people of the lands of Israel. In the eyes of common people, a tax collector was nothing but a traitor, a person of low morality, who has no dignity, does not deserve any respect, a wicked person possessed by greed, a chrysophilist [5, p. 322]. There was a whole army of tax collectors in Judea; there were even more people wanted to get this position; but the Roman system of taxation did not need so many collectors of revenue. So there were a great number of Jewish people who were ready to betray their fatherland, to serve the conquerors, to benefit from the poverty and misery of their countrymen. The number of those for whom the choice between conscience and money was an easy one, who were ready to collect taxes from their own kin (often, it was a sheer robbery) was great. Quite a lot of Christ's countrymen had no moral scruples about it. That is why in the texts of the New Testament Gospels, tax collectors also are the focus for antagonism, struggle, strife. Often, they become the symbol of treachery, guile, wickedness, meanness, greed, sin and moral degradation. From Christ's lips, the word *tax collector* sounds like *traitor, sneak*. Tax collectors stand in one row with sinners, men of little faith, the Pharisees and others. Though unlike the chief priests, tax collectors are not a hopeless social category. Sometimes, Jesus has a meal with them, talks to them, involves them in discussions. In the texts of the New Testament Gospels, the tax collector is a bundle of negative features; but he may be directed in the right way, *While Jesus was having dinner at Matthew's house, many tax collectors and sinners came and ate with him and his disciples* (Matthew 9:10) [15]; [12, p. 16].

Christ shows mercy, patience, tolerance towards tax collectors; they are not so dogmatic as, for instance, the teachers of the law and the chief priests (though even to the latter He is ready to show mercy; He believes in the possibility of guiding them into the truth). According to Christ, they just suffer from spiritual illnesses, but these illnesses are curable. That is why He often calls for repentance, spiritual cleansing. In some cases, tax collectors (unlike the teachers of the law) quit and join Christ's faith: *...All the people, even the tax collectors, when they heard Jesus' words, acknowledged that God's way was right, because they had been baptized by John* (Luke 7:29) [15]; [1, p. 1273]; "*...The Pharisee stood by himself and prayed: 'God, I thank you that I am not like other people—robbers, evildoers, adulterers—or even like this tax collector...' ... But the tax collector stood at a distance. He would not even look up to heaven, but beat his breast and said, 'God, have mercy on me, a sinner'...*" (Luke 18:11, 13) [15]; [1, p. 1294].

Those of *little faith* also are in opposition to Christ. He uses this nominative unit to designate almost all people around Him, even His disciples reproaching them for the weakness in the spirit and the lack of faith [1, p. 1206]. Other nominative units used in the texts of the Bible are *the teachers of the law, the experts in the law, false prophets, slaves, brood of vipers, the greedy*. These categories are united in a systemic opposition to the new ethics, morality, religion brought by Christ. In addition to hypocrisy and wickedness, their characteristics are cynicism, pride, jealousy, contempt for God, greed, treacherousness, duplicity, slander and disapproval, idle talk, false pathos, and spiritual squalor. Jesus Christ's earthly path is the struggle against these maladies; His teachings suggest fundamental changes

in one's moral, ethical and communicative constitution, in the models of one's behavior. He says "... *And when you pray, do not keep on babbling like pagans, for they think they will be heard because of their many words ...*" (Matthew 6:7) [15]; [12, p. 11].

Among those who oppose Christ, there also are slaves. This category requires a particular discussion. In the texts of the New Testament Gospels, slaves in are divided into two distinct groups. On the one hand, they are associated with low social status, actions that deserve contempt and scorn, low morality, low and petty intentions, the absence of any social and cultural programs, degradation; slaves are statistical units of little value and importance. On the other hand, they are the symbol of obedience, politeness, loyalty; they accept the dominance of God and faithfully serve Him (*a servant of God*). In each particular case where the Bible speaks of a male or a female slave, slaves or slavery, we should specify the type to which the nominative unit in question belongs, its features, role and function in the whole discourse. The slave as a sociocultural and mental phenomenon is an inherent element of the texts of the Old and the New Testaments. Christ rejects the social, ideological and communicative model under which slaves are associated with low morality and believed to be bad, treacherous, deceitful, sly and inferior. On the other hand, it is an honor to be a faithful slave (servant), God's slave; this status deserves respect [12, p. 42–43]. Similarly, the social, mental, cultural and historical category represented by the linguistic items *king, kingdom, kings, reign, king's* is of dual semantic nature. In some particular cases, *king* involves the following meanings: *the leader of the state; a respected, virtuous, revered, noble person; the leader of the system; a person in authority; full of wisdom; high-quality*. Or it may contain meanings such as *careerist, afraid of losing status and power, hyper-ambitious, the one who manipulates masses, power-thirsty, materialist, cruel to one's subordinates* (for example, *the King of Heaven, Solomon, King Herod*). Accordingly, the social/verbal model of behavior, intentions, actions, the degree of responsibility may be placed anywhere along the scale ranging from maximum positive to maximum negative.

Jealousy as a moral and ethical category and a feature of social and communicative behavior should also be discussed [4, p. 298]. In the texts of the Holy Scripture, it is not a popular notion and the term is not often used. Christ seldom addresses this category, but it is necessarily present as a component of the conceptual picture of the world (and, correspondingly, the model of behavior). In biblical discourse, jealousy (as an ethical and psychological category) is presented as an illness, a kind of moral and psychological complex, social and mental tumor that becomes active at the personal and collective levels, turns into a tradition, fills spiritual and cultural space, weaves its way to mentality at all social levels, becomes a component of the picture of the world. Jealousy ("an envious eye") is a marked characteristic of all the opponents of Jesus, their permanent psychological and emotional state, an element of their idiolect, a canonized form of the Pharisees' consciousness and behavior, something they would not talk about or disapprove of. Calling His opponents hypocrites, a wicked generation, etc., Christ also implies their jealousy because this feeling is a form of spiritual malady, both being destructive. Jealousy should be fought as a dreaded disease, it should be rooted out from a person's heart (consider the tale of Cain and Abel) [1, p. 11].

Thus the analysis of the Gospel's discourse, of ethnic, cultural, social, pragmatic and axiological factors in its communicative acts shows the latter's typological variety that explicates a multi-layered, hierarchical structure of the spiritual and ideological picture of the ancient Jews. This picture of the world is systemic in nature, with the clearly identifiable nucleus, the peripheral and transition zones. Its epicenter is the conflict between the social, cultural, ideological and axiological complex, as embodied in the ancient Jewish tradition, and a distinctly new form of morality, ethics, the system of values, the conceptual picture of the world represented by Jesus Christ.

The truth of the teachings of the Old and the New Testaments and their complete prescriptive consistency are beyond doubt. They have established a basic program for the whole human race: the urgent need for the change in priority patterns, the correction of discourse, the introduction of new ethical and moral principles, a complete reconstruction of information space, the reorganization of the conceptual picture of the world, which should be centered around love and high moral values. These are the necessary conditions for the survival of humanity.

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**Address:** Yaroslav Melnyk, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** mel.jar@mail.ru

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Мельник Ярослав. Ментально-аксіологічні та морально-етичні чинники комунікативних актів у текстах Нового Заповіту. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 119–128.

У статті розглянуто типологію комунікативних актів у текстах Нового Заповіту з урахуванням ментально-аксіологічних та морально-етичних чинників. Виділено ключові параметри комунікації та їх інтерпретацію. Зроблено акцент на християнсько-світоглядних складниках у формуванні дискурсу євангельських текстів.

Крім цього, пропонується екстраполяція у площину сучасного лінгвофілософського та етико-комунікативного форматів дискурсотворення. Обґрунтовуються засади існування людини та інформаційного простору початку ХХІ століття.

**Ключові слова:** комунікація, комунікативна поведінка, морально-етичні чинники, текст, етнокультура.

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## Section:

### REVIEWS

#### A SOWER IN THE FIELD OF EDUCATION. DEDICATED TO THE 70<sup>TH</sup> ANNIVERSARY OF VASYL HRYHOROVYCH KREMEN, PRESIDENT OF THE NATIONAL ACADEMY OF PEDAGOGICAL SCIENCES OF UKRAINE

VITALIY KONONENKO

**Abstract:** The article is dedicated to the 70<sup>th</sup> anniversary of Vasyl Hryhorovych Kremen, Doctor of Philosophy, Academician of the National Academy of Sciences of Ukraine and the National Academy of Pedagogical Sciences of Ukraine, a prominent Ukrainian scholar, statesman and science manager. It highlights his main achievements and his great contribution to the development of Ukrainian education, and the development of Vasyl Stefanyk Precarpathian National University, where he was awarded Honorary Doctor's Degree.

**Keywords:** V.H. Kremen, Ukrainian national school, philosophy of education, President of the National Academy of Pedagogical Sciences of Ukraine, Honorary Doctor's Degree of Precarpathian University.

Each epoch has its prominent persons. Vasyl Hryhorovych Kremen, President of the National Academy of Pedagogical Sciences of Ukraine, a world-known scholar, a Ukrainian statesman and educator, has earned an honorary place in the history of independent Ukraine. As Minister of Education and Science, he has made an invaluable contribution to the development of national education, promoting the Ukrainian language, creating a new vision of the history of Ukraine and introducing considerable changes in the activity of the national education establishments. As President of the National Academy of Pedagogical Sciences of Ukraine, Vasyl Hryhorovych Kremen has played a decisive role in its creation. Now he remains its tireless leader and worker, establishing new institutions, opening new prospective fields of research. It won't be an overestimation to state that the Pedagogical Academy of today is, to a great extent, Vasyl Hryhorovych's creation; due to his continuous efforts, this leading scientific establishment has become a major force in the development of education in Ukraine.

Vasyl Kremen has made an enormous contribution to the philosophical and pedagogical sciences. As a matter of fact, he has established a new branch of science, the philosophy of education, has formulated its principles, set its goals and directions of development; he is the author of a series of fundamental works on the theory and methodology of the new science, the creator of the national Ukrainian scientific school; now his students and followers spread his ideas.

Vasyl Hryhorovych Kremen's major conception is human-centeredness in education, the humanistic core of the young democratic state. His philosophical creed is child-centeredness; it has set the foundation of the whole education process, presenting a new vision of difficult problems – teaching

children with special needs, physically challenged children, orphans. His systematic publications, speeches on TV and at public meetings, his ideas on raising new generations of patriots, well-educated people with high moral values have earned him a great respect and reputation. Vasyl Hryhorovych does his best to improve the system of university education, to teach and train highly qualified specialists for the national economy and culture.

In the more than twenty-year-long history of Precarpathian University, its Dissertation Advisory Committee awarded the Honorary Doctor's Degree to dozens outstanding Ukrainian and foreign scientists, scholars, authors, politicians, cultural workers and artists. Vasyl Hryhorovych Kremen occupies a special place among these respected persons. The early 21<sup>st</sup> century witnesses a rapid development of the University; at the beginning of the century, Vasyl Hryhorovych held the post of Minister of Education and Science of Ukraine; he most actively supported the University's projects and congratulated it on its achievements. In a relatively short period of time, the University opened dozens new specialities, constructed and equipped new buildings, opened a botanical garden and a sports complex. It was the time of a growing interest in postgraduate research; the doctoral and candidate's Dissertation Advisory Committees, and the University publishing house started working to full capacity. There was laid a solid foundation for scientific schools and institutions, the number of professors with doctoral degrees increased significantly. Precarpathian University became a leading centre of science and education in Western Ukraine, and was granted the status of National University. Now it is thankful to Minister Vasyl Hryhorovych Kremen for his good will, continuous care and support of its endeavours.

I would like to share a memory. Precarpathia – the land of green mountains and forests, rapid rivers and fir cottages – has good tourism prospects. So we decided to open the specialty of tourism. But there were neither material nor technical resources, nor high potential staff, nor library resources, nor teaching premises that would make it possible to implement the project. We approached Vasyl Hryhorovych and frankly told him that we had a great idea of how to enhance the regional economy, but could not launch the project without the Ministry's help. It was interesting to watch his reaction. He approved of our idea; moreover, it fired his enthusiasm; he gave us pieces of advice and introduced us to Ukrainian tourism industry authorities. Most importantly, our leader believed that, having the support of the regional governing bodies and tourism organizations, we would be able to achieve our goal. Today, the University's Department of Tourism is one of the best in Ukraine.

Minister Vasyl Kremen was always welcome at the University; for us, he was a wise leader and an adviser. Unlike many other officials, he did not avoid meetings with the faculty and students; he answered difficult questions, always being open and sincere. I remember our long, frank talks; all of us appreciated his ability to comprehend other people's ideas; he never ignored criticism concerning the Ministry and its officers. At that time, I was a member of the Ministry Certification Board, a permanent member of the Presidium of the Academy of Pedagogical Sciences of Ukraine, and V.H. Kremen was – and still is – its President; so I had a chance to know this outstanding person better, to watch him working and taking decisions, sometimes difficult ones that require special handling. I often wonder if another person could be as efficient in finding solutions to complex problems as he is.

I have always most carefully read the articles and books of Vasyl Kremen, Minister and educator. I share his humanistic ideas and the philosophy of human-centeredness. One of Vasyl Hryhorovych's merits is putting the child in the focus of attention of the state, school and society, which is the key to the future success of the nation. The idea of introducing the subject–subject principle of relations between the educator and the learner, and rejecting the approach under which a young person is an object of influence is an important step towards the democratization of society.

Another reason why I study the works of Vasyl Hryhorovych is that, being a linguist and a philologist, I admire his manner of writing. Unlike many scholars whose eloquence masks a lack of ideas, Vasyl Hryhorovych can express his thoughts clearly and precisely; his style is evidence of high culture; he is an intellectual, who has read multitudes of scholarly works and acquired the manner of the world-class scholars. He is often cited, for citing a great mind, whose writing style is excellent, is always relevant. I made references to the works of V.H. Kremen more than once.

It is with special interest that I watch Vasyl Hryhorovych Kremen conducting the meetings of the Presidium of the Academy of Pedagogical Sciences. I am impressed with his close attention to every issue – major or minor one – his colleagues discuss. Vasyl Hryhorovych is always eager to listen to other people's opinions; he is endowed with the ability to intuitively get to the root, to see the essence of a problem; his judgment is always clear, convincing, profound. The President always finds ways of implementing innovative educational proposals.

Once, the Presidium discussed the impact of mass media, the Internet in particular, on the consciousness and behaviour of school and university students. Everybody, including Vasyl Hryhorovych, was concerned about the content of some ideologically questionable TV programmes and Internet sites that emphasize violence, encourage negativism, discourage patriotism. The issue was thoroughly discussed. Vasyl Hryhorovych backed the proposition to introduce an education programme aimed at developing young people's critical thinking, the ability to see through mass media propaganda. The Ministry of Education and Science accepted his proposition to give lectures and classes on navigation in information space in order to avoid an adverse effect on the consciousness of young people.

Vasyl Hryhorovych's position concerning the question of the Ukrainian language is well known. Vasyl Kremen comes from the Sumy region, whose dialect is as close to the codified norm of the national language as possible; for him, the Ukrainian language is the most appropriate means of expressing his thoughts. Vasyl Kremen, Minister and President of the Academy, championed the idea of making it the language of education in Ukraine. It did not present a problem in the western regions, while in the eastern and southern parts of the country some older educators, especially in classical and polytechnic universities, found it difficult to read lectures, to write study guides and papers in Ukrainian. They expressed their attitude at the Ministry's Collegium and rectors' meetings, in private conversations.

Being a Ukrainian linguist and philologist, I was interested in solving the problem. In 2000, the University held the All-Ukrainian scientific conference 'The Ukrainian Language in Education', which was attended by scholars, politicians, public leaders and cultural workers from different regions of the country. Vasyl Kremen's article *Ukrainska mova yak derzhavna: sotsiоfilosofskiyi i pedahohichnyi aspekty* (*Ukrainian as the State Language: Socio-philosophical and Pedagogical Aspects*) was the first one in the collection of the Conference materials. According to the Minister, 'Language is a special form and way of thinking, of world view. It is a factor in the nationally specific picture of the world; it means that if Ukrainian asserts itself as the state language, it can ensure the consolidation of society on the basis of common perception of the world and attitude to reality'\* [1, p. 4–5]. Vasyl Hryhorovych and I have often discussed the problems of the Ukrainization of society in general and education in particular. His position is firm and consistent: at schools and universities, the Ukrainian language has to be the primary source of knowledge. As Minister and President of the Academy, he believes that the introduction of Ukrainian into education is a process rather than a government's decision; it requires negotiation and general public support. At the same time, it was Vasyl Kremen who urged schools to 'switch' to the Ukrainian language.

As to his personality traits, Vasyl Hryhorovych is open to people, sincere and friendly, democratic and benevolent, which gained him popularity with scholars and teachers, parents and students. Many people, even those working in other fields, are proud to call him a friend [2]. Vasyl Hryhorovych is always ready to support others, even at the risk of personal harm. In 2004, when I occupied the post of Rector of Precarpathian University, he gave me a helping hand in an unpleasant situation involving the then Prime Minister of Ukraine. Though, it would be wrong to consider Vasyl Kremen an 'all-forgiving' person. He can say no and be harsh if he has to. But he is a just person, and people do not take offence.

On my bookshelf, I have Vasyl Kremen's books – *Filosofiiа. Lohos. Sofiiа. Rozum* (*Philosophy. Logos. Sophia. Mind*), *Filosofia: istoriia, suspilstvo, osvita* (*Philosophy: History, Society, Education*), *Filosofia natsionalnoi idei: liudyna, osvita, sotsium* (*The Philosophy of National Idea: Person, Education, Society*),

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\* For the purpose of this article, all the citations are translated from the sources listed in References.

*Filosofia liudynotsentryzmu v stratehiakh osvithnoho prostoru (The Philosophy of Human-Centeredness in the Strategies of Educational Space)*. I open one of them and read: 'If the intelligentsia really wants to be the conscience of the nation, not of a crowd, it should not lobby for particular social interests; it should represent the needs of the social whole, being aware of their immense complexity and tragic inconsistency' [2, p. 50]. These are the words of a real Intellectual, whose strenuous scientific and educational efforts are a worthy contribution to building up new Ukraine.

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**Address:** Vitaliy Kononenko, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** kzm.pu.if@yandex.ua

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Кононенко Віталій. Сіяч на освітянській ниві. До 70-ліття Президента Національної академії педагогічних наук України Василя Григоровича Кременя. *Журнал Прикарпатського університету імені Василя Стефаника*, 6 (2) (2019), 129–132.

У статті, присвяченій 70-літтю видатного українського вченого, державного діяча, організатора науки, доктора філософських наук, академіка НАН України і НАПН України, Президента Національної академії педагогічних наук України Василя Григоровича Кременя, висвітлено основні досягнення ювіляра, його великий внесок у розбудову української школи, показано тісний зв'язок В. Г. Кременя з діяльністю Прикарпатського національного університету імені Василя Стефаника як його почесного доктора.

**Ключові слова:** В. Г. Кремень, українська національна школа, філософія освіти, Президент НАПН України, почесний доктор Прикарпатського університету.



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## TO THE 80<sup>TH</sup> ANNIVERSARY OF PROFESSOR KALAKURA YA.S. AND THE 55<sup>TH</sup> ANNIVERSARY OF HIS SCIENTIFIC AND PEDAGOGICAL ACTIVITY

VOLODYMYR VELUKOCHYI, SERHIY DEREVJANKO, PAVLO VYCHIVSKYI

**Abstract:** The article includes the main stages of life and scientific achievements of Professor Yaroslav Stepanovych Kalakura. The executions of this prominent historian and his scientific achievements are analyzed. It is considered his personal contribution to the development of Ukrainian historical science, in particular, in historiography, source studies and archival studies.

**Keywords:** school of science, history, researches, monograph.

Ya. S. Kalakura began his work in 1955 at school in Nyzhniy Verbizh in Kolomyia region, and in 1964 in the Stanislavsky Pedagogical Institute (now Vasyl Stefanyk Precarpathian National University). The Rector of this University Prof. Ihor Tsependa and Prof. Petro Fedorchak, speaking about the beginning of the professional activity of the jubilian, noted that the young scientist was remembered in the team as an extremely hard-working, persistent and tactful person, a talented teacher, a wonderful mentor. He applied much effort to develop the university set up teaching and methodological work, and promoted the development of local teachers' skills [3, p. 31–32].

Almost half a century of Ya. S. Kalakura's life and work invariably flows in the walls of Taras Shevchenko Kyiv University. Here he was a postgraduate student of the famous historian Ivan Ivanovych Shevchenko ("Beard"): here in 1980 he defended his doctoral dissertation, he went from the Deputy Director for Academic and Scientific Work at the Institute for the Promotion of Teachers of Social Sciences to the Vice-Rector of the University for Academic Affairs. Director of the Institute of social sciences in the 80's. From 1994 to 2002 he headed the Department of Archival Studies and special branches of historical science, and after retirement, he remained the professor of this department as the Honored Professor of the University. The work in the department has become almost the most important period in the life of Yaroslav Stepanovych as a creative person, a teacher and researcher in the field of methodology of historical science, historiography, Ukrainian studies, source studies, archival studies and archaeography.

Due to his erudition, organizational skills and experience, he quickly managed to become the leader of the Department of Archival Studies at the University, not only to preserve and multiply the traditions of his predecessors-prominent archivists and source scholars like Fedir Shevchenko, Vyacheslav Strelskiy and Volodymyr Zamlynskiy, but also to initiate a new stage in its development as multidisciplinary center of theory, methodology, history and practice of historical science, source study, archival studies and special historical disciplines. Yaroslav Stepanovych initiated the elaboration of the

modern concept of professional archival education in Ukraine taking into account national traditions and experience of European states, led the author's teams to prepare and publish a new generation of university textbooks on archival studies, historical sources of history, created an author's course on Ukrainian historiography, formed a business and friendly atmosphere in the team. All this contributed to the growth of the scientific potential of the department, its methodological work, and the increase of authority among other departments of higher educational establishments in Ukraine.

Over the past five years, under the influence of democratization, informatization and European integration of Ukrainian society, significant changes have occurred in the subject of scientific work and in the content of the teaching activity of Professor Ya. S. Kalakura.

In the newest studios on historiography Ya. S. Kalakura researches the evolution of the historiographical situation, the leading tendencies in the development and enhancement of historical knowledge, starting from the times of knights and finishing with his contribution to the institutionalization of Ukrainian historiography by M. S. Hrushevskiy and the historiographical work of contemporary historians. An important place in these works was devoted to the issue of the decommunization of Ukrainian historiography, its final break with the methodology of the party-class and formational approach to history, the establishment of a civilized understanding of the historiographical process, the positive effects of anthropological, cultural and informational changes, which fundamentally influenced the nature and methodology of cognitive activity of historians.

The researches performed by Ya. S. Kalakura of a problematic and thematic nature, the range of which is quite wide, are worth noting: it is the question of historical memory, and the interaction of the historian and the authorities, the Ukrainian revolution, and the Famine in Ukraine, and the Ukrainian spirituality and historiosophy of Taras Shevchenko, and Ukrainian-Turkish relations of the Cossack Era etc. The author emphasized the need to protect the historical memory of Ukraine from the Kremlin neo-expansion, the separation from the concepts of Russian historians of the powerful orientation, the intensification of professional discussions, the consistent dissolution of speculations and the refutation of falsifications of Ukrainian history in Russian historiography, the resisting attempts of the latter to impose a distorted idea of Ukrainian past and present to the world. These problems have become particularly relevant in the context of Putin's aggression, the annexation of the Crimea and the support of separatist and terrorist forces in the Donbas district.

At the forefront of the latest research the historiographer puts forward the problems of the methodology of historiographical research. The publication of the first scientific methodical manual "Methodology of Historiographical Research" in Ukraine became a significant event. It thoroughly highlights modern approaches to the methodology of historiography as a holistic doctrine of the nature and organization of historiographical research, its theoretical foundations and conceptual paradigms, the structure, logical organization, rules, methods, means of the cognitive process and technology of research activities of scientists. In this definition, the author emphasized the key role and methodology as a holistic system of rules, methods and means of knowledge of the historiographical process, generalization of the achievements of historians from a particular problem, establishing the completeness and objectivity of the study. Without realizing the need for the interaction of all the components of historiography, it is impossible to examine and comprehend the general and the special in its development, and therefore to develop an adequate understanding and explanation of the historiographical process.

The author consistently advocates another methodological principle of historiography, namely, the refutation of false allegations, falsifications and distortions, especially those that affect historical truth. These are all kinds of insinuations that are distributed in the works of certain domestic and foreign historians. In particular Poland, Russia, Romania, Hungary, Turkey, etc., especially those who are trying to construct a historical justification of the so-called concepts of the "Russian world", "Great Poland", "Great Romania or Hungary", "Great Ottoman Empire", to bring them Ukrainian context.

The author gives a key place to the system of scientific knowledge, which includes general scientific, professional (strictly historiographical), interdisciplinary and branch methods. He considers the most effective methods of historiographical analysis and synthesis, system-structural and problem-

functional approaches, logical, historical-chronological, historical-situational, comparative, retrospective, biographical, methods of concrete sociological research, typology, classification, scientometry, content analysis, etc. Based on the analysis of the experience of the leading historiographers, the author justifies the conclusion that any research can be successful and effective in the case of a comprehensive application of methods—first of all, those that allow them to efficiently solve the problem.

In addition to the work on the methodology of historiographical research, the author owns more than 30 articles on the theory and methodology of historical science, which are included in the terminological and conceptual Handbook on Historical Science such as: "methodological toolkit", "historiographical process", "historiographic situation", "historiographic source", "historiographical fact", "postpositivism", "modernism", .etc. [1].

By systematizing the conceptual dimension of the historiographer's methodological studies, it is impossible to avoid his increased interest in the methodology of civilizational comprehension of the history of Ukraine. In a series of articles Yaroslav Stepanovych reveals the meaning of the civilizational approach in historical knowledge, convincingly proves its advantages in comparison with the formal interpretation of the historical process. The civilization approach in conjunction with the intensification of interdisciplinary research in the field of general, problematic, conceptual, cultural and intellectual history has become the defining direction of modern Ukrainian historical science, which seeks to plunge into the peculiarities of Ukrainian regional civilization as part of the European and world civilization process, to find out ways of the integrity affirmation of the civilization system of Ukraine and the collision of local identities in it. Due to this approach, historical science proceeds from the crisis caused by the absolutisation of the formation theory, its party-class interpretation, and the history of Ukraine is increasingly emerging in the context of the world historical process. The civilization paradigm of history is based on the philosophy of the integrity of the world, on the dialectical unity of society and culture.

The civilization approach is especially important in the context of the study of Ukrainian civilization as such, which has been historically formed on the ground of the community of people and the objectively existing reality, representing the union of the nation and society, its political organization, spiritual and material values created by different generations of the Ukrainian people for more than a thousand years of continuous history—from ancient times to the present days. It naturally intertwines the identity of the Ukrainian people, its language, mentality and cultural and spiritual values, the amazing beauty of nature, creating together a unique combination of man and the environment, a rare cultural-geopolitical space. Having a locally-regional and marginal character, Ukrainian civilization, with all its components, historically and culturally rooted in Western European classical civilization, and is one of its ancient segments.

It is worth emphasizing that the theoretical and methodological foundations of the civilizational approach to the historical process were developed by Ya. S. Kalakura and other authors, and found their practical application in concrete historical studies, which were prepared with his participation. It is about his key role in the creation of civilization history of Ukraine from ancient times to the present days (in two books), the civilization dimension of the history of the culture of the Ukrainian people, and the mentality of Ukrainian civilization.

The last work is worth special consideration, because it covers for the first time in Ukrainian historiography the essence of the mental dimension of Ukrainian regional civilization, its phenomenon, historical sources and the main stages of development from the ancient times to the present days. The authors laid out theoretical and methodological, historiosophical and historiographical foundation of the civilized understanding of the mentality of the Ukrainian people, its changes in the process of ethnogenesis, nationalization, national liberation and state movement for self-affirmation and restoration of Ukraine's independence. Much attention was paid to the evolution of the mentality of the Ukrainians under the influence of the origin of writing, the adoption of Christianity, the formation of the Cossacks, the development of book printing, university education, science, interdenominational dialogue, the mastering of the spiritual values of the Renaissance and Enlightenment, the historiosophy

of Gregory Skovorda, Taras Shevchenko, Ivan Franko, Lesia Ukrainka, Mykhailo Hrushevskiy and others, the crystallization of the national idea, the establishment of the identity and unity of Ukrainian society.

Along with the historiographical and methodological studios Ya. S. Kalakura continues to explore sources on the history of the state of Ukraine, the Ukrainian resistance movement, the actual problems of special historical disciplines, archival studies and archaeography. He understands the peculiarities of the development of Ukrainian archive, its history and organizations including in post-Soviet Ukraine. The priority role in the study of archival management belongs to the author since he has a number of articles on this problem, which formed the basis of the first Ukrainian textbook on "Management of the archive" submitted to the press – a reference notebook of lectures.

As the Professor R. Ya. Pyrig correctly pointed out, those who had to work and communicate with Yaroslav Stepanovych, note his wisdom and intelligence, energy, hardwork, commitment, self-organization, active social position, which are organically combined with responsiveness and goodwill, indifference to people [2]. His 80<sup>th</sup> anniversary Ya. S. Kalakura celebrates at work, full of interesting designs and creative plans, warmed by the attention of family, relatives, colleagues, students and friends. They all wish him good health, further work in the field of historical science and the preparation of a new generation of historians, family warmth and long life.

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**Address:** Volodymyr Velukochyi, Serhiy Derevjanko, Pavlo Vychivskiy, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** wws@pu.if.ua, serhiy.derevyanko@pnu.edu.ua, vuchivskui.pavlo@gmail.com

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Великочий Володимир, Дерев'янку Сергій, Вичівський Павло. До 80-річчя професора Я. С. Калакури та 55-річчя його науково-педагогічної діяльності. *Журнал Прикарпатського університету імені Василя Стефаника*, **6** (2) (2018), 133–137.

У статті висвітлено основні етапи життя і наукових здобутків професора Ярослава Степановича Калакури. Проаналізовано основні наукові досягнення та напрацювання видатного історика. Розглянуто його особистий внесок у розвиток української історичної науки, зокрема, в історіографії, джерелознавстві, архівознавстві.

**Ключові слова:** наукова школа, історія, дослідження, монографія.

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## SERVING UKRAINIAN CULTURE AND ART

ANATOLII HRYTSAN

**Abstract:** The article highlights the main achievements of the Educational and Scientific Institute of Arts of Vasyl Stefanyk Precarpathian National University in educational, scientific, artistic and performative spheres.

**Keywords:** Educational and Scientific Institute of Arts, Vasyl Stefanyk Precarpathian National University, Ukrainian culture and art, Prykarpattia.

Fifteen years ago, the Painting and Drawing Department and the Department of Elementary Education and Music of Vasyl Stefanyk Precarpathian University were reorganized into a new division, the Institute of Arts. Today the Institute is a leading academic, research and artistic institution of the region, which is known for its contribution to the musical, theatrical, choreographic, decorative and applied arts of Halychyna, and its studies in the fields of art criticism, culturology, professional artistic education.

The first professors of the Painting and Drawing Department and the Department of Elementary Education and Music were M. Figol, Doctor of Art Criticism, Professor, Merited Painter of Ukraine; M. Hrynyshyn, People's Artist of Ukraine, Professor; V. Pashchenko, Merited Artist of Ukraine; M. Mahdii, Merited Artist of Ukraine; V. Zvarun, Merited Artist of Ukraine; L. Yarosevych, Candidate of Art Criticism; V. Yizhak, Merited Culture Worker of Ukraine; Yu. Krykh, Professor, violinist, orchestra conductor.

The Institute owes much to the educators and artists of the above Departments M. Slyvotskyi, Merited Figure of Arts of Ukraine, Professor; I. Fichora, Candidate of Pedagogic Sciences; M. Varennia, Merited Painter of Ukraine; Yu. Lashchuk, Doctor of Art Criticism; B. Stasko, Merited Culture Worker of Ukraine, Professor; O. Nychai, Merited Culture Worker of Ukraine, Professor; S. Dombrovskyi, Associate Professor; R. Dolchuk, Associate Professor; V. Droniuk, Associate Professor; S. Shumeha, Candidate of Pedagogic Sciences; L. Babii, Candidate of Philosophical Sciences, Professor; I. Batiuzhenko, Associate Professor; V. Luzhnyi, Associate Professor; I. Fitsalovych, member of the National Union of Composers of Ukraine, Professor; P. Terpeliuk, People's Artist of Ukraine, Professor; M. Kanius, member of the National Union of Painters of Ukraine; V. Nesterenko, People's Artist of Ukraine; M. Stankevych, Doctor of Art Criticism, Corresponding Member of the National Academy of Arts of Ukraine.

Now the Institute of Arts has seven professional departments and hires more than 110 professors and accompanists: P. Krul, Doctor of Art Criticism, Professor; H. Karas, Doctor of Art Criticism, Professor; V. Dutchak, Doctor of Art Criticism, Professor; M. Cherepanyn, Merited Artist of Ukraine;

Kh. Fitsalovych, People's Artist of Ukraine, Professor; M. Kryven, People's Artist of Ukraine, Professor; V. Pirus, People's Artist of Ukraine, Professor; Kh. Mykhailiuk, Merited Figure of Arts of Ukraine, Professor; L. Serhaniuk, Merited Figure of Arts of Ukraine, Professor; B. Hubal, Merited Figure of Arts of Ukraine, Professor; B. Boichuk, Merited Figure of Arts of Ukraine, Professor; V. Savchuk, Associate Professor; M. Ortynska, Merited Artist of Ukraine; M. Popeliuk, Merited Artist of Ukraine; O. Molodii, Merited Artist of Ukraine; M. Bulda, Merited Artist of Ukraine; N. Kukurudza, Merited Culture Worker of Ukraine; Yu. Serhaniuk, Merited Culture Worker of Ukraine; P. Cholovskyi, Merited Culture Worker of Ukraine; N. Hrytsan, Merited Culture Worker of Ukraine; V. Korpaniuk, Merited Master of Folk Arts of Ukraine; V. Sandiuk, Merited Painter of Ukraine; Yu. Voloshchuk, Yu. Yusypchuk, V. Typchuk, L. Khomiak, I. Dundiak, Zh. Zvarychuk, V. Kniaziev, O. Chuiko, I. Yaroshenko, V. Shpilchak, O. Shuliar, I. Taran, L. Pasichniak, O. Fabryka-Protska, T. Osadchuk, Candidates of Art Criticism and Candidates of Pedagogic Sciences; and others.

The Institute of Arts has a significant research and educational potential; it consistently works on the modernization of the educational process and the improvement of practical training of future stage and concert performers, painters, designers, music teachers, choreographers, fine- and applied-art teachers. The primary tasks of the staff are to develop professional competence of their students and to encourage in them independence and creativity.

The Institute educates and trains specialists in different fields of arts and artistic education; it offers doctoral and postgraduate programmes, and refresher courses for those who seek new knowledge and want to develop their pedagogical and artistic skills. Talented young people from the Ivano-Frankivsk, Zakarpattia, Lviv, Ternopil, Rivne, Khmelnytskyi, Kyiv, Poltava Oblasts, from other regions of Ukraine and the Ukrainian diaspora study at the Institute. The Institute of Arts was the first higher educational institution in Prykarpattia to offer education and training in the field of theatrical art. The students' degree project *Solodka Darusia* (*Sweet Darusia*, based on the story *Solodka Darusia* by Maria Matios, supervised by Rostyslav Derzhypilskyi, Director of the Ivano-Frankivsk Oblast Ukrainian Academic Music and Drama Theater named after Ivan Franko) was nominated for the Shevchenko National Prize, the category of Theatrical Arts. The Poetic Theatre's project *Povertai do Svoho Zvidtilia* (*Go to Your That Place*, based on Hanna Herman's novel *Piramidy Neoydymy* (*The Invisible Pyramids*), directed by Nadiia Hrytsan, Merited Culture Worker of Ukraine) was shown in Kyiv, Rivne, Ivano-Frankivsk and Vinnytsia, and received critical and public acclaim. Now the Theatre is preparing for tours in Europe and America. Their high proficiency and achievements in theatrical art have earned Nadiia Hrytsan and Ihor Prokopiak, Assistant Professors of the Theatrical Art and Choreography Department the Oblast Award in honour of Vitalii Smoliak.

Another aspect of the Institute's work is state-funded researches, the most ambitious projects being *The Ensemble Folk-and-Instrumental Tradition of Prykarpattia: The Interaction of Folklore and Academic Trends* (conducted by the Department of Ukrainian Musical Studies and Folk and Instrumental Music Art, directed by V. Dutchak, Doctor of Art Criticism, Professor), *The Issues of Coordination of Ukrainian and World Experience in Musical and Performing Arts: The Specifics of the National* (conducted by the Department of Performing Arts, directed by P. Krul, Doctor of Art Criticism, Professor).

The Institute of Arts has its own scientific publication, *Newsletter Precarpathian University. Art studies*; the Journal's Scientific Editor is V. Dutchak, Doctor of Art Criticism, Professor. Annually, the professors, PhD, MA and BA students of the Institute publish about 150 monographs, papers, textbooks, guides, educational materials. In the last fifteen years, the Institute has organized more than twenty international, All-Ukrainian and regional scientific/methodological conferences and seminars, contests, festivals highly appraised by Ukrainian and international researchers, educators and viewers.

In 2008, there was created a specialized Dissertation Committee with the function of awarding a candidate's degree in Art Criticism. Its members are renowned Ukrainian specialists in the fields of culturology, decorative and applied arts. The Committee has earned the reputation of an authoritative academic organ.

The Institute of Arts of Vasyl Stefanyk Precarpathian National University is a well-known regional centre of culture and arts; its professors and students plan, organize and actively participate in various

cultural and artistic projects. The Institute has initiated a convention for students of artistic higher educational institutions, the All-Ukrainian Contests for Young Vocalists named after Ira Malaniuk, a famous Ukrainian and Austrian operatic contralto. Another important project launched by the Institute is the Regional Contest for Young Actors named after Oksana Zatvarska, Merited Artist of Ukraine, first actress of Halychyna to receive this title. The professors and students of the Fine Arts Department and the Decorative and Applied Arts Department had many international (Poland, Romania, Italy, Russia) and national exhibitions; the All-Ukrainian exhibition *Nas Sim (There Are Seven of Us)* displaying the works by Professors V. Sandiuk, B. Hladkyi, B. Boichuk, B. Hubal, V. Lukan, O. Chuiko, M. Pavliuk, B. Brynskyi was shown in Kyiv, Lviv, Chernivtsi, Ternopil, Uzhhorod, Kamianets-Podilskyi.

The students of the Institute annually win prizes at various contests, festivals and olympiads. In recent years, 43 students of the Institute of Arts have become prize winners and Grand prix winners of All-Ukrainian and international contests and festivals; some of their major achievements are presented below.

At the 3<sup>rd</sup> Open Contest for Young Actors named after Oksana Zatvarska, 2014–2015, Yurii Vykhovonets, fifth-year student, the class of Associate Professor N. Hrytsan, won the Grand Prix; another student, Oksana Korol got the first-degree award. A team of students won the first-degree award at the International Contest for Young Clothes Designers *Vodohrai*, the *Collection* category.

In the last three years, the Institute's best students have received first-degree awards at different contests and festivals; some of the names are presented below:

Viktor Kobets, second-year student, specialty: Decorative and Applied Arts, project director: V. Horodetskyi, Assistant Professor, event: the Ivano-Frankivsk International Blacksmith Festival (*Sviato Kovaliv*);

Ivan Zbihli, second-year student, specialty: Musical Art, coach: L. Pasichniak, Associate Professor, event: the 3<sup>rd</sup> All-Ukrainian Contest Festival of Folk Instrument Players *Merezhyvo*, Rivne;

*Gerdan*, bandura quartet, leader: V. Dutchak, Doctor of Art Criticism, Professor, event: the 3<sup>rd</sup> All-Ukrainian Contest Festival of Folk Instrument Players *Merezhyvo*, Rivne;

Viktoriiia Kolosova, second-year student, specialty: Music Art, coach: Z. Ros, Assistant Professor, event: the International Festival of Arts *Slavic Bazaar*, Bulgaria;

Olha Dovhas, third-year student, specialty: Theatrical Art, coach: N. Kukurudza, Associate Professor, event: the All-Ukrainian Contest for Professional Elocutionists named after Ivan Franko, Kyiv;

Andrii Halavai, coach: M. Stefaniuk, Associate Professor, event: the All-Ukrainian Musical Arts Olympiad, Kropyvnytskyi.

The Institute's most famous alumni are Ivan Kuryliuk, People's Artist of Ukraine, Chief Choreographer of *Hutsuliia*, National Honored Academic Song and Dance Ensemble; Oleksandr Shymanskyi, People's Artist of Ukraine, actor of the Ivano-Frankivsk Oblast Ukrainian Academic Music and Drama Theater named after Ivan Franko; Yaroslava Mosiichuk, People's Artist of Ukraine, actress of the Ternopil Oblast Ukrainian Academic Music and Drama Theater named after Taras Shevchenko; Yaroslav Boruta, People's Artist of Ukraine, Ukrainian composer, poet and songwriter; Halyna Barankevych, Merited Artist of Ukraine; Nadiia Levchenko, Merited Artist of Ukraine; Olesia Pasichniak, Merited Artist of Ukraine; Oleksii Hnatkovskyi, Merited Artist of Ukraine; Olha Komanovska, Merited Artist of Ukraine; Nadiia Komarova, Merited Artist of Ukraine; Mariia Lobur, Merited Artist of Ukraine; Halyna Savchyn, Merited Artist of Ukraine; Nadiia Derkach-Dovzhynska, Merited Artist of Ukraine; Yaroslav Krainyk, Merited Artist of Ukraine; Iryna Lonchyna, Merited Artist of Ukraine; Viktor Hrybyk, Merited Artist of Ukraine. The Institute is proud of its graduates, successful university professors, school teachers, employees of research institutes, heads of educational institutions and children's creativity centres, artistic directors of musical and choreographic groups.

The Institute of Arts extends its international cooperation; it has established professional ties with educational institutions of Italy, Poland, Romania, Greece, Belarus, whose experts and educators are invited to share their experience in innovative artistic forms and technologies, to make presentations and give master classes for the students and the staff.



The Institute encourages its students to undertake new forms of artistic and pedagogical activity. Now one of its main educational trends is creating artistic groups that work in different styles and genres. The Institute of Arts maintains close cooperation with the organizations of the National Union of Artists of Ukraine, theatrical and concert institutions, popular folk art groups and ensembles of the Ivano-Frankivsk Oblast.

The Institute of Arts is a unique education and research unit within the structure of Vasyl Stefanyk Precarpathian National University; its major achievement is the development of a coordinated approach to teaching the humanities and arts. Now it is a leading educational, research and methodological centre of Prykarpattia; it is a social and cultural centre known far beyond the region. The tactical task of the Institute is to improve its educational, research and social policy; its strategic tasks are to promote the idea of the national revival and to develop Ukrainian culture.

**Address:** Anatolii Hrytsan, Vasyl Stefanyk Precarpathian National University, 57, Shevchenko Str., Ivano-Frankivsk, 76025, Ukraine.

**E-mail:** gav@tvnet.if.ua

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Стаття висвітлює головні здобутки Навчально-наукового інституту мистецтв Прикарпатського національного університету імені Василя Стефаника в освітній, науковій і творчо-виконавській діяльності за роки функціонування.

**Ключові слова:** Навчально-науковий інститут мистецтв, Прикарпатський національний університет імені Василя Стефаника, українська культура й мистецтво, Прикарпаття.

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## ABOUT THE AUTHORS

**Derevjanko Serhiy**, Doctor of Political Science, Professor (Vasyl Stefanyk Precarpathian National University),

**Frańczuk Magdalena**

**Golod Roman**, Doctor of Science, Professor, Head of Philology Department (Vasyl Stefanyk Precarpathian National University),

**Greshchuk Vasyl**, Doctor of Philological Sciences, Professor, Head of the Department of Ukrainian Language (Vasyl Stefanyk Precarpathian National University),

**Hrytsan Anatolii**, Candidate of Historical Sciences, Professor (Vasyl Stefanyk Precarpathian National University).

**Khorob Stepan**, Doctor of Science, Professor, Head of the Ukrainian Literature Department (Vasyl Stefanyk Precarpathian National University),

**Kononenko Vitaliy**, Doctor of Science, Professor, Academician of the Academy of Pedagogical Sciences of Ukraine, Head of General and Germanic Linguistics Department (Vasyl Stefanyk Precarpathian National University),

**Larionova Viktoriia**, Doctor of Philosophy, Professor of the Department of Philosophy and Sociology (Vasyl Stefanyk Precarpathian National University),

**Leshchynska Olena**, Doctor of Psychological Sciences, Professor of Department of General and Clinical Psychology (Vasyl Stefanyk Precarpathian National University),

**Melnyk Yaroslav**, Candidate of Philology, Professor of the Department of General and German Linguistics (Vasyl Stefanyk Precarpathian National University),

**Monolatii Ivan**, Doctor of Science, Professor at Political Science, Department (Vasyl Stefanyk Precarpathian National University),

**Slonovska Olha**, Candidate of Science, Professor at Ukrainian Literature Department (Vasyl Stefanyk Precarpathian National University),

**Tsependa Ihor**, Doctor of Science, Professor at Political Sciences, Rector (Vasyl Stefanyk Precarpathian National University),

**Velukochyi Volodymyr**, Doctor of Sciences, Professor, Corresponding Member of the Academy of Tourism of Ukraine, Head of the Institute of Tourism (Vasyl Stefanyk Precarpathian National University),

**Voloshchuk Myroslav**, Doctor of Historical Sciences, Professor (Vasyl Stefanyk Precarpathian National University),

**Vychivskiy Pavlo**, Candidate of Historical Sciences, lecturer of the Department of Tourism Studies and Local History (Vasyl Stefanyk Precarpathian National University),

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Computer Editing, Layout and Design by  
**Liubov Atamaniuk**  
(*e-mail*: atamanyukl10@gmail.com)

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