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## Section:

### UKRAINE AND WORLD

#### THE POETIC WORLD OF TARAS SHEVCHENKO: PRINCIPLES OF ARTISTIC THINKING (TO THE 200<sup>TH</sup> ANNIVERSARY OF THE KOBZAR)

STEPAN KHOROB

**Abstract.** The article deals with the three aspects of Taras Shevchenko's artistic genius – creative mentality, dualistic world view and poetic imagery. The poet's psychological identity predetermined a unique combination of conceptual, philosophical and aesthetic elements in his works.

The analysis of Shevchenko's poetic works, his 'Kobzar' collection in particular, reveals the process of merging 'personal identity' with 'social identity'. At the very beginning of his creative career, the two principles developed independently – from outer macroworld and inner microworld; Shevchenko's mature works offer evidence of their natural synthesis responsible for the phenomenon of his poetic genius. The analysis of Shevchenko's shorter poems and his heroic poem 'Haidamaky' shows that dualism is the underlying principle of his poetry: Shevchenko's 'social identity' is presented in terms of mythological consciousness, his 'personal identity' (owing to life circumstances), in terms of existential philosophy.

The analysis of Shevchenko's artistic mentality, philosophical, mythological, existential, and aesthetic concepts adds to our understanding of the unique world of the great Ukrainian poet. His poetry reflects his own knowledge of the world; at the same time, it represents this world in all the complexity of national and universal phenomena; Shevchenko could only become a great world writer by becoming a great Ukrainian writer.

**Keywords:** artistic mentality, dualistic world, poetry, poetic images, Taras Shevchenko.

The times when literature and other cultural and spiritual phenomena were viewed from simplified ideological perspective have passed. Evidently, we return to the original view on literature as a complex and even contradictory synthesis of various factors, the major ones being the author's world view, their ability to artistically transform the real world into a system of specific imagery in accordance with their priorities and values.

Taras Shevchenko's genius is undoubtedly the best representation of Ukrainian mentality, hence the ever-growing scientific interest in his world view and imagery. G. Grabowicz rightly states that 'the phenomenon of a writer who is a hero of national culture can be found in many nations, though obviously no other writer occupies this place so firmly as Shevchenko does, no other author is loved so greatly by the whole nation as he is' [5, p. 8]. An interesting dilemma presents itself, 'As it often happens, the great dazzling truth illuminates, but it also darkens: the brighter the light, the deeper the shadow' [6, p. 105]. Grabowicz's metaphor highlights an old problem of ideological manipulation of Shevchenko's poetic legacy, the fact which other scholars have pointed out so often, 'Since the

publication of *‘Кобзар’* (*‘Kobzar’*, or *‘The Bard’*) a never-ending ideological, political, literary and aesthetic struggle has begun, merely changing its outward form’ [2, p. 67].

The significance of Shevchenko’s work was emphasized by Ivan Franko, who wrote that ‘the publication of Shevchenko’s *“Kobzar”* in Petersburg in 1840 must be considered an as epoch-making event in the Ukrainian belles-lettres, the second one after Kotliarevskyi’s *“Aeneid”*’ [9, p. 276]. His point of view was shared by Shevchenko’s contemporaries, who were deeply impressed by *‘Kobzar’*; H. Kvitka-Osnovianenko, A. Metlynskyi, P. Hulak-Artemovskiy, O. Korsun, M. Kostomarov, O. Afanasiev-Chuzhbynskyi and other Ukrainian men of letters expressed their sincere admiration for the book. Shevchenko’s *‘Kobzar’* changed the face of Ukrainian poetry and most convincingly, through the works of an exceptionally talented poet, demonstrated its true value.

*‘Думи мої, думи мої’* (*‘My Thoughts, My Thoughts’*) is the opening poem of *‘Kobzar’*. It was apparently written at the time when the matter of publishing the collection was settled; Shevchenko wanted, so to speak, to provide a general motivation for the act of publishing his works, of putting his long-cherished thoughts and poetry at stake, quite a thrilling event for the poet. According to Ivan Dziuba, ‘it is a kind of overture to the whole collection; moreover, it is an open-hearted message to prospective readers, a message sent to Ukraine; Shevchenko makes his fatherland the permanent, eternal addressee of his innermost thoughts, which he calls his children (*“В Україну ідіть, діти, в нашу Україну”*) (*“Go then to Ukraine, my children, / To Ukraine, so dear.”*); there he hopes to find understanding and compassion (*“Там найдете щире серце / І слово ласкаве, / Там знайдете щирю правду, / А ще, може й славу...”*) (*“There a true heart you will find, / A word of kindness for you, / There, sincerity and truth, / And even, maybe, glory...”*); his hopes and dreams fly to Ukraine. Here we feel the depths of his nostalgia for his native land; idealized in his lasting memories, it is contrasted to Russian serfdom and despotism (*“Там широко, там весело / Од краю до краю ... Там родилась, гарцювала / Козацька воля ...”*) (*“From end to end, there, it is broad / And joyful ... There was born the Cossack freedom, / There she galloped round...”*); but there comes a searing realization of the fact that the time of freedom and glory **has passed** (*“козацька воля” “лягла спочити ... А тим часом / Виросла могила”*) (*‘the Cossack freedom’ “lay down to take her rest ... Meanwhile the gravemound grew”*) – hence *“сльози за Україну” “чуже поле поливають, / Щодня і щоночі / Поки попи не засиплють / чужим піском очі ...”*) (*“tears for Ukraine” “soak this foreign field, day and night, / Until at last the priests with foreign / Sand shall close my eyes ...”*) – this motif of a hopeless foreign land, the fear of dying in a foreign land started to ring in Shevchenko’s poems so early, and it will keep ringing till his last days’ [5, p. 94].

Ivan Dziuba highlights another motif, a distinctive feature of Shevchenko’s poetry, – ‘no other world poet has ever expressed it in such a form, but in Shevchenko’s poems it will sound, spoken or unspoken, for his whole life, *‘Одну сльозу з очей карих – / І ... пан над панами!..’* (*‘One tear from those dark eyes – and I / Am lord of lords in glory!..’*); there is this special, personal need for a feedback from the human soul (not a loud public recognition, not power over the cohorts of adherents), a feedback like a sincere girl’s love; and maybe, the premonition of his invincible tragic loneliness’ [7, p. 94].

The researcher is absolutely right – this is really the ‘overture’ to the great symphony of Shevchenko’s poetry, to his poetic activity as a whole: it is as though Shevchenko had used short musical phrases in order to outline almost all of his future themes, those of the Petersburg period and some others. Shevchenko unintentionally gives a clue as to the mystery and magic of his poetic world, *‘Серце рвалося, смялось, / Виливало мову, / Виливало, як уміло ...’* (*‘The heart was rent – and smiled again, / Pouring forth its words; / Poured them forth, as best it could ...’*); this magma of feelings, these constant changes – from wrath to tenderness, from hope to desperation, from reproach to meekness; this fullness of the heart, which obeys no rules and recognizes the only power, the power of feelings – taken together, these things make the unique phenomenon of Shevchenko.

The author who represents the world view of the whole nation, whose ideas are perceived by his people ‘as their own’ (C.G. Jung), Shevchenko is greater than any ideology; to comprehend his poetic philosophy of life, one has to dig deep, to look for the asymmetrical lines along which his authentic poetic world is split. The idea of the dualistic nature of Shevchenko’s world view suggests itself. Though it is quite clear that it is not the classical dualism which polarizes only two notions –

materialism and spirituality. There is something deeper and more significant here. As a poet, Shevchenko could rely on the experience of Shevchenko as an individual, on what emerged as a result of his inner struggle, doubts and contradictors.

As Oles Honchar puts it, 'in his "Kobzar"', the poet expressed himself, his personality in the first place ... We feel his, Shevchenko's, temperament, his soul, sincere, open and defenceless. Here there are his pained thoughts, injustices experienced by him ... And his language ... Everything is his, Shevchenko's own, tinged with his emotions' [3, p. 248]. That is why the analysis of his psychology, his philosophy and aesthetics can help us tackle the problem of his world view and poetic dualism, for each creation, before it comes to exist, is filtered through the prism of individual essence (skills, temperament, perception of the world, etc.) – the world view of the creator and the principles of recreating the world in a work of art.

Firstly, I will present the general framework of Shevchenko's world view; then I will show how his poetry is built around the backbone of his personal and social philosophy.

For a number of objective reasons (an orphaned childhood; lack of knowledge of high, elite culture and pragmatic experience; a fine ear for music; painting skills that ensured his 'aesthetic entry into the realm of reality' [8, p. 12], conforming to folk moral standards, etc.) Shevchenko's primary world view is mythological, the one in which collective values dominate and the life of an individual is perceived as part of the community's life. Nature, God and society are regarded as a natural single entity.

Each of these factors adds to our understanding of the psyche of the thirteen-year-old teenager. Consider the following lines,

*Я пас ягнята за селом.  
Чи то так сонечко сіяло,  
Чи так мені чого було?  
Мені так любо стало,  
Неначе в Бога...  
Уже покликали до паю,  
А я собі у бур'яні  
Молюся Богу ... і не знаю,  
Чого маленькому мені  
Тоді так приязно молилось,  
Чого так весело було.  
Господнє небо, і село,  
Ягня, здається, веселилось!  
І сонце гріло, не пекло!*

\*

*I herded lambs  
Beyond the village on the lea.  
The magic of the sun, perhaps,  
Or what was it affected me?  
I felt with joy all overcome,  
As though with God ...  
The time for lunch had long passed by,  
And still among the weeds I lay  
And prayed to Go .... I know not why  
It was so pleasant then to pray  
For me, an orphan peasant boy,  
Or why such bliss so filled me there.  
The sky seemed bright, the village fair,*

*The very lambs seemed to rejoice!  
The sun's rays warmed but did not sear!*

Thus Shevchenko's primary identity is merged with social identity. Simultaneously the reverse process, the realization of his personal identity, takes place: my life, my ambition to become an artist; we know how persistently Shevchenko keeps looking for a teacher. The basis for his dualistic thinking was laid in his childhood: social identity (at the moments of weakness 'not-I') and personal identity. Interestingly, this dualistic 'I' did not originate from one point, neither the two of his hypostases got separated later; they arose peripherally – one from the outer macroworld, the other, from the inner microworld. At the beginning, they just coexisted and did not intersect. Having matured, they merged in a natural way providing the basis for Shevchenko's poetic philosophy.

In my opinion, the proof of the aforementioned theory is the absence of love poetry in the literary legacy of the Kobzar\*, in his early poetry in particular (the fact pointed out by Yu. Ivakin). Instead, Shevchenko writes such works as *'Вітре буйний, вітре буйний'* ('Violent Wind, Violent Wind!'), *'Нащо мені чорні брови'* ('Why Do I Need Black Eyebrows'), *'Тече вода в синє море та не витікає'* ('Water Flows into the Blue Sea, but It Does Not Flow Out'), in which his personal feelings are masked as feelings of other people. We know that the poet was not above romantic feelings; for instance, well-known is the story of Shevchenko's relations with Jadwiga Gusikowska.

Let us consider the following lines which give us the idea of the boy's consciousness,

*А дівчина  
... почула, що я плачу,  
Прийшла, привітала,  
Утирала мої сльози  
І поцілувала ...*

\*

*And then a lass  
... Heard my lament and came  
Across the field to comfort me;  
She spoke a soothing phrase  
And gently dried my weeping eyes  
And kissed my tear-wet face ...*

The poet's personal feelings are open and undoubtedly belong to the domain of social identity, a characteristic feature of the mythological type of thinking. The absence of later love poetry indicates that gradually romantic feelings become part of his personal identity and are not made public.

New circumstances (redemption from serfdom, entering the Academy of Arts, being involved in the social life of Petersburg, arrests, exile) bring new impressions and new information; Shevchenko rises above his 'I'; there is a growing realization that it actually does not differ much from the social and historical image of Ukraine. Moreover, if his social identity has no future, the future of his personal identity will also be wiped off – an ex-serf will wear the brand of serfdom as long as serfdom exists. For his personal identity to change, social identity must be changed. Facing this problem, Shevchenko seems to resign himself to timeless existence, 'I do not seem to have any future. Can constant misfortunes have such a sad effect on a person?' [10, p. 294]. At this stage the synthesis of his I's ends. The poet's social identity is represented through mythological consciousness; his personal identity, due to life circumstances, through existential one.

---

\*The name under which Taras Shevchenko is known in the Ukrainian world

According to existential philosophy, people exist in some temporal environment; existence comes to its end at some moment in the future, which stimulates their activity; concern is a form of such activity. If this stimulus disappears, a person lingers in their present and dissolves in it. Shevchenko finds himself in such existential dead end. But his creative nature and firm mythological basis help him break the bonds of this present. At first, mythological world view seems to dominate. In a myth, consciousness turns to the past, to 'the golden age', to the first ancestor. The poet becomes a kind of intermediary between the past (mythological consciousness) and the present (existentialism). It looks as if he belongs both to the present and the future, while actually he is neither here nor there; finally he starts identifying himself with Ukraine. The poet's voice always sounds in unison with the voice of the whole Ukraine. Since this voice sounds also from the past, it is prophetic in what concerns the present. That is why Shevchenko is a Prophet. This is not my own conclusion: all roads lead to Rome; following my own, new line of reasoning, I have achieved a predictable result.

G. Grabowicz rightly states that in Shevchenko's early works, in the poem 'Думи мої, думи мої' ('My Thoughts, My Thoughts') in particular, nostalgia for Ukraine, the sadness of his Petersburg's period are mingled with the theme of lost freedom as the most important attribute and the symbol of Ukraine throughout its history, the basic element of national consciousness [4, p. 53]. The poet's thoughts, his heart and words fly to his native land,

*Там родилась, гарцювала  
Козацька воля;  
Там шляхтою, татарами  
Засівала поле,  
Засівала трупом поле,  
Поки не остило ...  
Лягла спочить ... А тим часом  
Виросла могила, [ ...]*

\*

*There was born the Cossack freedom,  
There she galloped round,  
With Tartars and with Polish lords  
She strewed the plain about  
Till it could take no more; with corpses  
All the plain she strewed.  
Freedom lay down to take her rest;  
Meanwhile the gravemound grew, [...]*

According to the researcher, 'The binary opposition of Cossack freedom (glory) is traced in both reflections about the past and the depiction of the past ...' [4, p. 60]. This opposition is a component of Shevchenko's 'Ukrainian myth'; I would also add here, a component of his general dichotomy of 'the heroic past – the colonial present' [1, p. 416], an element of the poet's philosophy.

'Freedom' (alongside 'glory') remains the key metaphor in Shevchenko's exile poetry; but now it most often is linked with another emotionally charged semantic unit – 'bondage' which, so to speak, opposes 'freedom', the two creating a binary structure [1, p. 416].

The process of the merging of these two world-view systems is quite complicated. In the consciousness of Shevchenko as an individual their obvious disharmony reveals itself recurrently, if not permanently. The poet's inner 'I' gravitates now to one system, now to the other. Their complete synthesis is achieved only in his art; the poet removes contradiction by shifting and 'mixing' the polar points; as a result, there appears a certain poetic masterpiece, which compensates for the disharmony. The following examples can illustrate the process.

In Shevchenko's world, the village is the symbolic image of Ukraine. The village as a mythological archetype is inseparable from nature; the village is the ideal, it is the ideal world,

*Меж горами старий Дніпро,  
Неначе в молоці дитина,  
Красується, любиться  
На всю Україну.  
А понад ним зеленіють  
Широкії села,  
А у селах у веселих  
І люде веселі.*

\*

*Our ancient Dnieper between steep banks,  
Like a child swimming in milk,  
Is rejoicing in beauty  
And all Ukraine is proud.  
Above the Dnieper large villages  
Are dressed in lush greens,  
And in those happy villages  
The people too are happy.*

The village is timeless, universal. It is a world-view model – if the object is viewed from outside Ukraine. The spatial centre predetermines the point of view – the Ukrainian village is a canonical ideal world as, for instance, in the poem 'Марія' ('Mariia'). But in the real-world Ukrainian village there reign disharmony, chaos, conflicts. People are weak, powerless. They need help. These are actually the basics of existentialism. Ukraine's whole history is disharmony, though on the other hand, it seems to perfectly reflect the myth. The past, full of blood, struggle, and sins, is still better than the present. But existential world view breaks connecting links of mythological one; though the past is better than the present, it is not 'the golden age'; the latter is part of the future, as it should be, according to the laws of existentialism,

*І на оновленій землі  
Врага не буде, супостата,  
А буде син, і буде мати,  
І будуть люде на землі.*

\*

*And on the renovated land  
There'll be no enemy, no foeman,  
There'll be a son, will be a mum,  
There will be people on the earth.*

These lines have always been famous and they remain popular nowadays. Let us highlight key concepts: the son is the future; the mum is the past, as heritage, as history; people are an ideal community, which is achieved through the synthesis of past and future happenings – it is conventional existential approach to time and history.

These considerations lead me to the assumption that the poet's artistic thinking originates from the intersection of the two world-view types. It is a well-known fact that folk songs, folk traditions and

morality underlie Shevchenko's mythological consciousness. M. Dziuba, M. Zhulynskyi, S. Kozak, G. Grabowicz, O. Zabuzhko and other scholars research into this aspect of his poetic activity. Having reread 'Катерина' ('Kateryna') and 'Гайдамаки' ('Haidamaky'), I suggest we adopt a somewhat different approach to the analysis of Shevchenko's works. In the first poem, the parents banish Kateryna from their home, their decision is predetermined by the folk moral code – the purity of blood must be preserved. In the second, Yarema abandons his sweetheart to face certain death, because the duty to defend his homeland is above the duty to the family. Honta\* kills his children because he cannot break the oath. Collective consciousness always prevails. Besides, many things are hyperbolized: 'the sea of blood', 'much blood', etc. If the mother of Honta's children is Catholic, they are Catholic too (the fact that they have their father's blood in them is disregarded). In the myth it is either black or white, 'tertium non datur' – the purity must be absolute. Mutual love and faithfulness are idealized; when one dies, the balance is disturbed, the other cannot find happiness and also dies. Nature is idealized too. The descriptions of the village and personifications are conspicuous features of Shevchenko's works. Taken together, these elements are clear evidence of the fact that the poet's ethical and aesthetic concepts are mainly the product of his mythological consciousness.

The basics of the poet's mythological world view are presented here just to show how it is superimposed by existential philosophy, which is less conspicuous in Shevchenko's works but no less important. Kateryna has two options – to listen to her parents or to follow her heart. It is a specific phenomenon of Ukrainian national mentality; in Georgian literature, for instance, such a choice would be out of the question. The parents also had a choice – to advise their daughter to be careful or to forbid her going out with a Moscal\*\*. This choice is not prescribed by collective consciousness. That is why Kateryna enjoys comparative freedom: she is free to love but the parents warn her about possible consequences.

At first, things seem to be in balance, even after her sweetheart's departure. Disharmony and tragedy break into Kateryna's world when the child is born. Now the character's existential world view prevails.

Kateryna's conversation with her parents exacerbates the situation. They seem to have a choice and, at the same time, realize that they do not. To let the daughter stay at home means to break with the established tradition, to disregard collective and family values. And the parents make their choice, they do what is prescribed by the society. Like in the myth, collective interests prevail over personal ones. Kateryna does not protest, she is ready (in accordance with the laws of existentialism) to take responsibility for her choice. The end of the poem is quite remarkable. The accident rules the world – Kateryna does meet her sweetheart. If he found some kindness for her in his heart, the outcome might be different. But both the mother and the child are spurned. Kateryna faces a crisis. Driven to despair, she cannot take responsibility for her actions,

*Чорнобрива Катерина  
Найшла, що шукала.  
Дунув вітер понад ставом –  
І сліду не стало.*

\*

*So the dark-browed Kateryna  
Found what she was seeking!  
The wind howled across the gully  
All traces erasing.*

\*The other spelling of the name is 'Gonta'.

\*\*In Shevchenko's time, Moscal/Moskal (plural Moskali / Moskali) was a Ukrainian term for a soldier or an officer of the Russian Imperial Army; now it is a derogatory term for Russians (people from Moscovia).

This is a major theme of existentialism and its central question: is life worth living?

... It is evident that readers perceive the story as a tragedy set against a completely different historical backdrop. The world of the Ukrainian village with its ethics and traditions is not yet subjugated to Moscovia, whose spirit is naturally rejected, though without extreme hostility, just as something which should be avoided. This is the ethical and common-sense meaning of Shevchenko's warning refrain, *'Кохайтесь, чорнобриві, / Та не з москалями, / Бо москалі – чужі люде, / Роблять лихо з вами'* ('Fall in love, O dark-browed maidens, / But not with the Moscali / For Moscali – they are foreign folk, / Bringing naught but grief'). Here strange mentality is the point; the verse has a deep meaning a modern reader can easily miss. In Ukrainian villages, girls enjoyed considerable freedom (for instance, *'Кличе мати вечеряти, / А донька не чує; / Де жартує з москаликом, / Там і заночує'* ('Mother called to sup in vain, / The daughter unheeding; / Where she dallied with her love, / There she ended sleeping')); still, this freedom was limited by a strict, verging on cruelty, code of virginity. 'Local' boys were aware of it and, for the most part, did not dare to ruin a maiden's reputation; moreover, any abuse would draw firm condemnation of the community.

A 'stranger', a Moscal, has quite different life principles and does not take into account the matter of a maiden's honour; for him to seduce a village beauty is an act of valour. (P. Chubynskyi in his *'Труды этнографическо-статистической экспедиции в Западно-Русский край'* ('Writings of Ethnographic and Statistical Expedition to the Western-Ruthenian Region') (V.1883) mentions Ukrainian folk songs which give girls a warning, *'Гуляй, гуляй, красна дівка, / Гуляй з молодцями; / Та не гуляй, красна дівка, / З москалями [...]* Вони твою русую косу / Розтріпають, / Вони твою честь дорогу / Розтерять' ('Go out, go out, a fair maiden / Go out with good fellows; / But don't go out, a fair maiden / with the Moscali [...] They will touse / Your dark blond plait, / They will lose you / Your dear honour'). I. Dziuba suggests that 'This might be Shevchenko's implicative meaning, he did not mean to put any typological ethnic hostility against Russians, Moscali, into his poem; otherwise he would not have dared to present it to Zhukovsky, a poet who harboured Russian patriotic feelings. But the very fact that Moscow bureaucracy and Moscow army felt quite at home in Ukraine (quartermen the latter was a real disaster for the Ukrainian village) made this central motif – "... та не з москалями" ('... But not with the Moscali') – sound differently; it gets a broader meaning and the fate of disgraced Kateryna became the symbol of the tragic fate of Ukraine for generations of readers' [7, p. 104–105].

This is actually the difference between Shevchenko's poem and many other poems about the fate of a female victim in world literature, in romantic literature in particular. The difference also lies in the great poetic force with which a wide range of the character's feelings, her love, humiliation and despair; her parents' sufferings; the whole village 'context' of the tragedy are reproduced. Being a humanist, Shevchenko is full of deep sympathy for Kateryna, but he also understands her parents' grief and does not blame them for their verdict. He just keeps warning, *'Кохайтесь, чорнобриві, та не з москалями ...'* ('Fall in love, o dark-browed maidens, but not with the Moscali ...').

Structures similar to the one discussed above are typical of Taras Shevchenko's poetry. It is easier to analyze their dynamics in his longer poems (*'Наймичка'* ('The Servant Girl'), *'Гайдамаки'* ('Haidamaky'), *'Мар'яна-черниця'* ('Mariana the Nun') and others). In his short lyrical poems, the author usually focuses on one thing; it is a holistic approach to Shevchenko's poetry that reveals the general dualism, mythological and existential elements of his world view. Reality and people's actions are predetermined by folk morality, the interests of the community prevail over those of an individual. Though the morality itself is free, there is a place for freedom and love in it. It is not Confucian morality, it is not so rigid and cruel as the Eastern moral code; it is flexible, it gives one a choice. Often the choice leads to tragedy. Tragedy is not accidental because the choice is to be made in a cruel and unstable world, there is too much evil around – masters who rape village girls, venal countrymen, jealousy. Hazardous situations, in which a person cannot control themselves, arise again and again. But the author's voice does not echo the mythological tradition of punishing the unfaithful and sinners; quite the other way round – Shevchenko emphasizes existential priorities.

When his character gets into trouble, mythological, collective morality is rejected. Then existential factors prevail: a person is weak, defenceless, a victim of their own fate and actions, of the cruel world.



Though the society condemns Kateryna, the author feels deeply sorry for her ordeal. Though Honta had his reasons for murdering his children, the author weeps with him on their grave. Honta is both an executioner and a victim. The victim of his own choice, the only possible decision, he slays his sons.

'For more than a century and a half, a horrible action of Shevchenko's Honta causes controversial, diametrically opposed moral judgements – from perceiving it as the highest act of patriotism to feeling disgusted with his blind rage and even mental perversion. It seems to me that the superficial way we read the poem is the root of such polar judgements,' states Ivan Dziuba. 'In general, all Shevchenko's works ("Haidamaky" in particular) resolutely resist unambiguous interpretations. Is it worth while "questioning" Shevchenko about his "view" on Honta's sacrifice when we have a completely different thing: the poet's choice of the episode (historic or fictitious) which dramatically highlights the horror of religious hostility between people, especially when it is superimposed on the social and national hostility' [7, p.157]. In the chapter 'Honta in Uman', we read,

*Встала й весна, чорну землю  
Сонну розбудила,  
Уквітчала її рясом,  
Барвінком укрила;  
І на полі жайворонок,  
Соловейко в гаї  
Землю, убрану весною,  
Вранці зустрічають ...  
Рай та й годі! А для кого?  
Для людей. А люде?  
Не хочать на нього й глянуть.  
А глянуть – огудять.  
Треба кров'ю домальовувать,  
Освітить пожаром ...  
[...] Пекла мало!..  
[...] Не спинила весна крові,  
Ні злості людської.  
Тяжко глянуть; а згадаєм –  
Так було і в Трої.*

\*

*Spring came and woke the sleepy earth  
From its deep winter sleep:  
With primroses it was adorned  
And periwinkles sweet;  
The larks in fields and nightingales  
In groves each morning sing  
Their sweetest songs in joyful praise  
Of earth adorned by spring ...  
A heaven truly! And for whom?  
For people. Yes, but they?  
They do not even want to look,  
Or that it's poor, they say.  
They want it tinted up with blood  
And brightened with a blaze; ...  
[...] Too little hell!..*

[...] *To blood and human savagery*  
*Spring did not bring a halt.*  
*It's terrible ... Yet 'twas the same*  
*In ancient Troy.*

Thus in the works of the great Ukrainian author, there intersect two sophisticated world-view systems, one build around family values; the other, around the inner freedom of an individual; moreover, they intersect at their highest points and complement each other so perfectly, that the question of priority or prevalence of one system over the other never arises, there has never been so much as a hint of it. Both the interests of the society and an individual's inner freedom represent the same phenomenon – human existence. As to human existence, it transforms into quite interesting conceptual models in terms of mythology and existentialism.

In my opinion, two models – those of the woman and of God – are the most important ones. The latter is considered to be the acme of Shevchenko's interpretation of existence, which is why it attracts attention of many researches, even those in whose consciousness the place of God is empty. These and some other spheres of human existence represented in Shevchenko's poetry require further in-depth research from different perspectives, including the one suggested in this paper.

My other idea might seem too modernistic and mystical, though I think it is worth being mentioned here. For the past two millennia, the human spirit (in all spheres of its existence) has been stubbornly looking for a single-plane representation; monistic world view as a classical model of cognition has prevailed in human culture. Now the model seems to have exhausted itself. Today we perceive the world as a much more complex phenomenon which requires a fresh analytical approach. We reconsider acquired experience condensed in the numerical expression of the millennium as a symbolic revelation concerning the magic of number and rise to a new level of spiritual knowledge (decoding acquired experience, people code it again; the process is a certain recoding of the spirit). After all, this idea is not new; ancient Greek, Latin and Oriental cultures have worked out different invariants – monistic, dualistic, pluralistic world-view systems. Which is why the suggested approach to Shevchenko's works is neoclassical rather than modernistic.

A finishing touch. The suggested dualistic analysis of the great poet's legacy makes it possible to investigate the phenomenon so aptly termed by Myknailyna Kotsiubynska as 'the art of simplicity' [8, p. 239]. Shevchenko's works represent his fragment of the world, the world predetermined and limited by two principles, mythological and existential (metaphorically speaking, the principles of art and simplicity). Thus he managed to communicate something entirely new, unique, a product of his heart and mind. Constant interpretations of other people's ideas lead to inevitable dependence on their originators and finally to identification with them. It is not enough for an author to provide only aesthetic and formal content of their work. They have to take care of its philosophical content as well. The author's unique world view, which underlies the structure of their works, can raise national problems to the world level. It turns a book or a poem into a message to humanity. Philosophy is a conversation about the eternal. So is literature.

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Хороб Степан. Поетичний світ Тараса Шевченка: засоби художнього мислення (до 200-річчя від дня народження Кобзаря). *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 9–20.

У статті досліджено особливості художнього мислення Тараса Шевченка, пов'язаного із дуалістичною природою його світовідчуття, а також із поезикою його образотворення. Доведено, що таке поєднання ідейно – філософського та ідейно – естетичного в поетовому світовідтворенні лежить у психологічній площині його авторської свідомості.

На широкому матеріалі поетичних творів Тараса Шевченка, передовсім тих, що вміщені в його «Кобзарі», спостережено процес акумуляції «Я – автора» з «Я – соціум», показано, як на перших порах творчого шляху ці два складники зароджувались периферійно (одне із зовнішнього макросвіту, інше – з внутрішнього мікросвіту), а згодом, визрівши як повноцінне явище, органічно синтезувались і витворили Шевченка-поета. Водночас автор дослідження на прикладі багатьох поезій письменника, поеми «Гайдамаки» доводить, що такий синтез дуалістичних «Я» також вивершує його поетичне мислення: «Я – соціум» презентовано міфологічною свідомістю, тоді як «Власне – Я» (у силу життєвих обставин) – екзистенціальністю.

Такий здійснений аналіз творчості Тараса Шевченка, зосібна його художнього мислення, крізь призму філософсько – міфологічних, екзистенційних, ідейно – естетичних концепцій дав можливість автору дослідження виявити неповторний й оригінальний світ поезій Тараса Шевченка. Поезії, у яких світовідчуття і світовідтворення, національне і загальнолюдське мають непроминуше значення як для народу України, так і для всього світу.

**Ключові слова:** художнє мислення, дуалістична природа світовідчуття, поезія, образи, Тарас Шевченко.

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## UKRAINE AND POLAND: FACING THE 21<sup>ST</sup> CENTURY CHALLENGES

IGOR TSEPENDA

**Abstract.** Establishing a common strategic framework is a decisive factor in the Ukrainian-Polish relations in the current social and political context. The complexity of the partnership between the two states arise from their geographical location on the borderline between civilizations, the site of historical cataclysms. At the same time, national sovereignty of was always a high priority for both peoples. The recognition of Ukraine's independence by Poland marked a new stage of rapprochement between Warsaw and Kyiv, the act being evidence of maturity of the Polish political elite. Poland made its best to promote the interest of Ukraine in the international political arena. The article suggests periodization in the history of the Ukrainian-Polish partnership.

Ukrainian policy can be modelled on Poland's experience of the transformation of society.

Being a member of the European Union, Poland advocates the idea of European and Euro-Atlantic integration of Ukraine. Increased economic cooperation is one of the aspects of the Ukrainian-Polish partnership. Cooperation at regional level, between local government bodies is also important for the relations between the two states. Step by step, visa regulations are being liberalized, interpersonal contacts broadened. The beginning of the 21<sup>st</sup> century witnesses a change in political consciousness of Ukrainian and Polish people, who reconsider painful events from their past.

**Keywords:** Ukraine, Poland, historiography, Ukrainian-Polish relationship, relations between the states, political elites, European integration, visa regulations, regional security.

What are the prospects for the Ukrainian-Polish relationship? Will its quality get enhanced in the 21<sup>st</sup> century, to the benefit of the general European security system, or will it come to a dead end? To what extent can the stereotypes of the past affect the relationship between the two states and their peoples? Now the Ukrainian, Polish, and European political elites face these challenging questions; and geopolitical development of Europe in the next decades depends on the answers.

It is self-evident that the success of the Ukrainian-Polish partnership is determined by the effectiveness of the countries' cooperation in all spheres of political, economic, and spiritual life. Building up relationship between our two states might seem a comparatively easy task as we can learn from the extensive experience of Germany and France and, after all, from that of Poland and Germany. Sceptics argue, though, that it is a rather superficial approach and such historical parallels are problematic since each country has its own national interests, which may be quite different from the interests of another state. This argument can be rejected on the grounds that partnership, despite some natural differences in views of political elites, is built around a common strategic framework established by both partners in a given historical context for the greater good of their nations.

Still in the case of Ukraine and Poland, it must be taken into account that the two countries are located in the area that for centuries has been the site of major historical cataclysms, the borderline between civilizations. For this reason, it was not always that the two nations found themselves under the same 'civilizational umbrella', which has significantly affected the mentality of both societies.

It is but natural that the historiosophy of the Ukrainian-Polish relationship involves the study of the history of the two nations. What were the reasons behind our cold relations? Sometimes, when the countries had to make one last effort to achieve reconciliation, some destructive force seemed to intervene. Attributing failure to a 'third force', many political scientists overlook, or rather close their eyes to the fact that for centuries struggle for their statehood has been a high priority for the two great nations who live side by side. Unfortunately, it often resulted in political struggle between the countries, and statehood was gained at the cost of the other nation. As to 'third forces', they profited from the discord.

Recently, another theory has become quite popular: for complete Ukrainian-Polish reconciliation, we need a 'uniform historical truth'. Though some politicians maintain that it is their point of view and 'their truth' that represents the 'uniform absolute truth', a claim that distorts the very idea of partnership. A Bible verse about wisdom is quite appropriate here, 'You will know the truth, and the truth will set you free' (John 8:32). The truth about the Ukrainian-Polish relationship is best expressed in the words of the great Polish statesman Józef Piłsudski, 'There is no independent Poland without independent Ukraine as well as there is no independent Ukraine without independent Poland'. It often happens that frequent repetition of the words obliterate their meaning; still this is a crucial idea, and the success of our present relationship lies in acknowledging this truth.

Poland was the first to recognize the state sovereignty of Ukraine, which was evidence of maturity of the Polish political elite and a breakthrough in the relations between the two states. The event was a sign of a powerful intellectual comprehension of the importance of Ukrainian statehood for the strengthening of Poland. Intense discussions in the Polish emigrant circles had preceded that historical decision. The then position of Jerzy Giedroyc, editor of the Paris-based journal 'Kultura' was a true manifestation of political courage.

In 1952, 'Kultura' published a letter of Józef Majewski, a young priest from the South African Republic, to Jerzy Giedroyc, which generated a discussion about the eastern borders of Poland in the emigrant circles. 'Let Lithuania rejoice over its Vilnius, let the blue-yellow flag fly over Lviv – then our eastern and northern neighbours will trust us. In cooperation with Ukraine and Lithuania, the Federation of Central and Eastern Europe will become an accomplished fact,' wrote Majewski [1, p. 306]. It should be mentioned that Jerzy Giedroyc did not consider that establishing good neighbourly relations with Ukraine and Belarus excluded the possibility of friendly relations with Russia and Germany; on the contrary, in his opinion, a holistic approach to the problem was an optimal one. 'Our major objective has to be normalization of the Polish-Ukrainian and Polish-German relations alongside the defense of the state sovereignty of Ukraine, Belarus, and the Baltic states, which involves our close cooperation with them. We have to realize that the stronger our position in the East is, the more invulnerable our position in Western Europe will be,' stated Jerzy Giedroyc [4, p. 246].

Nowadays nobody can deny that Poland actively promoted the interests of Ukraine in the international political arena. Poland supported Ukraine's joining the Council of Europe and many international organizations at regional levels, becoming a non-permanent member of the United Nations Security Council in 2000-2001. Despite Russia's resistance, Ukraine signed the EU-Ukraine Association Agreement.

The following periodization of the Ukrainian-Polish partnership may be suggested. The 1990s were the period of creating a political basis for the development of interstate relations between the two countries; at the regional and European scale, Ukraine was presented as a democratic EU-aspiring country. At the turn of the century, the foundations for the beginning of Ukrainian integration with the European Union were laid.

According to a famous Polish diplomat Andrzej Mayakovsky 'the decisive factor which predetermined the current relationship between Ukraine and Poland was the negotiation process

initiated by President of the Republic of Poland Aleksander Kwaśniewski during the 2004 political crisis in Ukraine. The crisis provoked by the falsification of the presidential election in Ukraine was peacefully resolved due to A. Kwaśniewski's diplomatic skill. The success of the initiative was ensured by the positive trend in bilateral relations, 'at the presidential level in particular, which made it possible to promote the dialogue with all the parties in the dispute' [6, p. 463].

The failures of the two anti-European campaigns inspired by the Kremlin in 2004 and 2014 did not discourage it in its political ambitions concerning Ukraine; Russia resorted to full-scale intrusion disguised as 'fratricidal war'. It was Poland who once again called on the European Union not only to condemn the act of aggression but to work out effective measures in order to curb the aggressor.

Developing its policy, Ukraine draws heavily on the Polish experience of transformation of society. Poland's accession to NATO was a real test for the Ukrainian-Polish relations. Notwithstanding the adverse reaction of Russia, Ukraine expressed its complete support for the act; it not did not respond to the anti-Ukrainian provocation in Przemyśl on the eve of NATO's final decision on Poland's full membership.

The opponents of NATO expansion predicted that Polish membership in the North Atlantic Alliance would drastically change the Ukrainian-Polish political and military relations. The prediction was never fulfilled. Pursuing consistent and reasonable policy aimed at developing cooperation with the North Atlantic Block, Ukraine managed to prevent the negative scenario. It signed the Ukraine-NATO Charter, opened the first NATO information centre on the territory of the countries which used to be part of the former USSR, Ukraine is a current member of the 'Partnership for Peace' NATO Programme. These achievements can also be attributed to the political activity of the President of the Republic of Poland, who consistently stated that Poland as a EU member would not turn away from its nearest neighbor, that it would maintain cooperation with Ukraine and support European and Euro-Atlantic integration of Ukraine.

'Ukraine's joining the Anti-Terrorist Coalition should also be considered in the positive context of Polish eastern policy. From the beginning of the Iraq operation, the Ukrainian brigade served as part of the Multinational Division Central-South' [6, p. 464].

The formation of the Ukrainian-Polish Peace Force Battalion that later turned into the Polish-Ukrainian-Lithuanian brigade was a new stage of Ukrainian-Polish military cooperation. Currently, the brigade can become a strong link joining Ukraine, on the one hand, and NATO members Poland and Lithuania, on the other.

The Polish political elites keep on emphasizing the necessity of close economic cooperation lest their Ukrainian counterparts get a feeling that having become a member of the European Union, Poland lost interest in Ukraine and will prevent its access to the European markets. Polish-Ukrainian Economic Forums attended by the Presidents of both countries have become traditional events. Another representative example of our economic cooperation is significant Ukrainian investments in Poland such as the acquisition of Polish Huta Częstochowa Steel works by ISD (Industrial Union of Donbass) and the purchase of FSO (Passenger Automobile Factory) shares by the UkrAVTO Corporation (Ukrainian Automobile Corporation) [6, p. 464].

Gradually, we succeed in changing the attitude of certain Polish politicians and businessmen, who regard Ukraine solely as a large market, especially for their food products and agricultural raw materials.

In the 21<sup>st</sup> century, energy resources is one of the key issues of political and economic life. At one time the Polish political circles regarded participation in the Yamal-Europe pipeline project, which bypasses Ukraine, as a solution to their energy problem. Russia went further, though, and started the construction of the Nord Stream sub-sea pipeline bypassing the territories of Poland, Belarus, and Ukraine. Commenting on the project, the then Minister of Foreign Affairs of the Republic of Poland A. D. Rotfeld warned that 'Poland should not allow Germany and Russia to ignore it and to enter into agreement at the expense of its interests. The construction of this pipeline is evidence that such an agreement is not hypothetical but is being put into practice, quite quickly' [5, p. 152].

Russia did its best for the Odessa-Brody-Plock Oil Transportation Project to fail. Using rich oil fields in the Caspian Sea, Ukraine and Poland could reinforce their energy security. Thus from economic and, more importantly, from national security perspective, it is a worthwhile project for both countries.

The past decades witnessed the strengthening of Ukrainian-Polish interstate relations institutionalized at a wide range of levels – from the level of presidential committees to the regional one. The development of cooperation between local government bodies is of special importance. Here Poland has considerable achievements as, thanks to the administrative reform, the voivodeships obtained special right to external economic activity. A different tendency is revealed, though. The number of agreements between the Polish voivodeships and the Ukrainian oblasts is surprisingly large; at the same time, much less attention is given to regional cooperation in the Bug and the Carpathian Euroregions. For Ukraine, the importance of this cooperation can hardly be overestimated; as Germany used to give Poland its first lessons in Euroregional market economy, so Poland can ease the process of economic and spiritual rapprochement with Europe for Ukraine.

One of the main things that hampers free interchange between the two countries is visa regulations for Ukrainian citizens, which came into effect after Poland had joined the European Union. It should be mentioned that Poland was probably the only candidate for the EU membership that kept delaying the imposition of visa requirements despite pressure from Brussels; it also gave Ukraine valuable help in the creation of regulatory and legal, and infrastructural basis for signing the Readmission Agreement.

'In 2003, the Presidents of Ukraine and Poland reached a decision and the two parties signed the agreement on the simplified procedure of crossing the border between the two states upon Poland's joining the European Union. There has been devised an unprecedented formula of asymmetrical visa regulations: it allows the citizens of Poland to travel visa free to Ukraine and waives visa fee for the citizens of Ukraine. This decision minimized possible negative consequences of Poland's EU accession for the development of our relations' [6, p. 463-464]. On Poland's joining the Schengen area, simplified procedures for visa obtaining were established for many categories of Ukrainian citizens. Poland issues more visas for the citizens of Ukraine than any other EU member state. According to the Ministry of Foreign Affairs of the Republic of Poland, in 2014 Polish Consulates in Ukraine issued more than 831 000 visas, 15 per cent more than in 2013. The number of visa rejections and refusals was 2.66 per cent (more than 22 000 persons) [2]. Such consistent visa policy prevents the dissociation of Ukraine from the European Union and contributes to building a barrier-free Europe.

Still, establishing interpersonal contacts remains a big problem. Complicated historical past and anti-Ukrainian propaganda in the Polish People's Republic were factors in formation negative stereotypes about Ukrainians. The popular view is that the problem will get resolved with the departure of the generation that witnessed the past tragedies; and with it, will lift the historical burden of Ukrainian-Polish relationship. This point of view is hardly acceptable as the theory of the 'generation war' will not help to cure the problem. On the contrary, the older generation should share their dramatic experience and let young people learn from the mistakes in our as our future lies in peace, not war. It is a hard road but our two peoples have to take it.

In 1999, a Polish director Jerzy Hoffman made a film adaptation of Henryk Sienkiewicz's book 'With Fire and Sword'. The film proved to be a true test of social maturity for Ukrainian and Polish people. A new interpretation of the famous novel generated a lot of discussion in both countries. On the positive side, contrary to some fears, the film garnered public and press acclaim both in Ukraine and Poland, which was evidence of our readiness to start an open dialogue about the future of the Ukrainian-Polish relationship and to learn from the mistakes of our past.

On the threshold of the 21<sup>st</sup> century, we passed the turning point in dealing with Ukrainian-Polish historical controversies. The 'Joint Declaration of the Ukrainian and Polish Presidents on Reconciliation' (1997) signed by Aleksander Kwaśniewski and Leonid Kuchma marked the beginning of a new stage in our relations. In 2003, thanks to joint efforts of the Presidents, Poland and Ukraine commemorated the 60th anniversary of the Volhyn tragedy. The act of reconciliation was an important step to enhance understanding and cooperation between our two peoples. Another important historical event which



helped overcome mutual distrust was the opening of the Polish military memorial or the Cemetery of the Defenders of Lwów, also called the Cemetery of Eaglets, in Lviv on June 24, 2005 [6, p. 464].

President Petro Poroshenko and the Ukrainian government maintain Ukraine's consistent approach to the process of reconciliation between the two nations. In his speech before the Polish Parliament in December 2014, Poroshenko quoted the famous words from a pastoral letter sent on November 18, 1965 by Polish bishops of the Roman Catholic Church to their German counterparts, 'We forgive and ask for forgiveness' [1].

The above mentioned acts and decisions laid a solid foundation for overcoming the most formidable, from historical memory perspective, obstacles to rebuilding trust and to accepting the bitter truth about the tragedies that struck the Ukrainian and Polish peoples in the 20<sup>th</sup> century.

Now Ukraine and Poland face a big challenge – to design a new regional security system as a model of cooperation and partnership among the countries of Central and Eastern Europe, cooperation and partnership that will enable us to turn the page of conflicts that, unfortunately, were part of our history. Much effort is required in order implement the forecast of the famous American political scientist Zbigniew Brzezinski, who has reasonable grounds to state that four countries – France, Germany, Poland, and Ukraine – will be the core of the European security system after 2010 [3, p. 86].

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Цепенда Ігор. Україна і Польща перед викликами XXI століття. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 21–26.

В основі українсько-польських відносин лежать пошуки спільної стратегічної мети, яка на кожному історичному етапі втілюється в життя народів-сусідів. Складність міждержавного

партнерства пов'язана із розташуванням України й Польщі на цивілізаційній межі, на котрій відбувались історичні катаклізми. Водночас упродовж століть пріоритетом суспільного розвитку була боротьба обох народів за державність. Новим етапом українсько-польського єднання стало визнання Польщею незалежності України, що засвідчило зрілість польської політичної еліти. Польща доклала багато зусиль для пропаганди інтересів України на міжнародній арені. Визначена періодизація процесів зміцнення українсько-польського партнерства.

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

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

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

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## THE PHILOSOPHY OF MORALITY: UKRAINIAN PERSPECTIVE

VOLODYMYR KAFARSKYI

**Abstract.** The article deals with the problems of historiosophy, whose subject matter is human and social world view, its historical, religious, intellectual, ethical and aesthetical aspects. Hence historiographical interpretation of the concept of morality, ethical criteria, and distinction between morality and ethics. These issues are viewed from the perspective of spiritual morality. Assuming that spiritual values affect deepest human feelings, our life principles and attitude to God in a special way, morality may be defined as the system of interrelationship among people, which comprises spiritual values, life experience, ways and traditions. Such an approach helps to comprehend the degree to which spiritual values influence morality and religious views of the Ukrainian people, the specific way in which the system of ethical values was built in the time of the Messianic Christianity. The formation of world view, morality and ethics is closely related to the issues of faith and social life, as well as to the development of the national philosophy and theology, both in the past and nowadays; these processes and phenomena are a significant factor in the way Ukrainians perceive themselves, the world around them and the Universe.  
supercapacitors.

**Keywords:** historiosophy, morality, ethics, Messianic Christianity, 'the philosophy of heart', the Ukrainian people's world view.

Every good and fair person has their own virtues, principles and rules of life. According to Aristotle, virtues (or moral goodness) are not passions or innate talents, but consciously acquired properties of one's soul that are determined by a sober mind of an individual who wants to achieve the highest goodness and personal happiness [2, p. 84]. Aristotle rightly emphasizes that only a person of high moral standards can feel such happiness.\*

Now we face many questions: how can morality be defined? What are the criteria of morality? What is the difference between morality and ethics? These and other questions become particularly urgent nowadays, when the idea of living at the cost of others is getting so popular, when common people are caught in the poverty trap, tormented by hopelessness and fear for their future. Thus research into spiritual morality is a social necessity.

While spiritual element affects an individual's deepest feelings, life principles and attitude to God, morals are the fundamental principles of interrelationship between people; these principles rely on spiritual values as well as life experience, traditions and customs of people.

The term 'ethics' has several meanings. On the one hand, ethics are defined as a person's behaviour determined by their inborn sense of justice; on the other hand, as a specific field of science, its subject

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\* Speaking of people as moral beings, virtues are 'features of one's nature' which make us good [1, p. 461-462].

matter being philosophy of morality [2, p. 9]. In this sense, 'ethics' and 'moral philosophy' are interchangeable terms, though their meanings are not identical. For instance, medical ethics are doctors' code of behavior based on general moral principles. Apart from that, it refers to other ethical norms that are used in different social situations. While in real life moral principles may presuppose different or opposite courses of action, even breaking the letter of the law in order to preserve its spirit, ethics clearly determines rules of behavior and requires their observation.

A somewhat different view on morality and ethics was put forward by M. Berdyaev. For him, ethics is a complete part of the philosophy of spirit, a teaching about creative values and creative energy of an individual; he never perceived it as normative ethics, which he believed to be tyrannical [3, p. 45]. According to M. Berdyaev, the core issue of ethics is the criteria of good and evil, the genealogy of morality, the relation of these notions to the notions of distinction and evaluation. That is why ethics not only provides the basis for morality but also reveals its falsehood. Berdyaev points out the paradox which lies in the fact that good may be questioned, i.e. we have to decide whether what we believe to be good is 'good' or 'evil'. 'This', says M. Berdyaev, 'was brilliantly expressed in Gogol's epigraph "It is sad that there is no good in goodness" ... "Good" and "evil", "moral" and "immoral", "lofty" and "mean", "good" and "bad" do not represent the ultimate reality; they are but symbols, though not arbitrary or provisional, but natural and obligatory' [3, p. 47]. Paraphrasing F. Nietzsche, whose works were studied by M. Berdyaev, while ethics is on this side of good and evil, morality is beyond this distinction.

Obviously, moral principles are sometimes not enough to make the right decision because such decisions have to be grounded on a person's moral values, life experience and ethics of behaviour. For instance, Seneca, a well-known Roman stoic philosopher, wrote treatises on moral philosophy and the essence of public morality. Though when Emperor Nero murdered his own mother, Seneca helped him to write a letter to the Roman Senate providing a different explanation of the circumstances of Agripina's death; thus Seneca helped Nero to conceal his crime [16, p. 340]. So to rely solely on theory or on practice is not enough. What is needed is amalgam of spiritual, theoretical and practical knowledge, which was called reasonableness by ancient philosophers. According to Aristotle, it is neither possible to be good without being reasonable or to be reasonable without being moral and good, for it is the combination of these features that enables us to consciously make the right choice; being good helps us to set a goal, being reasonable, to choose the right way to achieve it [2, p. 190]. If we strive for high standards of personal morality, we have to accept moral laws with our mind, heart and soul and to comprehend the spiritual truth underlying these laws. It is not about being sentimental or about passing judgments, but about deep human feelings, inner strength and the ability to uphold one's convictions.

A challenging question in modern philosophy is the sources and nature of moral values. From theological perspective, their source is the Word of God, or Logos; in Greek philosophy this term denotes denotes the rational element governing the world. It is the basic statement of Judaism, Christianity, and Islam. In the Book of Genesis accepted by the three major religions, it is said that there exists the Creator of the visible and invisible world, the One Who is independent of the Universe. According to John the Apostle, 'In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of all mankind' (John 1 : 1-4). In other words, the Creator's Word was life and light, which enabled the individual to cognize, to think, act, create, and express themselves through their creative work because 'The Word', says John, 'became flesh and made his dwelling among us [...] full of grace and truth' (John 1 : 14).

A. Schopenhauer rejects such an interpretation of morality; he states that 'For people, morals are grounded in theology as the expressed will of God. Certainly no more effective grounding for morals can be imagined that the theological, for who would be so bold as to set himself in opposition to the will of the omnipotent and the omniscient? Surely no one, if only this will were proclaimed in a wholly authentic, so to speak, official way, leaving no room for doubt' [23, p. 162]. E. Kant was the only philosopher who dared to destroy the basis of speculative theology, which had been treated as the prop

for ethics, and, conversely, to use ethics as support for speculative theology to ensure the existence of the latter, if only an ideal one. '... one now can no longer know which of the two should be the load and which the support, and to think at any time about a foundation of ethics through theology proves in the end to be a vicious circle' [23, p. 163]. The majority of philosophers tried to cast aside such substantiation and, to deviate from it, employed sophistic arguments. Here I will return to John the Apostle, who said that thanks to the Son of God and the Holy Spirit, an individual is able not only to cognize the world, but also to create their own being to the best of their ability as it is assigned by the Lord God. Hence a conclusion, morals and moral feelings follow from God's Commandments, Laws and 'the Light' given to people by their Creator. Theology, historiography and other modern fundamental sciences vouch for this conclusion.

According to modern science, all humans possess inner sense of justice but seldom think of its origin. How can one explain the fact that every person has inborn sense of beauty and the ability to verbally express this feeling? Noam Chomsky, an outstanding American linguist and philosopher says that the essence of human speech is not so much the ability to use separate sounds (and words) to name things and ideas as the ability to comprehend them and to use syntax in order to express logical connections between ideas. This ability reveals itself at an early stage of development; according to Chomsky, it is innate and does not depend on the mother tongue of a baby. Children successfully acquire their native languages, be it English, Japanese, Ukrainian, or Russian. Whatever language a child hears and starts to master, they are able to understand logical ties between phrases and utterances. Having innate linguistic ability, a person can learn any language and use it to communicate their ideas [19, p. 56-58].

Seemingly, the sense of justice, like aesthetic feelings and linguistic aptitude, is an inborn human feature, hence the ability to differentiate between moral and immoral ideas and actions. An important conclusion can be drawn from the assumption that moral virtues are part of our nature – moral laws are given to people so that they can get the sense of their life and, more importantly, can find and follow their calling; other things hamper a person's progress, kill their talent bringing them to the borderline between life and death.

This spiritual truth was echoed in 'the philosophy of heart', the core concept of theology and philosophy in Kyiv Rus and ancient Ukraine. In Ukraine, 'the philosophy of heart' originates from the literary works of the Princely Era, those by Cyril Trankvilion-Stavrovetsky (the 17<sup>th</sup> century) and Hryhorii Skovoroda (the 18<sup>th</sup> century). In the 19<sup>th</sup> century, an outstanding Ukrainian philosopher P. Yurkevych claimed the priority of heart over the sole and spirit; he believed heart to be 'the organ of the highest spiritual value' [27, p. 27-28]. According to the Ukrainian thinkers of that period, the one who lacks spiritual values, who has not realized their spiritual calling and the value of human life is devoid of high moral qualities. They believed that decisions and actions are based on faith, inborn sense of justice, consciousness, mercy and understanding of the One Who sets the moral law. As Hryhorii Skovoroda puts it, 'without God both wealth and poverty are damned' [22, p. 313].

They were convinced that spiritual and sensual mechanisms of morality and ethics are closely related to religious world view of the people. 'The process of religious world view formation (and, consequently, the formation of moral basis for life-sustaining activity – V.K.) took many centuries. It involved different outside influences, national ideas and values; dominant religions succeeded one another; finally, the Age of Ukrainian Enlightenment of the 16<sup>th</sup>-17<sup>th</sup> century saw quite a unique Ukrainian religious character with peculiar features and social and historical concerns' [14, p. 52]. The distinctive feature of Ukrainian religious world view is the absence of a go-between for an individual and the deity. The host (and the hostess, which is a significant detail) is the performer of all cult rituals; he is the one who makes sacrifices establishing a direct mystical connection with the deity, the whole world and all the cosmic forces. The second characteristic feature follows from the first one; it is a feeling of closeness to God. 'On Christmas Eve, the Lord of Heaven comes to every householder, even the poorest one.' That is why people think of the Lord as the One who is very close to them and cares for them in their misfortune [14, p. 55-58]. It is quite natural because under the system of land-use competition, home was the only source of morality, the place where people's customs and their very

lives were protected, 'the competition between Home and the World, life and life-sustaining activity, community and society is the main nerve of the cultural (I would also add, of the spiritual – V.K.) progress' [18, p. 7]. O. Spengler states that home is a source of social morality, spiritual and ethical values, emotions and monoethnic customs which affect mentality of human communities throughout millennia [24, p. 150]. Such attitude to home, to one's kin and tribe was common to all Kyiv Rus tribes and tribal unions; it was preserved after the Baptism of Kyiv Rus and it is still alive.

A special attitude to fatherland and religion (the latter absorbed pagan rituals which had been adopted by the Kyiv Rus Church and the Old Ukrainian Church) contributed to the development of a specific national feature – natural optimism based on the idea of God as people's Well-Doer, a fair and understanding Lord of the world. 'Evil which inevitably happened in human life, which the Lord himself has to tolerate, depends on some Absolute Evil, which equals God, on some indefinite Fate, personified case. Hence', states A. Richynskiyi, 'typical Ukrainian fatalism; this and our natural (afternoon) laziness resulted in our national features – notorious inertia and passivity, which led to harmful consequences for Ukrainian history' [14, p. 95].

The national character predetermined specific interpretation of morality and behaviour patterns, which is reflected in the customs and rituals practiced in peasant, chumak and Cossack communities. Honesty, dignity, generosity, compassion for others, love for one's native land became the central features of the Ukrainian national character and the basic principles of relations among people. Another factor in formation of the national character was Christian values, faith in the Holy Trinity and the glory of the Holy Christmas, which returned the Truth to people and united them with the whole world and the boundless Cosmos. It was the road to God in the image of Jesus Christ perceived by Kyiv Rus peasants, first and foremost, as a person, and only then as the Son of God. This is why Metropolitan Hilarion of Kyiv says in his 'Sermon on Law and Grace' that not the Law, but the Grace and the Truth were first. 'As the light of the moon fades at the shining of the sun, so also the Law fades at the shining forth of grace. The cold of night vanishes when the warmth of the sun heats the earth, and mankind is no longer bent over under the burden of the Law, but instead walks freely in grace' [10, p. 202-203].

This world view is reflected in the works by Petro Mohyla, Saint Theodosius (Prince Theodore of Ostrog) of the Kiev Caves, Saint Nestor the Chronicler, Yaroslav the Wise, Vladimir Monomach and their associates who incessantly sought harmony between Christian and humanistic values. Petro Mohyla was the first to pay due attention to Christian spiritual and moral values, to human personality and attitude to other people [11, p. 17-18]. This tendency is evident in the spiritual treatises of the Kyiv Rus period and in the works by the 17<sup>th</sup>-18<sup>th</sup> century Ukrainian polemicists.

Moral substantiation of the personality phenomenon and of the moral values of Ukrainians can be found in the works by Yurii Drohobych, Pavlo Rusyn, Stanislav Orikhovskiyi, Miletii Smotrytskyi, Ivan Vyshenskyi and other Rusyn thinkers of the 15<sup>th</sup> - 17<sup>th</sup> centuries; they believed that in a Christian state, an individual should be able to enjoy full rights, freedom of consciousness, freedom of speech and faith; that any problem should be solved on the basis of justice. These thinkers as proponents of humanistic ideas were well known in Europe: they were students and later taught at the universities of Krakow, Bonn, Vienna and Wittenberg.

Long before John Locke, S. Orikhovskiyi stated that people should follow the law of nature, which is the criterion for their freedom, individual rights and obligations. According to the thinker, abiding by the law does not limit a person's rights, it guarantees their freedom; Law is 'a straitjacket' for wayward individuals. He wrote, 'There exists the highest law of nature: everything happens for a reason; in my opinion, all things happen for some purpose' [13, p. 149].

The Roman Catholic Church offensive against the Orthodox Church made Ukrainian people take a more active interest in the life of Church and the matters of faith. As a result, there was a significant shift in the religious views of people: it becomes the prerogative of the clergy to perform religious rituals; it was also their duty to ensure the fulfilment of the cult prescriptions. Meanwhile, the laity concentrated on the defence of the national Church against outside pressure and on its inner ordering [5, p. 80-81].

Another problem to deal with was the growing influence of the Russian Church, which unlike the Old Ukrainian Church was subordinated to the autocratic power. Nevertheless, in spite of considerable religious/creed diversity and constant disagreements between the churches, the Ukrainian ethnos was preserved as a single whole thanks to the Ukrainian Christianity and the Churches. The confrontation between the Ukrainian Orthodox Church and the Ukrainian Uniat Church actually prevented the complete russification and polonization of Ukrainians [12, p. 14]. 'Speaking of Ukraine, this phenomenon has become the norm; its true Renaissance is evidence of the unitary phenomenon of the Ukrainian soul, its peculiarity, authentic need for God, unique psyche in the first place. It is also evidence of unexterminability of the national spirit, Ukrainian individualism, genetic detachment, rejection of the strange and of the imposed sense of being' [6, p. 14].

Obviously, external pressure on public and religious life affected the national character. The world view of the Cossacks, middle class and even peasants got changed. For instance, M. Gogol appeared to share H. Skovoroda's views; he also searched for the key to the cognition of God and the world in the human heart; for him, moral values were more important than intellect or will. After all, Gogol as well as Skovoroda saw the world through the eyes of a Ukrainian; his heart was full of gratitude and love for his people; even before his death he sang 'a hymn of Heavenly Beauty'. But Gogol was raised in the Ukrainian white-collar environment; he was concerned about a position with a government department and shared the views of the lackeys in spirit, who were interested solely in payment and career advancement. He joined the Russian community and had to adjust his writing to the tastes of the Russian society of that time [14, p. 195]. He wrote in his letter to Smirnova, 'I can tell you this, I do not really know whether I have the *khokhol*\* soul or the *Russian* soul. I only know that I would never give preference either to the *Little Russian*\*\* or to the *Russian*. Both natures are generously gifted by God and, as luck would have it, each one has something the other lacks' [21].

Nevertheless we can trace major motifs of Ukrainian world view in Gogol's works: inner morality (it is not enough to do good, one has to want to do good); recognizing the absolute value of every single person (every person has to be reminded that their status is sacred); striving for personal perfection, acknowledgement of the value of human work ('the society will get better only when everyone takes themselves in hand, starts living as a Christian, works for God, each using their own tool'); importance of having a job ('a person improves and perfects themselves only at work'); understanding and tolerance towards other peoples and their views ('You have forgotten about the peculiarities of the national character; you think that different nations are affected by events in the same way. A hammer smashes glass to pieces, but it forges iron'); and last but not least, Ukrainian optimism ('work brings happiness: my whole life now is a hymn of gratitude') [21].

Gogol balanced between the two cultures, neither outweighing the other; but after him came a thinker who gave unambiguous preference to the Russian culture, his sporadic Ukrainian motifs being strange and alien to Russians. It was Fyodor Dostoyevsky. Some of his ideas in their embryonic form can be found in Gogol's works: on the one hand, it is faith in the life-saving mission of beauty in the world; on the other hand, it is showing dark sides of life, submerging the soul in the dark abyss of evil, making it shudder and cry for light again. Because 'there are times when the only way to convert the society to beauty is to show it the depth of its present abomination' (Gogol). This was the method employed by Dostoyevsky [14, p. 197].

F. Dostoyevsky said that Gogol died 'unable to create for himself an ideal at which we would not laugh'. This gives a clue as to the philosophy of Dostoyevsky himself: he 'wanted to believe in the Russian soul' and showed Russia its 'sublime messianic ideal' – the synthesis of its whole previous development. The Russian society was not ready to accept that ideal. Disappointed in the intelligentsia,

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\* Russians and Poles commonly use the word *khokhol* as an ethnic slur for Ukrainians, as it was a common haircut of Cossacks. The term is frequently derogatory or condescending.

\*\* Little Russia, is a historical, political and geographical term in the Russian language referring to most of the territory of modern-day Ukraine before the 20<sup>th</sup> century. The derivative 'Little Russian' was commonly applied to the people, language and culture of the area.

he pinned his hopes on 'people'; but not feeling firm ground under his feet, Dostoyevsky tried to persuade himself and his readers that 'the Russian heart is able to recognize a great person even in the enemy of its Motherland'; that is why he said, 'You cannot judge the Russian people by the abominations they commit, but by those great and sacred things for which, even in their abominations, they constantly yearn' [8, p. 413]. Though Dostoyevsky saw that those few who were really 'high-minded' appeared shy about expressing their lofty ideas; he harboured grave doubts because 'without ideals – that is, without at least some partially defined hope for something better – our reality will never be better' [7, p. 75].

Dostoyevsky's rebellion of a thinking individual against an engulfing faceless mass sometimes reaches tragic peaks; now he idealizes this mass ('people'), now he suddenly states that the whole Russia lived only to produce a handful of great, strong people, aristocrats of the spirit [17, p. 7]. Yet a one-man rebellion against abstract 'humanity' is a Ukrainian tendency; it essentially disagrees with the Russian world view. That is why Dostoyevsky writes in his diary, 'What does it matter to me what will happen in a thousand years to your humanity... You will have barracks, communistic homes, *stricte nesessaire*, atheism, and communistic wives without children... And for all this... you take away all my personal liberty!' [9, p. 50]. F. Dostoyevsky mocks at the utopianism of the Russian revolutionaries and opposes the communistic heaven and 'Asian equality in slavery' ('All are slaves and equal in their slavery'). He highlights fallibility of the very idea of 'humanity' and says that the dream of the so called common good often involves disrespect for others and cruelty to 'one's neighbour'. 'Abstract love of humanity is nearly always love of self' [8, p. 379]. Having analyzed the Russian world view, Dostoyevsky comes to the conclusion that the collapse of the then Russia is inevitable.

Though he still had the hope that the intelligentsia or common people would retain faith and carry out their mission. The hope was destroyed by the Bolshevik revolution: common people betrayed the Orthodox faith, the intelligentsia turned away from spiritual morality. M. Berdyaev, as well as F. Dostoyevsky, could not find a way out other than to refuse from Russian messianic claims, to humble one's pride and to repent, to seek salvation through self-discipline, self-immersion and spiritual strength [4, p. 603-615]. Now it is clear why P. Chaadayev also wrote that the Russian people had no future, that neither the Byzantine Orthodoxy nor Asian traditions would save it; that the only way out is uniting with the Catholic West, i.e. with Europe [20].

Nowadays, instead of consolidation with Europe, the Russian ruling elite is trying get control over Ukraine and to isolate it from Western culture. Should it happen, neither the Russian nor the Ukrainian people will benefit by it; the latter has its own view on historical processes. Researching into the phenomenon of people's spirit, P. Yurkevych states, 'In order to comprehend the depths of phenomena, their deepest truth, one has to take into account self-conscious mind, which is the domain of spirit, not of matter; it uses its own language to analyze natural phenomena..., conscious mind corrects and interprets information perceived through the different sensory channels in accordance with the highest interests of the truth, or, as they say, in accordance with its own metaphysical assumptions about the essence of the world of phenomena' [25, p. 277].

The Ukrainians have a very clear idea of their future; if some truth 'is deep in our hearts, it becomes our blessing, our inner treasure,' writes P. Yurkevych. 'It is for this treasure, not for an abstract idea, that a person can fight against circumstances and other people; only [such] a heart is brave and self-sacrificing' [26, p. 270]. Thus speaking of the Ukrainian world view, morality and ethics of behaviour, we have to take into account the history of the people; thanks to their own perception of God and of their destiny, in spite of terrible ordeal, Ukrainian people have not lost their heart and soul, have upheld and deepened their faith.



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У запропонованій статті історіософія розглядається як наука, що вивчає світогляд людини та суспільства в усій повноті його історичних, релігійних, інтелектуальних, етичних і естетичних складників. Історіософія дає відповіді на запитання: чим визначається хід історичного процесу; що є рушійною силою загальнолюдського поступу; як людина бачить себе у навколишньому середовищі; яке її покликання та чого чекає від неї світ, в якому вона живе? Відповіді на ці питання завжди були тісно пов'язані з історичною епохою, вірою, духовними цінностями та життєвим досвідом людини і споріднених етнічних спільнот. Звідси й розуміння того, що таке мораль, які критерії моральності, яка різниця між мораллю й етикою. В статті ці важливі історіософські питання розглядаються крізь призму духовних основ моралі. Якщо виходити з того, що духовні істини мають особливий вплив на найглибші почуття людини, принципи її життєдіяльності та ставлення до Бога, то мораль – не що інше, як система взаємовідносин між людьми, в яку, крім духовних цінностей, вкраплені життєвий досвід, традиції та звичаї народу. Такий підхід дає можливість осмислити силу впливу духовних істин на мораль та релігійний світогляд українського народу, побачити особливості формування етичних цінностей в епоху Києворуського месіанського християнства та колоніальної залежності України від інших держав. Формування світогляду, моралі й етики було тісно пов'язане не тільки з проблемами віри і суспільного буття, але й з розвитком вітчизняної філософської та богословської думки як у минулому, так і в наші дні, що знайшло своє відображення в поглядах українців на себе, світ і Вселенське буття.

**Ключові слова:** історіософія, мораль, етика, Києворуське месіанське християнство, «філософія серця», світогляд українського народу.

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## LINGUISTIC AND CULTURAL STUDIES: THE QUEST FOR NEW IDEAS

VITALII KONONENKO

**Abstract:** The article highlights the principles of researching into text from the interdisciplinary linguistic and cultural perspective. Cognitological analysis of linguistic and extralinguistic cultural meanings reveals that there exist of specific linguistic and aesthetic formations best presented through the 'language – culture – identity' triad. One of the components of literary discourse is monocultural layer, which secures the continuity of national cultural tradition; researching into it, one should take into account mental and historical, psycholinguistic, sociolinguistic and other factors. Linguistic and aesthetic analysis helps to establish the system of linguistic and cultural means (metaphorization, imagery, verbal symbols, linguistic conceptualization, connotative meanings), which reveals its potential in literary texts. The lingual identity as a general notional category shows its nationally-oriented characteristics through the dichotomies of 'addresser-addressee', 'author-reader', 'narrator-narratee' and is presented in the author's idiolect.

**Keywords:** linguistic and cultural studies, text, discourse, word, literary image, metaphor, symbol, concept, lingual identity.

The sign of the time for the world linguistics is the development of fields which overlap with other spheres of scientific knowledge forming new areas of research such as psycholinguistics, sociolinguistic, ethnolinguistics, linguistic philosophy, lingual cognitology, linguistic pragmatics, linguistic and cultural studies, hermeneutics. It is rather difficult, moreover, it hardly makes any sense to limit a research to one of these areas if a researcher relies on the linguistic paradigm employing methods of different fields. The decisive factor here is new complex approaches to the analysis of many conventional ideas, which ensures new resources of knowledge.

The 21<sup>st</sup> century linguistic and cultural studies have developed their own analytical approach relying on the achievements of both fields of knowledge; furthermore, they show evidence of syntheticism involving at least two more theories – cognitology and pragmatics. Anthropomorphism as a core humanistic moncategory has significantly affected our perception of the concept of the individual as a unity of mental and historical, psychophysiological and global social hypostasises.

The linguistic factor within this holistic approach carries out the function of some structural core, the driving force of narration, since language as the fundamental property of text reflects the whole spectrum of ways to convey personal and social, national and global, familial and regional meanings. Today the picture of the world is perceived as a complex phenomenon due to the combination of scientific conceptual and linguistic approaches to the study of its representations; furthermore, it is getting increasingly more complex owing to the ambiguity of globalization processes and to the partial

removal of traditional world-view barriers. Language as a relevant factor in creating text and communicating meaning rises in status, which is predetermined by its role in the world tendencies of cultural and linguistic expansions and by inter-lingual contacts and correlations.

At the same time, regarding culture as an extralinguistic correlate of language and the national individual in the system of material and spiritual values [4] presupposes addressing a complex of problems related to the description of nationally-oriented artistic phenomena – representations of mental categorization. Seeking answers to these inner contradictory, as they may be, questions, linguistic and cultural approach requires the inclusion of both linguistic and extralinguistic segments of culturological meaning in the integrated semiotic paradigm. Such an interpretation of a new approach involves the analysis on the level of ‘linguistic and aesthetic signs’ [7] comprising deep rather than surface knowledge and meanings.

The introduction of the notion of ‘linguocultureme’ as a unit of linguistic and cultural approach does not ease the problem caused by the general complexity of the interdisciplinary subject. The problem persists, firstly, owing to the fact that essential parameters of such a unit are not clearly defined (should we apply the structural organization criterion and define it as word, word combination, statement? or should we adopt the semantic qualification criterion and speak about meaning, shades of meaning, all kinds of semantemes, lexical and semantic groups, semantic fields?); secondly, due to the fact that the very principle of interpretation of initial verbal material presupposes taking into account heterogeneous categorical properties of text. Thus irrespective of the length of a verbal form, which, on the one hand, has to be minimized for the purpose of research, and on the other hand, has to be sufficient to give relevant information about interrelation of the elements of the ‘culture– language – identity’ triad, this analysis is aimed at nationally-defined linguistic and aesthetic criteria in the semantic network of cultural and conceptual content.

Generally speaking, it is about the word functioning in its natural cultural environment, when we take into account versatile factors in text formation such as metaphorization, imagery, symbolization, conceptualization, cognitological and pragmatic constituent, associative and evaluative connotation, ‘vertical context’, allusive and antinomic parallels and other means employed to create linguistic and aesthetic potential of text. Here it is worth while presenting H.-G. Gadamer’s idea about literary texts in which the connection between linguistic and cultural traditions becomes especially evident; such texts require other than traditional approaches, which are suggested by our experience and produce predictable results, for literary text as a linguistic work of art requires creative perception, which is the initial stage of a long and repeated effort of comprehension [Hermeneutics: 1986]. Text, literary text in the first place, is the basic substance as a whole in its uncountable and, at the same time, definite representations; according to R. Barthes, ‘intertextual text is woven entirely with citations, references, echoes, cultural languages (what language is not?)’ [1].

The inclusion of another constituent – the individual – in linguistic and cultural context, firstly, takes the analysis to the level of cognition of national linguistic structure; it is mainly about linguistic activity of an individual as a representative of the national linguistic and cultural psychological type; secondly, it presupposes the presence of the addresser – addressee dichotomy (narrator and narratee, the author and a reader / listener); thirdly, it highlights the verbal image of the author with their I-concept and verbal images of intended recipients of textual information; fourthly, it allows for the possibility that the author and their addressees may approach a text from different perspectives (it is a well-known fact that the author’s interpretation of their text may disagree with that of other speakers of the language). It should also be taken into account that in terms of linguistic and aesthetic qualification, the distance between the author and a reader / listener may result in the alienation problem; according to M. Heidegger, it is the appearance of a ‘stranger’ – a strange soul, solitary and self-sufficient in its interpretation of a text: ‘Something solitary’, ‘something strange’ can mean something single, which is occasionally ‘solitary’, which happens in some special and restricted sense to be ‘strange’ [5]. Nevertheless, despite possible differences in text interpretation by the addresser and an addressee, the thing they have in common is linguistic and mental, linguistic and cultural, linguistic and psychological ‘demiurg’.

Linguistic and cultural analysis based on a web of heterogeneous verbal complexes (including culturemes) is carried out from different scientific perspectives and on different scientific levels. In terms of cognitology, the discussed approach presupposes the fulfillment of tasks with different degrees of complexity: it is a way from the scope of vocabulary to the parameters of national culture, and the reverse one, from features of culture to their verbal expression; the latter is more complicated because of a variety of possible interpretations of traditional national forms (everyday life, rituals, etc.); both principles of analysis aim at establishing the way to achieve a linguistic and aesthetic effect. In studying such symbiotic processes, analysis of the linguistic constituent proper does not take the research beyond the semantic interpretation of language units.

Text creation – as well as discourse analysis – involves considering all the structurally determined and semantically fixed parameters of word and taking into account its direct and indirect, connotative meanings. A notable example here is attempts at text analysis based on the properties of so called key words. A. Wierzbicka, researching into deep relations between key words and cultural environment, states that the purpose of her analysis is not to ‘But the question is not how to “prove” whether or not a particular word is one of the culture’s key words, but rather to be able to say something significant and revealing about that culture by undertaking an in-depth study of some of them. If our choice of words to focus on is not “inspired” we will simply not be able to demonstrate anything instead’ [3]. Obviously, the researcher’s goal is to establish the specific cultural components of word meaning which would extend our knowledge of the semantic structure of word.

Let us consider some texts whose linguistic and cultural contexts contribute to the process of extension of word meaning. For instance, ‘Словник української мови’ (‘The Ukrainian Language Dictionary’) defines the lexeme *деревій* (yarrow) as ‘a fragrant medicinal herb of the Compositae family’ [12], thus the word does not have any connotative features. Meanwhile in literary texts, the word acquires numerous additional meanings. The very mention of the ‘fragrance’ of the plant can bring about a linguistic and aesthetic effect. In Lina Kostenko’s poem, for example, yarrow ‘aroma’ conjures up an image of Ukrainian steppe with its specific touch of freshness so evident to the national consciousness,

*‘Ще над Дніпром клубочиться задуха,  
Sweltering heat is still eddying over the Dnieper,  
ще пахне степом сизий деревій  
smoke-blue yarrow is still bringing the smell of steppe’.*

Used together with **the Dnieper** and **steppe**, **yarrow** is perceived as a culture sign; the attribute **smoke-grey** adds to its poetic image; cf. stylistically neutral **yarrow shows white** in O. Honchar’s text, ‘Де-не-де біліє деревій, жовтіє безсмертник, пахнуть, сохнуть від спеки васильки, ще не зчесані металом’ / ‘Here and there **yarrow shows white**, immortelle shows yellow, there comes the smell of cornflowers, dry with heat, not cut off with metal yet’.

In ‘*Деревій*’ (‘Yarrow’), a short story by H. Tiutiunyk, the word **yarrow** represents a poetic image and acquires numerous connotative meanings; it is turned into the central means of text formation, into a symbolic word, which affects the whole semantic structure of the author’s discourse. The central character of the short story is Danylo Koriak, a peasant who takes a job of a caretaker; moving to a lodge, he takes care to make a bunch of yarrow. This is a kind of exposition of the story; then there comes a detailed description of the character’s emotional state and his attitude to the plant, ‘До деревія у Данила **пристрасть мало кому зрозуміла, і те, що він понад усе любить деревійів дух, пояснюють одним: змалечку Коряк чинбарував з батьком, то й звик, щоб у хаті міцним, колючим, як нашатир, дубовим настоєм пахло. Сам же Данило каже: “Мені воно що мочений дуб, що деревій – як ладан, тільки краще, бо аж здоровля прибуває ...”**’ / ‘Danylo has a **passion for yarrow, which few can understand**; they come with one explanation for his liking **yarrow’s aroma more than anything in the world**: as a child, Koriak helped his father to make medicines and dyestuffs, so he got used to the smell in his house, sharp as ammonia, strong as oak infusion. Danylo himself says, “For me either of them,

**yarrow** or wetted oak, is just **like incense**, better even, 'cause it's good for your health ...'" Interesting are the author's remarks here: it is more than a pleasant smell, it is passion, something few can understand; Danylo likes the yarrow aroma more than anything in the world (a contextual hyperbole; the finishing 'touch' in praising yarrow is comparing it to the church incense, 'better even', says the character (the highest praise in his opinion).

As the story goes on, the poetic image of yarrow develops into an element of the plot. Having moved to the lodge, Danylo gets down to work, he has to '*розтикати понід стелею **деревій**, щоб зміцнити вологий весняний дух у своїй загородці, де примістка*' / 'stick branches of **yarrow** in the cracks of the ceiling in order to make a damp spring air in a corner behind the partition where he is going to sleep still stronger'; '*...найприємніше йому робота – розперезати **снопик деревію** і ошадливо, по одній стебліні **уквітчати** ним **стіни**, низеньку **стелю**, холодні темні **кубіки**, а тоді сісти на коритце, перекинуте догори дном, і дихати, дихати так розкішно, глибоко, що аж у грудях щем ...*' / '... the most pleasant work for him to do is to untie a **bunch of yarrow** and carefully, stem by stem, to **adorn** with it **the walls**, the low **ceiling**, the cold, dark **cubicles**, and then to sit down on an upturned small tub and to breathe in this luxury, to take such deep breath it wrings his heart ...' (in this context, new components of the word meaning – 'adornment', 'comfort' – are revealed). H. Tiutiunyk ends his short story on a poetic, though a slightly sad note, '*І грудям дихалося легко, просторо, тільки щеміло там щось на самісінькому дні ...*' / 'His chest breathed easily, deeply; only there was this **pang** deep inside, at the very bottom of his heart ...'

**Yarrow** as an imagery word, as a symbolic name acquires numerous connotations: 'aroma of living nature', 'an adornment used in the absence of other decorations', 'the best thing in the life of a peasant', 'a reminder of approaching old age', 'a medication that gives strength'. After all, the concept word **yarrow** is an element of the semantic and conceptual field of 'flora' as a discourse line of numerous verbal representations (**oaks, meadows, grassy ditches, grass, acorns, forest, hazel, lilies of the valley, nettle, leaves, stumps, mushrooms, flowers, 'frog's soap', irises, larkspurs, bladder nuts, poplars, young oaks, ash-trees, buds, willow, hay, acacia, seeds, bush, bird-cherry tree, branches, apple-tree, pear-tree, blackthorn, brushwood, maple leaf, bird-cherry blossom, steppe**); moreover, the motifs of *деревій* (yarrow) and *дерево* (tree) are rather close in the text ('*сонечко вимахне з-за **дерева***' / 'the sun will jump up from behind **the trees**'). Tiutiunyk's narrative creates a typified verbal picture of Ukrainian rural environment marked with highly poetic evaluative elements.

This seemingly traditional, 'common-people-oriented' presentation reveals the true cultural meaning of the text: one can find happiness only being close to nature, the world beyond nature is not interesting, it is almost illusory (for instance, Danylo 'does not notice', his 'chief', '*Та, кажу, може б, і признав, якби ж **трохи далі стояли***' / 'I say, might have recognized you if **you'd been standing a bit further**'). Aloofness from life beyond his secluded lodge (the character hastens back home only when his family come over) is the core of his mentality rather than evidence of critical attitude to reality.

A contemporary tendency towards the use of many dated words, genuinely Ukrainian phrases and forms in the literary Ukrainian language modifies the general linguistic and cultural background of belles-lettres texts. For instance, Ivan Drach in his poem '*Берло*' ('Sceptre'), which gave the name to the whole collection of poems (Kyiv, 2007), uses an obsolete word *берло* ('a stick decorated with gems and carving, a symbol, a sign of power' [12]) to convey the idea of the sovereignty of Ukraine,

*Україна ще не вмерла*  
Ukraine has not died yet  
*Хоч не було **берла***  
Though there was no **sceptre**  
*Хоч її епоха клята*  
Though the accursed epoch  
*В глухий кут заперла*  
Shoved it into the dead end  
*Коли скіпетра не стало*

When the sceptre was gone  
*Може й не бувало*  
 As if there had never been one  
*Тоді слово дивослово*  
 Then the word, the miracle word  
*Слово берлом стало*  
 The word became **the sceptre**'.

The name of the ancient symbol of power is used to highlight the idea of sovereignty, which has deep historical roots. For the poet *берло* / **sceptre** is not just an object that symbolizes power, it is associated with the word as the sign of unbreakable spirit of our ancestors, who through the word passed down the idea of our independence,

*'Слово стало за корону*  
 The word became **the crown**  
*Стало за державу*  
 Became **the orb**  
*Скіпетром на оборону*  
**The sceptre** to defend [the nation]  
*В душу йшло тужаву*  
 It penetrated into a sad heart'.

Interestingly enough, the author has unearthed a forgotten symbolic name for the historical concepts of glory, bravery and dignity; a much more common word for the symbol of power – *булава* / mace – does not serve the author's purpose; instead, he uses the word which, alongside *корона* / **crown**, *державу* / **orb**, *скіпетр* / **sceptre**, belongs to the semantic field of 'statehood'; cf. *'Чи заздрість тобі на сю корону, сю багряницю, сее берло?'* / 'Do you crave this **crown**, this **crimson robe of state**, this **sceptre**?' (Lesia Ukrainka). The poetic image, the symbol communicated via the word expresses the preconceived idea about the role and the importance of language as an integral component of Ukrainian world and consciousness. The word has become the sign of national identity, mental self-sufficiency.

Different approaches to generalized knowledge, to cognitological basis of meaning reveal themselves in textological presentations of ethnical and cultural essence. Researches can be conducted in terms of the transition from the declared conceptual interpretation of a verbally expressed notional content to its presentation in the form of literary images – linguistic and aesthetic signs. The totality of linguistic and cultural interpretations of meanings contained in general discourse suggests that the basic principle of text aesthetics is gradual rising from particular textual phenomena to the peaks of conceptualization. Reflection about text, literary text in the first place, its interpretation, moving through the density of textual material leave some 'excess'. According to R. Barthes, 'the text cannot stop at the end of a library shelf, for example; the constitutive movement of the text is a traversal (traverse: it can cut across a work, several works)' [1].

The quest for the truth, justice, high spirituality is an integral part of the Ukrainian people's mentality; these basic concepts are reflected in the artistic and aesthetic practices of authors who dig deep through surface routine in order to make a philosophical generalization, to grasp a metaphysical, sometimes a transcendent 'clot' of meaning (cf. a popular definition by Yu. S. Stepanov, 'Concept is some sort of "a bundle" of culture in human consciousness, it is the form culture takes in the mental world of an individual' [13]).

For instance, in Yevhen Hutsal's short story *'Удосвіта'* / 'At Dawn' the development of transcendental ontological idea of existence is revealed through emotional state of the central character and his clearly defined national I-concept. The cognitive characteristics of the environment are systemically organized in the text: at first, the author describes a road across the fields at dawn, along

which dreams creep – the dream of wormwood, the dream of cornflowers, the dream of chicory; along the road *‘дрімають чебрець, материнка, чорнобиль, шипшина, стоять без плескоту жита й пшениці’* / ‘there doze thyme, oregano, green ginger, hedge rose, rye and wheat stand still making no ripple’. In this sleepy still of dawn, the author sees the images of mythical beings – a field fairy, the field queen, *‘чи просто живого химерного духу’* / ‘or just a living chimerical spirit’; they remind him of pagan times, it is a pity that *‘не повернутись пантеїстичній (і такій у своїй основі правдивій і поетичній) релігії твого народу’* / ‘there is no return to the pantheistic (and so truthful and poetic in essence) religion of your people’. Then in his imagination *‘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’* / ‘the greenish vault of the sky starts looking like that of a temple, it gets increasingly higher, lighter, more solemn without becoming remote or indifferent; you feel coolness of admiration, and your eyes start to spark’. The author goes on with his story, *‘Славно тоді в цьому велетенському храмі, і гарні думки приходять в голову, й молишся безмовно, щоб хоч трохи дорівнялись до цієї чистоти, щоб хоч децицію вкласти собі в душу цієї непорочності, добра й любові, які панують у природі’* / ‘You feel good in this huge temple, nice thoughts come into your mind, and you pray silently to get at least some of this purity, to put into your heart at least an infinitesimal part of this innocence, goodness and love you see in nature’.

The author leads his reader from awareness of the primacy of nature to cognition of its archetypal essence; hence his interpretation of mythology, his idea of spiritual **temple** which brings about high thoughts and worshipping nature as the embodiment of the uppermost substance – **faith**; the author evidently regards faith in terms of Hegel’s philosophy ‘as innate spiritual capability of the human soul to know the secret layers of existence, to mystically (intently) stay within the object of cognition and to intuitively comprehend its essence’ [10]. Interestingly, Ye. Hutsal sees connection between the poetic world of nature and the beliefs of his people, their cherishing high moral values – innocence, goodness and love.

Therefore **temple** is not so much ‘a place which evokes elevation of thought and feeling of loftiness and beauty’ [12] as a symbol of eternity, spirituality, faith and beauty [Кононенко 2013: p. 75–76, 130]. The key word and the symbolic structures of the-temple-of-the-soul type are units of one semantic/conceptual fields, *‘Так у храмі душі моєї / Незнищенно живе твій образ’* (‘So in **the temple of my soul** / Indestructably your image lives’) (I. Kachurovskyi), *собори наших душ (the temples of our souls)* (O. Honchar) and so forth. And so it goes, from text to literary image, metaphor; from these to generalization, which accumulates people’s ideas and beliefs, the latter creating the national verbal picture of the world. Poeticalization, conceptualization of sacred names in Ukrainian discourse, which is a noticeable modern tendency, is obviously more than just a reaction to ideological prohibitions imposed by the totalitarian past, more than ‘the fashion’ for religious motifs; these attempts at new literature, not fully comprehended yet [cf. a comprehensive analysis of Ukrainian Christian poetry in: Розумний 1988–1989], are, first and foremost, a quest for new imagery to convey lofty ideas, spirituality, aesthetic feelings.

As to the discourse of modern Ukrainian authors (mostly poets), whose works are ‘beyond tradition’, it can be hardly regarded as independent verbal/stylistic continuum which goes against the general tendency of text creation; this type of discourse fits into the process of seeking new linguistic and literary forms; these works follow the pattern of Western European, mostly postmodern poetic speech. According to some researchers, the most prominent feature of these exercises is new metaphoricality, ‘it might be surrealistically shrewd or take the form of an original, unexpected juxtaposition; it might be polyfunctional or presented as lines of metonymic comparisons’ [2].

In spite of innovative ‘tricks’, coding and associative conventionality, the emergence of renovated poetic reality which relies on metaphorical imagery (metaphor can create reality in addition to conceptualizing the reality that already exists [16]) is a proof of conceptual existence of the Ukrainian word as a given. Attempts at new perception of linguistic and cultural world are just another way of showing it as that same reality; complicated and coded, it still does not give grounds for rejection of reflectively perceived linguistic reference.



Let us consider, for example, a text by a Ukrainian poet Vasyl Holoborodko; his poem *‘Потрібне – непотрібне’* (‘Useful – Useless’) is built around the idea of bringing together the two antinomic concept words; their dualism is ‘subconsciously’ related to another pair of words, **mushroom – holster**. The story told by the character is rather simple: gathering mushrooms, he found a holster, which looked like a mushroom; inside there was the second holster which contained the third one and so on; the holsters were stuffed with some papers, which the character called *‘непотріб’ / ‘useless stuff’*,

*‘папери так само мені не потрібні, адже ж не мені*  
**I have no use for the papers** either, since not for me  
*вони призначалися, тепер здогадуюся, що так само*  
 they were meant, now I guess that it was the same  
*й унікальні на тій галявині гриби,*  
 with those unique mushrooms on that glade,  
*складені із двох зрослих докупи маківок,*  
 which had two caps grown close together,  
*не мені призначалися, хоч і були мені потрібні*  
 not for me [they] were meant, though I **had a use for them**’.

The underlying idea of the text is contrasting a useful natural product with an object for carrying a small gun (the contrast is emphasized through outward similarity of the glossy brown surface of the two objects and through the euphonic similarity between the two Ukrainian words – *‘гриб’* (hryb) and *‘кобура’* (kobura)); so the author’s verbal association carries him (and his reader) to the war time, though further context baffles a reader: it turns out that there are some useless papers in the mushroom-like holsters. Is it a hint that the very memories of the war are to be blotted out; that one should not write about it? Or is it a way to express a belief that people should live in harmony with nature and put everything else out of their heads? The poet does not forget about the holsters though he has no use for them; and then he realizes that he won’t eat mushrooms, he does not need them either. So Holoborodko’s poem calls up a whole range of associations that can explain both the ‘coded’ metaphorical text and modern perception of the world.

Complicated, exquisite, quaint, sometimes phantasmagorical poetic images, allusions, which probably are not fully comprehended by the authors themselves, antinomic overlay of meanings are the constructional elements of poetic texts, whose connection with Ukrainian culture is maintained through the definiteness of language. Consider, for instance, the following lines by Victor Kordun,

*Задля жоржинності –*  
 For the sake of **dahlianness** –  
*жоржиновий Христос*  
**dahlia Christ**  
*долонькою маленькою*  
 with a small palm of his hand  
*геть відгортає землю*  
 moves the ground away  
*від коріння жоржин*  
 from the roots of **dahlia**s’.

It makes us pause – how should we decode this text? Evidently, it is about the beauty of life, admiration for nature which we worship in our hearts, that is why there appears **dahlia Christ**; he **moves the ground away from the roots of dahlias** in order to find the source of this perfection; the idea of this beauty, uniqueness, ‘God’s grace’ is conveyed through the conceptualized notion of **dahlianness**. Such interpretation does not exclude the possibility of other points of view; it is quite probable that the sense of such allusions is in their polysemy, ambiguity, in seeking explanations for sacred mysteries.

The analysis of linguistic and aesthetic material from 'the-dialogue-of-cultures' perspective, intensive study of the new system of imagery might help to answer the question to what extent postmodern poetry influences the development of new literary language and style.

The introduction of intertextual component makes the linguistic and cultural aspects of text far more complicated; if the author's idiolect or a text conforming to general literary norms are overlaid with outer factors, it leads to interlacing elements of different textual backgrounds, to combining verbal complexes of different planes. A new text is good if it does not lose its inner integrity and if it meets unified linguistic and cultural requirements.

Literature usually follows some linguistic and aesthetic traditions as the expression of nationally-oriented literary discourse, though not in the sense of sticking to the general stylistic trend; rather some preference is given to some already tested verbal means and devices; furthermore, it does not mean that this tradition makes a text depersonalized. It is essential to recognize the influence of predecessors in the text continuum, not so much in order to see textual parallels – a sign of continuity of literary process – as in order to reveal common culturological background of national literary tradition. Free to choose a literary trend, style, means of expression, a writer – even the one who strives originality, 'uniqueness' – remains within the bounds of generally accepted culture-oriented intertext; linguistic discourse is an important factor in establishing this general 'root'. According to V. Derzhavyn\* [6], national literature could be created by means of another language; in our case, linguistic and cultural analysis proper can be carried out only on the basis of the Ukrainian literary material.

The peculiarity of linguistic and cultural studies, of literary criticism in particular, is predetermined by the very object of their research – the national linguistic aspect of culture (evidently, V. Derzhavyn applies this general principle of analysis). Such interpretation of linguistic and cultural approach allows for analysis of translanguistic influences and relations, in translations in particular; though in this case, the essential condition is the analysis of the recipient language (the Ukrainian language in Ukrainian linguistic and cultural studies), which allows of insertions of a donor language prototype.

For instance, having analyzed the texts of 'Faust' by Goethe and of 'Тонія імперію' ('The Ashes of the Empires') by Yuri Klen, I. Kachurovskyi found out 'a considerable number of imitations and borrowings which reveal themselves on different levels, from the vocabulary, the structure of the work, the technical means to philosophical and religious motifs' [8]; thus the researcher emphasized the need for complex linguistic and cultural analysis of both texts; otherwise 'it would be difficult to speak about Yuri Klen as a Ukrainian author' [8]. Here a short story 'Фаяс' ('Faust') by H. Kosynka is worth being mentioned. Kosynka's character, Prokip Koniushyn, does not bear any physical resemblance to the character of operatic performances; though the tragedy of this peasant is greater than that of Goethe's Doctor Faust. The linguistic and cultural context suggests that Prokip has nothing in common with the operatic Faust. The transformed metaphors of the Ukrainian texts are aimed at a particular linguistic and cultural effect in its national interpretation.

On the other hand, textological study of possible influences of a donor language on text involves the analysis of linguistic and cultural means, it presupposes highlighting donor text components and identifying their relation to linguistic and aesthetic structure of the basic narration. Let us consider Valerii Shevchyk's short story 'Samson' whose structural principles parallel those of a popular biblical story. A whole system of clear allusions helps to draw intertextual parallels; associations triggered by echoing the classical text are emphasized through numerous symbolic literary images. According to M. Eliade, 'myth gives people full assurance that whatever they are ready to undertake *has already been done*; it helps to resolve any doubt one might feel about the consequences of an action one is about to take' [14]; it means that the intersection of myth and historical narration is aimed at confirming the existence of some ultimate historical and cultural truths, ontological essence of human life.

V. Shevchuk's story is remarkably close to the biblical one: a giant of a man, who looks different  
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\*Cf. '...from the history of literature perspective, the identification of "national literature" as literature of a particular nation with "national literature" as literature in a particular language has proved to be wrong: the two notions hardly ever coincide; moreover, too often they turn out to be quite different [6, p. 54–55].

from other people, is made drunk, his long hair is cut (according to the myth, hair was the source of Samson's strength); he is blinded; like his biblical prototype, he defeats a lion. Despite obvious similarity to the biblical story, Shevchuk's character is perceived as a Ukrainian man who went by the name of Ivan. The reference backdrop reproducing typical Ukrainian environment, the semantics of text constituents, symbols and allegories, ethnolinguistic textual factors testify to the fact that, notwithstanding the general moral and ethical ambivalence of this work, it does not go beyond Ukrainian national mentality.

Shevchuk's text abounds in symbol words: **long hair, eyes, horse, lion, wormwood, ferret, bees, honey** are the imagery which create a metaphorical background of the text; therefore the story is perceived as a parable, an allegory, thus the desired linguistic and aesthetic effect is achieved.

The character's hair is an important symbol in the text, *'довге волосся віялося за спиною', 'віється за ним волосся'* / 'his long **hair** streaming behind his back'; *'довжелезне волосся віялося за ним, неначе кінська грива'* / 'very long **hair** was flying behind him like a horse's mane'; *'так розмаювалося волосся, що перехожий несвідомо ховався в канаві чи хлібі'* / 'his **hair** flying so wide that a passerby instinctively hid in a ditch or the wheat'; in the latter case the word **hair** carries the connotation of force, threat. *'Віючи широкими патлами'* / 'His long **disheveled hair** flying all around him'; *'патла розвіювалися за ним, як кінська грива'* / '**long disheveled hair** flying behind him like a horse's mane'; *'різали ножами патла і виривали з голови разом зі шкірою'* / 'cut off his **long disheveled hair** with their knives and tore it off together with the scalp'; *'Патлу! Ріжте йому патлу!'* / 'Get his **tresses!** Cut off his **tresses!**'); the change of **hair** for contemptuous **long disheveled hair, tresses** (a woman's beautiful long hair) is a significant detail because this is how the sotnyk (lieutenant of cossacks) and the drunkards see it; then it is **hair** again – the sign of miraculous strength that was gone, *'лапнув за волосся й натрапив на щось чудне'* / 'he clapped a hand over his **hair**, his head felt strange under his hand'. Thus the symbolic meanings of the words **hair** and **long disheveled hair, his tresses** reveal themselves, though they do not affect the plot; a reader is supposed to subconsciously comprehend the meaning of the symbols.

Extensive use of the symbolic image of **eyes** conveys the idea of unity between human and nature; though for the character, the loss of his eyes did not result in severing the ties with life or nature. **Bees, honey** are the symbols of goodness, friendliness; **wormwood**, of bitterness, sorrow; **lion**, of an enemy waylaying a man, sometimes pretending to be submissive and kind; **horse** is the embodiment of beauty, warmth, friendship; **ferret** is evil itself.

The 'friend – enemy / native – stranger' motif is one of the pillars of the story's conceptual structure; it has its verbal and aesthetic presentation in the text: Ivan as well as his horse 'belong here', the sotnyk is a stranger sent from some other place; the lion looks 'strange'; after all, Ivan himself is not Samson at all (the biblical name is used only in the title of the story). Consider some other concrete details: there are no noticeable difference in the speech of the characters, Ivan, the sotnyk, the scribe, the drunkards; when Ivan, feeling contented, was returning from Motria, the lion did not look like a wild animal to him, *'А з лівової голови вилітали бджоли, а коли Іван нагнувся, запахло йому медом'* / 'And out of the lion's head there flew some bees; and when Ivan bent down, he caught the smell of honey'. The villagers consider Ivan to be *'дивак'* / 'a strange guy', who *'майже ні з ким не балакає й не вітається'* / 'hardly ever speaks to anyone here and never says hello'; so he is a real *'чужий'* / 'stranger' opposed to the crowd with *'людські тіла й звірячі голови'* / 'human bodies and the heads of beasts'. In this way, the author communicates the idea of incompatibility of an outstanding individual with 'others'; Ivan differs from the rest of the village, including the sotnyk; nobody tries to stop the latter when he is mutilating the giant, so these 'others' position themselves as Ivan's true enemy. Still, the best features of the people's character are indestructible – *'І він пізнав нову силу, що з'явилась у глибині його ества, в глибині цього ранку й сонця'* / Ivan the giant 'felt a **new power** that emerged in the depths of his nature, in the depth of this morning and this sun'. Thus so called 'vertical context' helps to reveal the concepts of 'friend and enemy', 'native and stranger'.

The linguistic identity in the widest sense of the word – as the creator of text, as an addressee who perceives linguistic and aesthetic content of text, as a character functioning in a given linguistic context – indirectly, though rather powerfully enters literary discourse. The formation of the image of the

author – a perceptive lyrical writer or a sober realist, a modern poet or an adherent of phantasmagorical plot-making – is easily traced in the language and style of their work, as well as in the organization of text images. The author's linguistic and aesthetic principles affect the process of text creation; linguistic and cultural analysis of the classic national texts and valid generalizations about the nature of literary discourse enable a researcher to get adequate evidence of the nationality-conscious individual. Obviously, in order to draw correct and valid conclusions concerning outstanding achievements of Ukrainian linguistic and cultural monoparadigm, the linguistic and cultural status of the authors themselves has to be taken into account. It is the majesty of Text, its nationally-oriented hypostasis that is behind these attempts to 'make out' the personality of the author with their characteristic features of language and style.

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У статті обґрунтовано принципи дослідження тексту з позицій міждисциплінарної лінгвокультурології. Включення в аналіз сегментів мовного й позамовного культурологічного смислу передбачає виділення мовно-естетичних утворень з опертям на тріаду “мова-культура-особистість” на основі когнітологічних настанов. Художній дискурс включає як складник мовно-культурний шар, що забезпечує тяглість національно-культурної традиції й передбачає врахування ментально-історичних, психолінгвістичних, соціолінгвістичних й інших чинників. Система лінгвокультурологічних засобів (метафоризації, образотворення, словесної символіки, лінгвоконцептуалізації, смислової конотативності) реалізує свій потенціал у літературних текстах, розглянутих з позицій одержання мовно-естетичного ефекту. Мовна особистість як узагальнено-поняттєва категорія виявляє свої національно орієнтовані ознаки в дихотоміях “адресант-адресат”, “автор-читач”, “наратор-наратований” й знаходить відбиток в індивідуально-авторських ідіолектах.

**Ключові слова:** лінгвокультурологія, текст, дискурс, слово, образ, метафора, символ, концепт, інтертекст, мовна особистість.

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## Section:

# HISTORY AND MODERNITY

## THE 17<sup>TH</sup>–18<sup>TH</sup> CENTURY HANDWRITTEN LEGACY OF THE GREAT SKETE: THE SKETE PATERICON AND SYNODYK

МЬКОЛА КУНУТІАК

**Abstract.** The paper presents the results of the first extensive national research into the handwritten legacy of the Great Skete (Maniava Skete); it deals with historical and archeological aspects of Патерик Скитський (the Skete Patericon) and Синодик (the Synodyk, or memorial book); the latter manuscript was discovered by the author of this paper in the Romanian Academy Library. The Skete Patericon comprises 'Житіє Іова' ('The Life of Job'), 'Завіт Духовний' ('Spiritual Testament') and 'Регула' ('Regula'). The paper highlights a unique role of the Skete in the life of the Orthodox Church, in the religious life of the 17<sup>th</sup>–18<sup>th</sup> century Ukraine, in reviving and preserving national spiritual traditions.

**Keywords:** the Great Skete, the Skete Patericon, 'The Life of Job', 'Spiritual Testament', 'Regula', the Synodyk.

The history of Maniava Skete (cell men monastery) remains the subject of both scholarly and popular debate in Ukraine and abroad. Special attention given to the issue can be explained by the fact that the Monastery, known in Southeastern Europe as the Great Skete, played a significant role in the history of the 17<sup>th</sup> century Ukraine and Orthodox Christianity; the history of the Skete is closely related to the national and cultural revival, the national revolution, and the rivalry between the Churches, which raised consciousness of all social strata.

The priory, a unique phenomenon in Ukrainian religious tradition, was founded by Sts. Job (Jov) and Theodosius; it had a special church and legal status of the stavropegial monastery, granted to the Skete by the Patriarchs of Constantinople, Alexandria, and Jerusalem. Like Sts. Anthony and Theodosius of Pechersk, the monks of the Skete were the preservers and renovators of the early Christian and national traditions of hermitage, and managed to revive the national idea of monastic asceticism. The Skete monastic self-sacrifice involved two forms of asceticism – communal (cenobitic) and solitary (anchoritic) life, the system being modelled upon ancient Christian spiritual practices, moral and ethical principles of the mystical knowledge of God.

The rules and norms of monastic life worked out in the Great Skete served as a model for many 17<sup>th</sup> century Ukrainian monasteries. The monastic reform suggested by Job of the Skete aimed at reviving ancient traditions of self-sacrifice; it was implemented in Kyiv-Pechersk, Univ, Derman and other monasteries. The Ukrainian Vatoped in the Carpathians, a new spiritual academy, provided a solid basis for the education of a new generation of religious and public leaders, whose activity enhanced the process of spiritual revival in the region. The status of the prot monastery and the fact that the Great Skete had supremacy over hundreds of monasteries in Ruthenian and Belz Voivodeships were

evidence of its position of authority in the Orthodox world. In the 17<sup>th</sup> century, it was one of the largest and most influential monasteries in Ukraine and in Southeastern Europe.

A recently discovered corpus of sources allows to undertake a new extensive research into the history of the monastery. Of special importance are the 17<sup>th</sup>-18<sup>th</sup> century handwritten manuscripts of the Great Skete, the Skete Patericon and the Synodyk in particular.

The first patericons appeared in Kyivan Rus in the 11<sup>th</sup> century. Especially popular were the Egyptian, the Sinaitic, and the Skete Patericons, which had a profound influence on contemporary literature. Some tales from translated patericons were used as parts of 'Prologues', 'The Skete Monastic Rules', 'Misiatseslovy' ('Menologia') and Synodyks. The Kyiv-Pechersk Patericon, a precious national relic and the most popular piece of writing in the medieval and modern time Ukraine, was modelled on the translated patericons.

The hagiographies of the Kyiv-Pechersk hermits, Anthony, Theodosius and others, contributed to the creation of the spiritual and ascetic ideal, an original myth, a sacred national legend about the blessed city of Kyiv and its holy shrine, Kyiv-Pechersk Lavra (the Monastery of the Caves), which were perceived as New Jerusalem and became the centre of Ukrainian people's spiritual life.

The religious and cultural revival of Ukraine in the 16<sup>th</sup> and the 17<sup>th</sup> centuries generated a new wave of hagiographical writings – 'sermons', 'menologions', 'testaments' and 'synopses' of an edifying, hagiographical and ascetic nature. In the early 17<sup>th</sup> century, there appeared the hagiography of Afanasii, Hegumen of Mezhyhiria Monastery and the hagiography of Job Zalizo, Hegumen of Pochaiv Monastery written by his pupil Schemonk Dosipheus. These works were modeled on the hagiography of Job Kniahynytskyi by Hieromonk Ihnatii. In some particular cases monks' writings were presented as new patericons. In the 1620s, the Great Skete monks wrote the Skete Patericon, a collection of writings based on the homilies of the Gospels, the Apostles and the Holy Fathers, and on the revived national tradition of the Kyiv-Pechersk Patericon.

The collection comprises the following chapters: **Завѣтъ Духовный въ іерусалимскомъ монастырѣ Феодосіа, игумена бывшаго ѿвѣтели святой Скитской, къ воспоминанію и свидѣтельству Духовному настоятелю иже по мнѣ сущемъ игуменѣ и всѣмъ таже ѿ Христа ѿтцемъ и братіямъ моимъ, и чадамъ по духу нуже собра благодать Божіа** (**The Spiritual Testament of Hieromonk Theodosius, former Hegumen of the Holy Skete Monastery, a reminder and injunction to the spiritual prior, the Hegumen who will take over from me, and to all the fathers and brothers in Christ, and all my children in spirit united by God's Grace**) (hereafter 'Spiritual Testament'); **Регула или Оуставъ пачеже правило постническаго иноческаго живота: на Скиткѣ, храмѣ Пресвѣтѣи Богородици, идеже есть и предѣлъ преподобнаго Ѿтца нашего Анѳраіа Великаго** (**Regula, or the Rule of monastic ascetic life: in the Skytyk, the Church of Virgin Mary, where there is the Chapel of our Venerable Father Onuphrius the Great**) (hereafter 'Regula'). According to Theodosius, their author and first Hegumen of the Skete, they were written in the late 1620s. The third part of the Patericon is **Житіе и жизнь преподобнаго Ѿтца нашего Іова, і ѿ скончаніи его, і ѿ составленіи свѣтѣи ѿвѣтели Скитскыа, въ кратцѣ списано** (**The Life and story of our Reverend Father Job, the story of his death and of founding the Holy Monastery of Skete briefly written**) (hereafter 'The Life of Job') written by Hieromonk Ihnatii of Liubariv in 1662–1628.

At present, five copies of the Skete collection have been discovered, two of them are preserved in the Manuscripts Department, the Lviv National Vasyl Stefanyk Scientific Library of Ukraine. One of them was written by Dorotheus, second Hegumen of the Skete in the 1630s–1640s. He confirmed his authorship at the end of the manuscript [1]. The collection contains all the three works – 'Spiritual Testament', 'The Life of Job' and 'Regula' – written in semi-uncial script in red and black paints. There are many corrections and crossings-out in the text, for which the author apologizes pleading illness.

Dorotheus's copy was discovered by August Bielowski, a Polish historian and archeographer; it was first described in his paper 'Pokuttia' published in Kraków in 1856. In his preface to the manuscript, Bielowski writes that Ihnatii, a Skete monk and the author of 'The Life of Job', copied the Kyiv-Pechersk Patericon; this fact is certified by an appropriate entry on leaf 491, **Написана сіа книжица ієрѣмонахомъ Игнатіємъ** (**This book is written by Hieromonk Ihnatii**).

There is another copy of the Skete Patericon in the collection of the Lviv National Vasyl Stefanyk Scientific Library of Ukraine; the manuscript dates back to the 17<sup>th</sup> century; its author is unknown. It comprises all the three relics, 'The Life of Job', 'Spiritual Testament' and 'Regula'. In the late 19<sup>th</sup> century the collection was divided into two books; one of them under the title 'The Collection of the Lives of Saints and Rules' contains 'The Life of Job' and 'Regula'; the other, 'Spiritual Testament'. The copy is written in semi-uncial script.

This copy was preserved in the library of the Pidhoretskyi (Plisnensk–Pidhirtsi) Monastery, which had close contacts with the Great Skete. Illia Hostyslavskyi, Hegumen of the Pidhoretskyi Monastery, had been raised in the Skete. In his monastery he established the Skete Rule. It is said in the 1699 Synopsis of the Pidhoretskyi Monastery, 'Let **monastic meal code** be like that prescribed by the Rule and the Canon of the holy Skete Monastery as it is written in a special Patericon by Job and Theodosius, the spiritual elders and heads of the Skete' [12].

As to the Skete Patericon, it should be noted that the 17<sup>th</sup> century book titles might differ from those used nowadays because handwritten manuscripts typically had no title leaf. Therefore in the library inventories of the Pidhoretskyi Monastery, the books were registered under the titles given by the monks. Mariia Kolbukh, a research worker of the Lviv National Vasyl Stefanyk Scientific Library of Ukraine, used the 17<sup>th</sup>–18<sup>th</sup> century inventories in order to analyze the handwritten legacy of the Pidhoretskyi monastery. It turned out that in the 1699, 1705, 1714, 1730, 1731 inventories, the Skete collection was registered as 'The Skete Patericon'.

It was a typical feature of the then monastic writings to include edifying injunctions in patericons, as it was the case with 'Spiritual Testament' and 'Regula', two parts of the Skete Patericon. In the Manuscripts Department, the Lviv National Vasyl Stefanyk Scientific Library of Ukraine one of the copies of the 17<sup>th</sup> century 'Otechnyk', or the Skete Patericon divided into chapters, is preserved. This spiritual and religious work comprises 'sermons' and 'chronicles' of an edifying and ascetic nature. It consists mainly of disciplinary injunctions, which are parts of the rule group, sermons 'On Fasting', 'On Sitting in a Cell and on Crafts', 'How One Should Pray', 'On the Holy Vow of Obedience' and others.

The Pidhoretskyi copy of the Skete Patericon was discovered in the 1850s by Antonii Petrushevych, a distinguished historian and archeographer; he was the first to publish 'The Life of Job' (1860), and 'Spiritual Testament' and 'Regula' (1868). A. Petrushevych published the three handwritten relics in Old Church Slavonic; the editor's short introduction was written in the so called Iazychie. Being a Greek Catholic priest, Petrushevych removed the term 'Uniate' from the text of 'The Life of Job'; he used dots instead to smooth over some 'anti-Uniate' feelings.

The manuscripts of the Skete collection discovered in the Pidhoretskyi Monastery were studied by Sister Sofiia Senyk; she translated 'The Life of Job', 'Spiritual Testament' and 'Regula' into English and in 2001 published her monograph 'Manjava Skete. Ukrainian Monastic Writings of the Seventeenth Century' [9]. The same year, she published an Italian translation of all the three relics [4]. Having studied S. Senyk's work, Ioan Ike, a Romanian priest, published his book 'Îsihasm și viață monahală la Schitul Mare Maniava din Pocuția în secolul XVII. Viața Cuviosului Iov. Testamentul lui Teodosie. Regula Schitulețului' ('Hesychasm and the Stories of the Monks of the Great Skete of Maniava, Pokuttia in the 17<sup>th</sup> century. The Life of Saint Job. The Testament of Theodosius. The Regula of the Skytyk') (2004) [5]. The book contains a Romanian translation of 'Spiritual Testament', 'The Life of Job' and 'Regula'. As to the Pidhoretskyi copy of the manuscript, according to the decision of the Council of Krystynopil (1909), it was given for safekeeping, among other valuable books and papers of Basilian monasteries, to Lviv Central Basilian Order Archive and Library.

In December 2010, I have found two other copies of the Skete collection in Putna Monastery, Romania. In Romanian historiography, they have been an object of research for more than a century. Back in 1905 Dmirty Dan, a Romanian priest, discovered a Slavic manuscript containing 'Spiritual Testament' by Theodosius and 'The Life of Job' by Ihnatii of Liubariv in the Library of Putna Monastery. In his book dedicated to the Monastery and the village of Putna, D. Dan suggested that the manuscript referred to Putna Monastery [2]. In 1962, two unsigned copies of the manuscript marked as



Putna 60 and Putna 74 were discovered by Father Paulin Popescu in the Library of Putna Monastery. Both manuscripts contained 'Spiritual Testament' and 'The Life of Job'. There was no 'Regula' for the Skytyk though.

There are a number of abridgments of sentences and citations in Putna 60. On the first leaf, there is a holy picture of Job and Theodosius of the Skete, the Monastery church in the background. The first pictures of Job and Theodosius with halos around their heads appeared in the 17<sup>th</sup>–18<sup>th</sup> century works. At the end of the manuscript, there is a sign in a different ink, 'August 26, 1785 the destruction of the Great Skete'. A sign on leaf 109 indicates that till 1818 the manuscript had been kept in the Library of Archimandrite Isai Baloşescu and Archimandrite Ghenadii Platenka [3, p. 205, 212-213]. In the text of the other manuscript the date 1678 is written in cinnabar, which may indicate the year of making the copy. Notes on leaf 2 testify that for a while the manuscript was the property of Hieromonk Isai Zapaidovici and Archimandrite Ghenadii Zaharovici [3].

Father P. Popescu believed that both manuscripts had been written in Putna Monastery, that they told the story of its monks, one of the documents being original at that.

In 1966 Professor Victor Brătulescu published his research 'The Miniatures and Manuscripts of Putna Monastery'; unlike the previous authors, he stated that the manuscript in question referred to the Great Skete in Galicia, Pokuttia founded by Job and Theodosius [1].

In 1988, Professor Claudiu Paradis published an extensive research 'The Romanian Spiritual Treasures of Putna'. He disagreed with V. Brătulescu's conclusions regarding the Great Skete in Pokuttia and its two manuscripts [8] and supported P. Popescu's mistaken idea. According to C. Paradis, the manuscripts were written in the Monastery of Putna, Theodosius being its Hegumen in the early 18<sup>th</sup> century.

C. Paradis's concept underpinned the following researches on the history of Putna Monastery, 'The Spiritual Elders of Putna Monastery' (1997) and a collective monograph 'The Holy Monastery of Putna' (2006).

A modern historiographer Hieromonk Dosoftei Dijmirescul has made a comparative analysis of 'The Life of Job', 'Spiritual Testament' and 'Regula' of the Pidhoretskyi Monastery and the texts mentioned above and revealed their close similarity. In her introduction to the English edition of the Skete manuscripts, S. Senyk provides convincing evidence of the fact that they are copies of the Great Skete relics and refer to the monastery at the foot of the Carpathians in Galicia and to its founders, Job and Theodosius. Evidently, the manuscripts were brought to Bukovyna by the Skete monks, then they found their way to Putna Monastery.

The date – MDCLXXVIII (1678) – at the end of Putna 74 manuscript gives D. Dijmirescul grounds for a hypothesis that Ihnatii was not the author, but one of the copyists of the 'The Life of Job'. I would question this statement; in my opinion, the date at the end of the manuscript indicates not a period in Ihnatii's life, but the time when the copy was made by an anonymous writer. It is clearly stated at the end of Putna 74 and in the Pidhoretskyi copy that 'This Life is written by sinful Hieromonk Ihnatii of Liubariv, who at that time was staying at the Skete Priory'. The fact that Ihnatii was Job's contemporary follows from the context of 'The Life'.

The research history of the Putna copies of 'Spiritual Testament' and 'The Life of Job' speaks of the great popularity of the Skete manuscripts in the 17<sup>th</sup>–18<sup>th</sup> century monastic world and of a high value placed on them by Ukrainian, Romanian, Austrian, Polish and Russian scholars of the 19<sup>th</sup>–21<sup>st</sup> centuries.

Researching into the Slavic relics in the Romanian Academy Library in March 2013, I found another copy of the Skete 'Spiritual Testament' and 'The Life of Job'. The manuscript dates back to the 18<sup>th</sup> century. It was written in the Skete by an anonymous writer, who used paper and red and black paints and adorned the manuscript with colour vignettes. It was intended for Voronets Monastery in southern Bukovyna. On the last leaf, there is a sign, 'The Great Skete, had lasted for two hundred years, devastated by the Germans in 1784'; it is also written there that the Skete functioned for 172 years, was founded in 1612 and went into liquidation in 1784.

In 1908, the Orthodox Church administration presented this relic to the Romanian Academy Library. In the Library catalogue of Slavic manuscripts edited and published by a Romanian researcher P. Panaitescu in 2003 [6], it is mentioned that the manuscripts were translated into German and published in 1890. The copies of the Skete collection were also kept in other Romanian monasteries. They might be preserved in Sucevitsa, Moldovitsa, Dragomirna, Neamts and other monasteries. The 18<sup>th</sup> century Russian copy of 'The Life of Job' is mentioned in publications. It is somewhat different from the Pidhoretskyi copy [15, p. 9].

In the 17<sup>th</sup>–18<sup>th</sup> centuries, the copies of the Skete Patericon were evidently kept in many Galician and in some Volynian monasteries, in those which had followed the Rule of the Great Skete in the first place, for instance in the Pidhoretskyi Monastery. According to the archive documents, in the 17<sup>th</sup> century the Skete Rule was established in Dubno, Krasnopushcha, Lavriv, Spas, Besidy, Patsykyiv, Hrabiv monasteries; and in 1707, in the Cathedral of the Assumption of Virgin Mary, the Order of Saint Basil the Great (OSBG) in Krylos. Further investigation may reveal the existence of other copies of the Skete collection.

'The Life of Job' is a part of all hitherto known copies of the Skete Patericon. Its author, Hieromonk Ihnatii of Liubariv, knew Job in person; at that time Ihnatii lived in the Skete and had plenty of opportunity to communicate with the elder. Judging by 'The Life of Job', Ihnatii was a highly educated person with considerable expertise in monastic writing. The title of the work, its style and genre features indicate that the author was familiar with the hagiographies of the founders of Christian monasticism, for instance, 'The Life and Story of Our Reverend Father Anthony the Great described by Saint Athanasius, Patriarch of Alexandria' and the hagiographies of Anthony and Theodosius of Pechersk nine times mentioned in Ihnatii's manuscript. The author compared Job and Theodosius's spiritual deeds to those of the ascetics of Pechersk.

The underlying didactic aim of 'The Life of Job' was to ensure 'that others, having seen this good righteous man with their own eyes or having read about him, could successfully follow suit'. Job actively participated in the spiritual, religious and cultural life of his time; he belonged to the circle of the outstanding people of the first quarter of the 17<sup>th</sup> century. Ihnatii divided the story of Job-Ivan Kniahynytskyi's life into two main periods – the development of personality and the Carpathian period dedicated to spiritual deeds, the noble mission of his life.

According to the author, Kniahynytskyi was born into a noble family in the town of Tysmenytsia, though Ihnatii did not mention the date of his birth. Kniahynytskyi died at the age of 70, so the researchers calculated the year of Ivan Kniahynytskyi's birth to be 1550. Judging by Job's memorial book, the family upheld the Orthodox monastic tradition. The boy received elementary education in the local parish school, then his parents sent him to Univ Monastery to continue his studies.

A great role in the education of young Ivan Kniahynytskyi was played by the newly founded Ostroh Academy. There he met outstanding political, church and civic leaders of his time – Vasyl-Kostiantyn Ostrozkyi, Job Boretskyi, Meletii Smotrytskyi, Kyrylo Lukaris.

Ivan Kniahynytskyi enjoyed the reputation of an experience and responsible person, a man of high moral standards; that is why Prince Vasyl Ostrozkyi sent him to Athos, his mission was to hand in donations to the Holy Fathers. Kniahynytskyi's stay at the Holy Mountain was described in detail. Having returned to Ostroh, he reported back to the Prince, gave away his property to the poor and returned to Athos.

Kniahynytskyi spent eighteen months as a novice in the priory of Isydor, an ascetic hieromonk of Athos; before his death, Isydor sent him to the famous Monastery of Vatoped where he was 'likened unto angels' and given a new name, Iezekiel.

Twelve years spent in Vatoped, a spiritual and intellectual centre of the Orthodox world, were a very important period in Iezekiel's life. Studying church rites, the works of the Holy Fathers, familiarizing himself with hesychasm, a contemplative form of asceticism, Kniahynytskyi got confirmed in his inclination to hermitage.

In about 1598 Iezekiel, who spoke Greek and Russian, was sent to Moscow to assist a group of the Holy Mountain elders in collecting alms. The mission was a success. Having returned to Athos,

Kniahynytskyi sought solitude in a priory and later, in a cave. Another attempt to visit Moscow in 1600-1601 failed because of a social turmoil. Kniahynytskyi was blessed by the elders to return to Galicia.

While the advocates and opponents of the union with the Church of Rome kept arguing, Iezekiel started reforming the local monasteries; his goal was to enhance the prestige of the Orthodox Church, to strengthen the organizational basis of monasticism. In Univ Monastery he 'imposed the rite and order of the community life as it was the custom of the Holy Mountain'. There he took monastic vows to the Great Schema and received the name of Job. Some time later Kniahynytskyi was invited to Derman Monastery in order to improve its day-to-day management and to assist with the printing of 'Octoechos'.

The reformation of some Galician and Volynian monasteries was one of Job's first achievements. Having refused from promotion, Kniahynytskyi founded a monastery in Uhornyky, the prototype of the Great Skete, which became famous all over Ukraine for its strict rules of the monastic community life.

In the summer of 1605, Job Vyshenskyi of Athos came to Uhornyky. He shared Kniahynytskyi's constant concern for the fate of the Orthodox Church and supported Kniahynytskyi in his ambition to found another spiritual institution. That summer Job and his followers moved to Markova Pustyn in the Carpathians; the life of a newly founded community was regulated by strict ascetic rules. It was only in 1611 that Kniahynytskyi started building a 'new Vatoped' in accordance with the national monastic tradition.

At the foot of Voznesinka mountain, first a cell and then the Church of the Exaltation of the Holy Cross were built; the church was sanctified on September 13, 1612. Next year, Theodosius was ordained as priest and received Job's blessing to become first Hegumen of the Skete.

Having declined the administrative position, the elder continued his activity as a reformer in Volyn; in 1617, Archimandrite Yelysei Pletenetskyi invited him to Kyiv-Pechersk Monastery 'to manage the life of the community'.

**Hieromonk Ihnatii, the author of 'The Life', pointed out that Hegumen Theodosius followed elder Job's instructions concerning building and governing the Skete Monastery. In summer 1619, a great church was erected, modelled on the church of Mezhyhiria Monastery. In 1620, Patriarch Timothy of Constantinople and Patriarch Cyril of Alexandria granted Job and Theodosius's request to give the Skete stavropegia, the peculiar status of the patriarchal monastery. When Job Kniahynytskyi died on December 29, 1621, his body was buried in the crypt of the Great Skete Church.**

Hieromonk Ihnatii praised Job's spiritual deed comparing it to that of ancient Prophets, Apostles and Saints, 'He rose even higher than those of the ancient times, for the ancient had many mentors and by angels they were edified. But at present, as it has been predicted by the Prophet, we see the destitution of goodness, for there is no one to work for the good of others, not a man, as everyone seeks advantage for themselves and ignores their neighbors' needs.'

The author of 'The Life' emphasized Job and Theodosius's concern for the future of the national Orthodox Church; he presented the Skete ascetics as renovators of the ancient monastic traditions of Kyiv and Galicia, of Sts. Anthony and Theodosius of Pechersk. In his work, Ihnatii called Job and Theodosius of the Skete the cave ascetics of 'the present time'. The biographer also touched upon some mystic aspects of Job's activity. In one episode, he cited a prophet who told Job, 'your work will not be in vain, for here many people will be able to follow the example of your life and custom, and to serve our Lord selflessly and faithfully. And here a great monastery will be built to the glory of Christ our Lord'. According to Ihnatii, the elder himself had the gift of prophecy. The author presented several episodes as evidence of this ability (Job's first encounter with Theodosius before the foundation of the monastery and others). The whole activity of the Skete elder was described as the realization of God's plan.

Perfect knowledge of the conventions of hagiographic writings and literary talent enabled Hieromonk Ihnatii to create an outstanding piece, which generated great interest in the monastic and

secular circles in the 17<sup>th</sup>–18<sup>th</sup> centuries, a gem of the Skete Patericon, a valuable historical document of the time of great upheavals.

In modern scientific literature, the 17<sup>th</sup> century Great Skete is presented as the centre of hesychasm in Ukraine. The term denotes a mystical religious movement in Orthodox Christianity which involves solitary contemplative asceticism and severe conditions of life and labour. In scientific publications, hesychasm is often identified with saying a meditative psychosomatic prayer – the unceasing mind-and-heart Jesus prayer by Gregory Palamas, a 14<sup>th</sup>-century Byzantium theologian, an ascetic of Athos. In the Great Skete manuscript, the term hesychasm is not used; nevertheless in 'The Life of Job', 'Spiritual Testament' and 'Regula' much is written about asceticism of Job and the monks of the Little Skytyk, which involved Jesus prayer, solitude, silence and a strict monastic meal code – the features of the early national monasticism of the 12<sup>th</sup>–13<sup>th</sup> centuries and of the Middle East asceticism of the 4<sup>th</sup>–5<sup>th</sup> centuries.

All the known copies of the Skete Patericon begin with 'Spiritual Testament'. Both this work and 'Regula' were written by Hieromonk Theodosius, first Hegumen of the Great Skete. The main sources of the information about his life and work are 'The Life of Job', 'Spiritual Testament' and 'Regula', the Synodyk of the Great Skete, and his epistolary legacy. According to Theodosius's memorial entry, he was evidently born into a family of a priest. He might get primary education in Pitrych Monastery. To broaden his experience, he went to Putna where he became a monk and was ordained as Deacon.

According to a Bulgarian researcher Olena Toncheva, in Putna Monastery Theodosius mastered the local musical tradition of the Divine Service closely related to Bulgarian singing. Bulgarian church singing might come to Ukraine and Moldavia through Bukovynian and Galician monasteries, Putna and the Great Skete in particular. O. Toncheva suggests that one of the agents of this transition was Theodosius (Feodosii) Zotic, future Hegumen of the Great Skete, a composer, who started the Bulgarian singing tradition, the author of three famous church melodies, one of them being kontakion 'Vzbrannoï Voevode'. The three musical manuscripts found by O. Toncheva in the Romanian Academy Library and the National Library turned out to be the 17<sup>th</sup>–18<sup>th</sup> century Skete notated hirmologions. A document contained in one of the hirmologions refers to Hegumen Theodosius of the Skete, the founder of the church singing school – the first school of Bulgarian octoechos chant [16, p. 689].

In various 17<sup>th</sup> century documents Theodosius was presented as an outstanding person – a talented musician, an experienced manager and mentor; he had considerable knowledge of the Holy Scriptures, the Holy Fathers's works and Christian philosophy, and was a good writer himself. The position of the Hegumen gave him a chance to demonstrate his talents and knowledge.

In 1611, Theodosius joined Job's community in building a 'new Vatoped' in the Carpathians; he took part in the construction of the Church of the Exaltation of the Holy Cross. For Job, it was the continuity of the ancient Galician monastic tradition. He said to Theodosius, 'Your place is here, as you are a Galician, and this place is in the Galician land governed by the viit\*, the patron is a Galician too, and it will be a Galician monastery, like Pitrych, but be patient and determined'.

In 1613, granting Job's request, Joseph, the Metropolitan of Monemvasia, ordained Deacon Theodosius as priest. The same year, the spiritual elder blessed Theodosius as Hegumen of the new priory.

Hegumen Theodosius did his best to build and develop the Skete. The construction of another big church (modelled on a new Mezhyhiria Monastery church in Kyiv) in 1619 was one of his many deeds. Ihnatii, the author of 'The Life of Job', compared his activity to that of Theodosius of Pechersk, whose life and deeds served as a model for Theodosius of the Skete.

In 1620, Patriarch Timothy of Constantinople and Patriarch Cyril of Alexandria grunted the Great Skete stavropegia, i.e. the status of the patriarchal monastery. In 1625 thanks to Theodosius, the Patriarch of Jerusalem confirmed the special status of the Skete by his edict [13; 10, p. 234].

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\*viit – the head of the municipal/rural government (self-government) department in the 15<sup>th</sup>–18<sup>th</sup> century Ukraine

The new legal status given by the three patriarchs made the Skete independent of the local church authorities. It raised the prestige of the priory and singled it out from among hundreds of other Ukrainian and Eastern European monasteries.

Theodosius's great achievement was writing 'The Life of Job' and 'Regula'; taken together, they present a system of evangelical and apostolic commandments, edifications and monastic rules. According to Theodosius, his sources were 'the testaments of Our Lord's Gospel, the Apostles and the Holy Fathers, for they are the basis for the building and improvement of our spiritual monastic life'. In his works, he made 57 references to evangelical and apostolic commandments, the works by the Holy Fathers (Basil the Great, Ephrem the Syrian, John Climacus, Abba Dorotheus), edifications by Job of the Skete. Though the citations from the biblical texts are not always accurate; obviously, the texts were quoted from memory. The same is true of the Holy Fathers's works [9, p. 63].

Theodosius said that his Skete writings were intended not only for spiritual leaders, but for 'all my fathers and brothers in Christ – from the first to the last', so that they could get ready for spiritual deeds, for sacrificing themselves for their friends. Theodosius's idea of Christian eschatology, the declining standards of public morality were other reasons for writing 'Spiritual Testament' and 'Regula', 'purity is despised; love is emptied and exhausted; goodness has become poor. This is evidence of the coming of the last time, the Kingdom of Antichrist is spreading quickly, and soon it will come; as the Apostle has predicted, it is already here'.

Theodosius believed that only those of great spirit, monks, ascetics raised in 'love and fear of God', those guided by evangelistic and apostolic commandments, and edifications of the Holy Fathers could resist moral degradation of the world. To them he addressed his spiritual message, 'the mission is accomplished, and I can have a rest, having a brother who can be entrusted with the task of taking care of the monastery and developing it'. For Theodosius, the monastic community and the holy priory was a pledge of salvation from the world's spiritual depravity 'in this time of troubles and sorrow, as goodness grows weaker and is oppressed, and the traditions of monastic cenobitic life are ruined, for many are guided by their weakness and passion for material things'.

In the Foreword, the Hegumen conveys the essence of his spiritual testament. He advises, 'to deviate neither right nor left, but to follow proudly the tsar course', to be 'steadfast and invincible in battles or when persecuted by an enemy; patience is your weapon to defeat your enemy, with endless patience follow a narrow path of martyrdom which leads to eternal life'.

The underlying principles presented in the Foreword predetermine the structure of 'Spiritual Testament', which consists of 20 chapters and 19 closing injunctions. The elder advises to pay attention to the four commandments, which are the basis of monastic life: 1) love and harmony; 2) resignation and obedience; 3) chastity and purity; 4) avoiding temptations, enduring sadness, and patience.

Like Saint Augustine (354–430), an influential early Christian theologian and philosopher, Theodosius' puts his trust in love, faith and grace rather than in mind. In Chapter 1, 'On Love', he states that nothing is higher than love – neither peace nor food nor even one's soul. 'Mind will fail, because not everything we understand,' says the author. 'But we have faith, hope, love, and of the three, love is the greatest because from among spiritual fruits, the first one is the fruit of love'.

Theodosius raises the problem of correlation between faith and mind in learning the truth, God's wisdom (one of the key issues in the 17<sup>th</sup> century argument between the Orthodox and the Catholic Churches).

The theme of brotherly love is further discussed in the Chapter 'On Life without Wrath and Malice'. Theodosius reveals an evil, ruinous nature of human pride, malice, wrath; he advises to strive for 'life without anger', for 'purity of heart and perfect love, because they are the crown of all virtues'. The order of life in the Skete is described in the Chapter 'On Wisdom in Silence'; it presupposes keeping the vows of resignation, obedience, patience, chastity, fasting, work and prayer. Theodosius believes that spiritual unity and feeling of brotherhood in the monastic community can be achieved through encouraging modesty, humbleness, obedience and patience.

Apart from refusal of worldly life, possessions and wealth, being a monk involved hard personal work. Elder Job, the founder of the Skete, kept preaching poverty, fasting and labour. Hegumen

Theodosius believed personal physical work of monks to be the basic organizational principle of the monastic community and an effective method of teaching monks how to fight the sin of pride, to be humble and obedient. 'The Life of Job' and 'Regula' set a strict monastery timetable and the time for manual work.

The central issue of Theodosius's writings is preaching everyday prayer practice, turning to Christ and the Apostles, glorifying the Holy Trinity and Virgin Mary. In Chapter 5 of 'Spiritual Testament' he advises to keep uttering or silently sending up Jesus Prayer, 'Lord Jesus Christ, Son of God, have mercy on me a sinner'. The Skytyk 'Regula' prescribes that monks should say Jesus prayer around the circle of beads six times per day and six times per night.

Regulated community life as the most appropriate organizational form of monasticism is the core concept of 'Spiritual Testament' and 'Regula'. Nevertheless Theodosius advises not to avoid wilderness, solitude, fasting and silence (the Chapters 'On Wisdom in Silence' and 'On Silence after the Evening Service'). We know that both Job and Theodosius had inclination towards solitude in wilderness; both preached evangelical and apostolic testament. From the very beginning, there were two forms of monastic asceticism in the Skete – living in a great cenobitic community and seeking ascetic seclusion in two small priories at the mountains of Skete and Voznesinka. The mode of life in small priories was strictly regulated by Theodosius's 'Regula'. The two forms of spiritual asceticism, a unique Skete phenomenon, were practised in the Monastery up to its closing.

The Great Skete meal code (Chapters 8-14 of 'Spiritual Testament; 'Regula') was an object of particular interest in the contemporary monastic tradition. The mode of life in the Skete presupposed following a strict meal code. Theodosius fixed Job's tradition of life 'without butter, cheese and wine' (the Chapter 'On Moderation and Limiting Food and Beverages'). In the Skete, they ate vegetarian food; 'food containing butter and cheese' was allowed only on Christmas and Easter. During fasting, the monks had one meal per day.

Hermit monks, who lived in the small priories, had one oil-free meal per day; they ate twice per day only on Saturday, Sunday and on great holidays ('Regula').

The strict meal code contributed to the revival of Ukrainian ascetic ideal promoted by Sts. Anthony and Theodosius of Pechersk and became a model to follow in the Christian ascetic world.

In accordance with an ancient tradition, the Hegumen was appointed by his predecessor. 'Spiritual Testament' set up a new monastic legal system under which the Hegumen was elected every year. The Council of the elders, 'twelve in number', had special prerogatives; from among themselves, they chose the Hegumen and announced their decision at a general meeting 'for everybody to give his approval in order to avoid split and discord'. Then the seal and staff were passed to a newly elected Hegumen; the brothers had to show their respect for him, to bow, to give him a brotherly kiss. Making a decision, the Hegumen had to consult his Deputy and the Council of the elders. The Deputy Hegumen, the caretaker and the keyholder were elected for one year too. The election system set up in the Skete was in operation in the Galician and Volynian monasteries in the 17<sup>th</sup>–the early 18<sup>th</sup> centuries. In his letter missive of December 10, 1663 Hedeon, the Bishop of Lutsk and Ostroh, Administrator of the Metropolitan of Kyiv, suggested that the Volynian monasteries should adopt the community-life and meal codes, and the election procedure like those of the Great Skete. Similar recommendations were made by the Bishops of Lviv and Peremyshl [14].

In the Chapter 'On Other Servants and Their Service', Theodosius asks the Hegumen and the Council of the twelve elders to bear in mind and follow his injunctions, 'for everything written in my testament to be faithfully observed'. The elder realizes that 'writing, as a wise man has said, is a dumb philosopher who knows a lot but cannot share his wisdom with people'. On his successors Theodosius imposes an obligation to observe the monastery rules and traditions, and to give a spoken account of it to God, to him and to the monastic community.

Theodosius of the Skete, like Theodosius of Pechersk, made mystical prophecies about the destiny of the holy Monastery after his death. He foresaw hard times, the closing of the Monastery, banishment of the monks and called the community to 'patiently and faithfully' serve the priory, to follow the order

of Christ. He believed that the mission of the community was ‘to work and keep faith and hope, to permanently and firmly remain in this holy priory till death or heretical banishment’.

The writings of Theodosius of the Skete were greatly influenced by the injunctions of Theodosius of Pechersk such as ‘On Patience and Love’, ‘On Patience and Meekness’, ‘On Going to Church and Prayer’ and others; some chapters of ‘Spiritual Testament’ are similar to them in titles and contents. Similar were also the spiritual missions of the two church leaders at the turning points in Ukrainian history. Their writings were popular far beyond the contemporary monasteries; they popularized the idea of Christian valour and virtue not only among the members of monastic communities, but in society as a whole. As a religious piece, the Skete Patericon enjoyed a great popularity in Ukraine and abroad.

Apart from the Patericon, the monks of the Great Skete wrote the Synodyk (memorial book). In December 2012, I found this 17<sup>th</sup>–18<sup>th</sup> century manuscript in the Romanian Academy Library, Bucharest. In the 19<sup>th</sup> century, it was believed to be lost. In 1905, O. Yatsymirskiy, a famous researcher of Slavic manuscripts, found the Skete Synodyk in the Romanian Academy Library and gave its brief description [17, p. 114-116]. In 1959, the description of the Synodyk was made by P. Panaitescu, a Romanian scholar; the document was registered in the catalogue of Slavic manuscripts, the Romanian Academy Library [7, p. 103-104]. Since that time, it has not been studied. Only in 2000, a Ukrainian historian Ihor Mytsko used some data from the Skete Synodyk in his paper ‘On the Great Skete Monastery’ [15].

There is a certain conceptual ambiguity which created a difficulty for the researchers of the document. Yu. Tselevych, O. Yatsymirskiy, B. Barvinskyi, P. Panaitescu and others referred to the manuscript as the Pomennyk, or the Synodyk (*memoriae mortuorum*). For all the surface-level similarity, these concepts are not completely identical. Pomennyks were comprised of lists of the names of the dead to be mentioned during a memorial service. The word ‘synodyk’ had a wider meaning; alongside pomennyks proper, synodyks contained literary historical texts of a general nature. They might include the biographies of the dead or any important facts of political and social history.

The Skete manuscript is actually a combination of the pomennyk and synodyk. The records on leaves 1 to 95 are a memorial list of the Skete monks and their family members; the text on leaves 96 to 137 is different in terms of content and structure; there are no titles, no names of family members. It contains short biographical entries, information on important historical events in the region and on relations between the monasteries. The combination of two different types of memorial texts predetermined the choice of the umbrella title – Synodyk. Originally, there might be two different memorial manuscripts, the compilation being a later product.

The first part of the Synodyk (leaves 1 to 95) is a regular pomennyk, both in form and content; it contains 640 memorial entries for the Skete monks and their families, and the monks of other monasteries. The total number of the names is 10,958.

The list of names on leaves 1 to 23 (the reverse side of the leaf) is compiled according to the principle of monastic hierarchy, which indicates that this part of the Pomennyk was started in the 1650s, i.e. after Hegumen Dorotheus’s death on May 7, 1650 since his name is registered there. On leaves 47 (the reverse side of the leaf) to 70 (the reverse side of the leaf), i.e. between 1713 and 1784, the names are recorded in systematic and chronological order.

A horizontal line divides each page of the Synodyk in two – the first part, for names, is wider than the second one. In the second part, additional data – a monk’s family name, his place of birth, the year of his ordination or death – are provided.

The Synodyk begins with Litany for the Departed, which is followed by memorial entries for Job Kniahynyskyi, the founder of the Skete, and his family; Theodosius, first Hegumen of the Monastery; and Dorotheus, his successor. Then follow the entries for the hieroschemonks, hieromonks, hierodeakons, schemonks, and monks.

On leaves 24 to 71, the memorial entries are arranged not in hierarchical, but in chronological order.

On leaves 72 to 82 (the reverse side of the leaf) there are memorial entries for the metropolitans, bishops, hegumens, hieromonks, which clearly indicates that the Great Skete maintained relations with outstanding people of the time.

On leaf 80, there is the memorial entry for 'a servant of God, faithful Hieromonk Father Yov Kondzelevych, a monk of Bilostok Monastery, a painter, the master of the Great Altar (the Skete Church of the Exaltation of the Holy Cross – M. K.), May 1705'; the entry is adorned with a colour vignette. At the end of the Synodyk, names of monks and nuns of other monasteries are registered.

The pomennyk part of the manuscript also provides information about a monk's place of birth, his ties with other monasteries in Ukraine and Eastern Europe. In the Skete there were representatives from almost all parts of Ukraine. The majority of the monks came from Galicia. Throughout the 17<sup>th</sup>–the 18<sup>th</sup> centuries, there were 259 Galician monks in the Skete – from Halych, Stanislav, Rohatyn, Kolomyia, Nadvirna, Zhydachiv, Stryi, Lviv, Sambir, Drohobych, Pidhaitsi, Buchach, Ternopil and other counties of the region. In 1700, Lviv diocese entered into communion with the Pope of Rome and the flow of monks from Lviv county slowed down dramatically. In the Skete, there were monks from Volhynia, Chelm Land, Polesia, Podlachia, Transcarpathian Ruthenia, Bukovyna; from Podillia, Left-bank Ukraine, Zaporizhia; and also from ten foreign countries – Belarus, Moldova, Lithuania, Russia, Poland, Serbia, Bulgaria, Česko (the Czech Lands), Macedonia, Greece.

As it has been mentioned above, leaf 96 is the beginning of the Synodyk proper; the form and content of the memorial entries are changed. Each entry is numbered; their total number is 695. The first 18 entries are lost. Evidently, entry 18 concerned Job of the Skete, who died on December 29, 1621, as entry 19, with which the Synodyk begins, contains the final part of the memorial entry for monk Illarion, the elder's pupil, who died in the night of December 30 the same year.

Entry 44 provides information about the death of Theodosius, first Hegumen of the Skete Monastery, who died on September 24, 1630; before his death he 'advised the brothers and pleaded with them never to leave the holy priory'. Theodosius's funeral is pictured on leaf 97.

Entry 99 of the Synodyk is a memorial record of Petro Liakhovych (99), a famous patron of the Great Skete. Later in life, he joined the monastic community and received the name of Pimen; he died on October 12, 1649.

Memorial entry 103 informs of the death of Dorotheus, the Hegumen who took over from Theodosius, on May 7, 1650; he headed the Monastery for 16 years and was a regular clergy for 34 years.

The Synodyk also contains information about the terrible consequences of the 'pestilent epidemic', which struck in the Skete on July 21, 1652 and took the lives of 48 monks (entry 113).

Special attention is paid to the spiritual deeds of the monks, ascetic hermits who lived in the small sketes. For instance, Shcemonk Sava was a monk for 49 years, 30 of which he spent in the Skete of Job. Entry 275 informs about the destruction of the Skete by the Turks and the Tatars on September 6, 1676 and lists 23 names of the monks killed by the invaders.

One of the entries highlights the history of the Turkuls, the descendants of an ancient Moldavian princely family. Some of the Turkuls had to seek political refuge in Poland. One of them, Pahomii Turkul, was 'a benefactor and protector of our holy priory'. Later he became a monk; he and the members of his family were buried in the vault of the Church narthex.

In all, the Synodyk part of the manuscript provides information about 704 Skete monks; 465 of them lived in Maniava (the Great Skete and the Little Skytyk of Job) till their death; 233 moved to other monasteries. In Sucevitsa Monastery alone, 78 Skete monks died in the 17<sup>th</sup>–18<sup>th</sup> centuries. After the final destruction of the Skete, dozens of them found shelter in Zberoaia, Koshulia, Dragomirna, Cotnari, Horodyshche and other monasteries.

The Synodyk gives valuable information about quite a number of people who were educated in the Great Skete and later became outstanding religious and public figures – Theophilact Havalevych, a famous Orthodox theologian; Varlaam Kahailovych, Hegumen of Terebovlia and other monasteries, the proofreader of the printing house of Pochaiv Monastery; Illia Hostyslavskyyi, Hegumen of the



Pidhoretskyi Monastery; Hieromonk Methodius, Hegumen of ancient Uhol Monastery in Transcarpathia; Hieromonk Andrian, who stood by Saint Joan of Suceava, and others.

The memorial entries give us additional information about the occupations of the monks, who performed a variety of functions. Choirmasters are mentioned quite often, which is evidence of a well-established church singing tradition. The monks performed the duties of the treasurer, baker, cook, keyholder, candlemaker, gatekeeper, shepherd, herder, horseman, groom, vegetable grower, beekeeper, miller, salt seller. Some monks worked as tailors, blacksmiths, coopers, harness makers, turners, carpenters. There were also painters in the Skete.

The Skete Synodyk is a valuable source for national and world biographical studies, genealogy and necropolis studies, for researchers in the field of Ukrainian monasticism and Church history, of political, social and cultural aspects of our past. In terms of informativeness and historical value, the manuscript can be compared to the Pomennyks of Kyiv-Pechersk Monastery, St. Michael's Golden-Domed Monastery and Mezhyhiria Monastery, St. Sophia's Cathedral in Kyiv, Univ and Lavriv Monasteries.

It should be mentioned that there are no memorial entries for patrons, benefactors, or any lay persons because for this category of people there was a special memorial book, which I discovered in the Romanian Academy Library in December 2012. The manuscript is entitled '*Поменник загальний благочестивих ктиторів обителі цієї та інших православних християн, що сюди прийшли і вписалися до нього*' ('The General Pomennyk for the Pious Patrons of This Priory and for Other Orthodox Christians Who Have Come Here and Got Their Names Registered in It'); it has 355 leaves and provides information about 38.667 people from Ukraine and Eastern Europe.

The research on the 17<sup>th</sup>–18<sup>th</sup> century Great Skete monastic writings has already been edited and will be published in the first part of the three-volume book '*Великий Скит у Карпатах*' ('The Great Skete of the Carpathians'). It deals with a significant period in the history of the region, contemporary literature, monastic world view and priorities, comprehension of the Divine; it highlights the unique role of the Great Skete in the religious and church life of the 17<sup>th</sup>–18<sup>th</sup> century Ukraine, in revival and preserving the national spiritual traditions.

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Кугутяк Микола. Рукописна спадщина Великого Скиту XVII–XVIII століть: Патерик Скитський, Синодик. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 46–59.

У статті вперше у вітчизняній науковій літературі комплексно розкрито історичний і археографічний аспекти рукописної спадщини Великого Скиту (Манява). Проаналізовано духовні твори великоскитських монахів – “Житіє Іова”, “Завіт Духовний” і “Регулу”, які складають Патерик Скитський. Предметом аналізу став монастирський Синодик, виявлений автором у Бібліотеці Румунської академії. З’ясовано унікальну роль Скиту в церковно-релігійному житті України XVII–XVIII ст., його заслуги у відродженні та збереженні національних духовних традицій.

**Ключові слова:** Великий Скит, Патерик Скитський, “Житіє Іова”, “Завіт Духовний”, “Регула”, Синодик.

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## PRINCELY HALYCH: INTRIGUING PROSPECTS FOR ARCHAEOLOGICAL RESEARCH

IHOR KOVAL

**Abstract.** According to statistical data, permanent and local archaeological researches have covered only about ten per cent of the territory of Princely Halych, which opens up endless possibilities for research at the site of the ancient city. The chapter highlights the importance of the scientific and popular works by Antin Petrushevych, Lev Lavretskyi and Izydor Sharanevych, who in 1882 initiated the archaeological research on the mighty Principality of Halych (Galicia) and its capital, and the excavation of the first Christian church in Halych – the Church of the Holy Saviour mentioned in the Kyivan Chronicle. The little-known works of these scientists, which were published in Lviv newspapers in the 1880s, clearly show that Lavretskyi and Sharanevych's findings received international acclaim and were a significant factor in rousing national consciousness and stimulating social activity of the Galician Ukrainians. It is difficult to explain the lack of interest in carrying out excavations outside the perimeter of the foundations of the Church, which could have enhanced the social, historical, topographical analysis of the monument and its surroundings. A particular fact that proves the importance of such research is the discovery of pendant seals, which modern sphragistics attributes to Prince Volodymyrko Volodarevych (1141-1153). This conclusion is in good agreement with the Kyivan Chronicle and the findings of the archaeologists who excavated the Church of the Holy Saviour. All these facts provide grounds for the hypothesis concerning the location of the State Chancellery and the mysterious Palace of the 12<sup>th</sup> century Lords of Galicia.

**Keywords:** archaeology, Halych, the Zalukva Heights, Antin Petrushevych, Izydor Sharanevych, Lev Lavretskyi, the Church of the Holy Saviour, sphragistics, seals.

One of the most important sources of information on the history of excavations of the Church of the Holy Saviour (the Holy Spas) is a series of articles published by Lev Lavretskyi, the parish priest of the village of Zalukva, in Lviv newspaper *'Зоря'* ('The Zoria') in 1882-1883. The author expressed his full support of the hypothesis put forward by Professor Izydor Sharanevych of Lviv University, who suggested that the capital of the Principality of Halych was located far from modern Halych, between the mouths of the Limnytsia and the Lukva, which flow into the main-stem Dniester River. Having conducted his own research, Professor W. Łuszczkiewicz of Krakow came to the same conclusion. In 1879, he studied a unique monument – St. Stanislaus Roman Catholic Church the Holy Mountain; in his paper published in 1880, he described it as an ancient Ruthenian church in the distinctive Romanesque style and suggested that the court of the Princes of Galicia was situated in the vicinity.

A. Petrushevych, a leading church historian of Galicia, started investigating the artefacts of the Principality of Halych in the mid-19<sup>th</sup> century. In 1857 the newspaper *'Зоря Галицкая'* ('The Zoria

Halytskaia') published his work *'О соборной Богородичной церкви и святителях в Галичь'* ('On the Cathedral Church of Holy Mary and the Saints in Halych'), its central issues being the etymology of the name and the date of the foundation of Halych [17, p. 159]. At that time, the historians of Lviv were engaged in a scientific debate on the location and the political status of the Principality of Halych. The discussion was provoked by August Bielowski (1806-1876), who came up with the idea that there existed two Halyches, one being the centre of the Kingdom of Galicia on the territory of modern Slovakia (the 11<sup>th</sup>-12<sup>th</sup> centuries); the other, the centre of the Principality of Halych in the Precarpathian region of Ukraine (the mid-12<sup>th</sup>-13<sup>th</sup> centuries). The idea was strongly criticized by A. Petrushevych, who was convinced that there had been only one Halych, the city on the bank of the Dniester River, the capital of the Principality of Halych in the 12<sup>th</sup>-13<sup>th</sup> centuries [21, p. 92].

In his response article *'А было ли два Галича?'* ('Were There Two Halyches?'), 1865, A. Petrushevych suggested that etymologically speaking, the name of the city was related to the Ukrainian words *'галка'*, *'галиця'* ('jackdaw'). The bird might be used as the emblem of the land of Galicia like the lion was the emblem of the land of Lviv.

In the 1850s, A. Petrushevych examined the then existing ruins of the churches dating back to the Princely epoch, ramparts, the walls and towers of the Polish Starostyn Castle in Halych. He published the results of his research in *'Вестник народного дома'* ('The People's House Newsletter'), Lviv [27, p. 26]; the main aim of the research was to examine the sites of the ancient settlements and to locate Princely Halych and its Holy Assumption Cathedral.

The very first results of A. Petrushevych's archaeological investigations in the suburbs of Halych gave him grounds for valid conclusions. In 1850, he examined a rectangular area between the ruins of the Castle of Halych and St. Stanislaus from the east, between the villages of Krylos and Sokil from the west. Assisted by a local resident, he climbed one of the downs of the Zalukva Heights and discovered the remains of an ancient church. Debris of white hewn stone lying around in abundance indicated that it might be the site of the Church of the Holy Saviour [27, p. 8].

In the archives of Lviv, A. Petrushevych discovered a 1627 government act, which stated that in the 15<sup>th</sup> century, there were two villages – Hryhoriv and Perevozy – not far from the Limnytsia, the river which then was called the Chechva, or Chva. Judging by the description of the locality, the Church of the Holy Saviour stood on the mountain, opposite Kamynnyi Descent and beside Spas main road. It belonged to the villages of Hryhoriv and Perevozy, which were burnt by the Tatars in the 15<sup>th</sup> century [27, p. 78].

Another historian, a young scientist Izydor Sharanevych (1829-1901) evinced interest in studying 'the Galician Iliad'. In 1860, he published his first scientific paper on the artefacts of Princely Halych [40, p. 295-335]; he claimed that the ruins on Zamkova Mountain (Castle Mountain) in modern Halych were not the remains of the Prince's court in the former capital.

Lev Lavretskyi (1837-1910), a young parish priest of the village of Zalukva, became interested in the dispute sparked off by the articles by A. Petrushevych and I. Sharanevych. Lev Lavretskyi started his career as a priest in Lviv region; on June 2, 1871 he was assigned to the parish of Zalukva, where he served as a priest in the Church of Sts. Peter and Paul. According to Ya. Pasternak, 'As Father Lavretskyi told later (1909), he had noticed that one end of the field on the Zalukva Heights was unfit for usage, scattered with debris of hewn stone, the remains of a ruined building, some fragments showing patterns carved in stone' [23, p. 44]. According to A. Petrushevych, in 1822 L. Lavretskyi found a rectangular stone, a fragment of cornice of a sacred edifice, at the site of the ancient Church of the Holy Saviour. This fact corroborated the theory advanced by Professor I. Sharanevych [41, p. 37].

From Galician newspapers, L. Lavretskyi learned that while in Krakow, Professor I. Sharanevych discussed the issue with the members of the Polish Academy of Sciences and presented his plan drawing of the ancient Church, its foundations being located in an empty field far away from Halych, between the Lukva and the Limnytsia rivers. The amateur archaeologist of Zalukva was full of enthusiasm, 'It was Dr. Sharanevych's triumph, as in his work of 1880 using historical and topographic data, he managed to locate the exact place and almost the very spot where the foundations of the once-famous Church of the Holy Saviour' [18, p. 143].

Father L. Lavretskyi used his own money to hire a worker, who started excavating an overgrown area of land on Karpytsia Down. The excavation started in April 1882. A few days later, on April 18, it became clear that he found the eastern part of the foundations of the ancient Church. The discovery confirmed the priest in his idea that Princely Halych had been situated between the Lukva and the Limnytsia rivers. L. Lavretskyi believed that he would find there 'other ruins of the Princely epoch, the boyar palace and the ruins of the residence of the Galician-Ruthenian Princes' because 'History presents evidence that the residence was in the vicinity of the Church of the Holy Saviour' [18, p. 143]. L. Lavretskyi was the first researcher to suggest the hypothesis on the location of the earliest known court of the Princes of Galicia. Regrettably, his idea was overlooked.

We have to admit that, though being an amateur, L. Lavretskyi was a talented archaeologist. Guided by his scientific intuition, he developed methods, which could rival modern ones. The plan of the eastern part of the Church with its three apses drawn by L. Lavretskyi is good evidence of his talent [18, p. 143]. After his worker dug one metre deep into the ground at the foundations, which were made of selected river rock and cemented with a mixture of lime and clay, the priest got more peasants from Zalukva to work at the site. On April 18-19, they cleared several metres of the length of the foundations. Most often, they found triangular tiles covered with enamel of different colours and fragments of plaster with frescoes in blue and yellow colours. L. Lavretskyi stayed at the site all the time keeping an eye on the workers, lest they should damage the finds [18, p. 144].

L. Lavretskyi invited A. Petrushevych and I. Sharanevych to visit the archaeological site. Professor I. Sharanevych came to Zalukva on Trinity Monday ('Green Week' Monday). Having examined the foundations, he stated that the Church was built in the Romanesque-Byzantine style, approximately in the 11<sup>th</sup> century. At the same time, the technique of laying the foundations (river rock cemented with a mixture of lime, gypsum, pounded brick and sand) and their design were similar to those of Kyiv churches of the Princely epoch. The researcher was interested mostly in the carved architectural details, small Byzantine crosses made of copper, medieval coins, decorations for an ancient book, a fragment of the porphyry altar-slab [38, p. 176]. I. Sharanevych concluded that judging by the small size of the Church (nine fathoms wide and ten fathoms long), 'it was the Princely Chapel rather than the House of God for general use' [38, p. 176].

Much of L. Lavretskyi and I. Sharanevych's valuable findings were disregarded. Actually, the majority of archaeologists interested in the history of Halych paid attention only to the results of the excavations on the Zalukva Heights. Only in some particular cases, the issue of the impact of the discoveries on the development of historical science in Galicia was highlighted.

At the end of the 19<sup>th</sup> century, the major institution dealing with preservation of cultural heritage in Western Ukraine was the Board of the Regional Department of the Commission for Heritage Sites (Lviv). I. Sharanevych applied to the Board and received permission for financing the Princely Halych archaeological research project, the total sum of money allocated for it was two thousand zloty [34, p. 3]. The decision had to be approved by the Chief Conservator of Galicia. Since 1880, the position was held by Wojciech Dzieduszycki (1848-1909), a celebrated historian, politician and a man of letters. He did not think the Ukrainian historian had enough expertise in the area of archaeology and suggested that some experts from Krakow should be involved. I. Sharanevych disagreed, with serious financial consequences for the project [5, p. 311].

The Chief Conservator assigned I. Sharanevych the task to work out a plan for the research; it was produced without any delay. According to the plan, a number of objects and locations were to be examined: the foundations of the ancient Ruthenian churches, tombs in Dibrova Forest and Karpovyi Hai, the bank of the Dniester River between the mouths of the Limnytsia and the Lukva, the villages of Zalukva, Krylos and their suburbs [2, p. 14]. Knowing that I. Sharanevych was an uncompromising professional, W. Dzieduszycki attached an unacceptable condition – all discovered artefacts had to be sent to the 'regional museums' [35, p. 77], i.e. to German and Polish historical and cultural institutions.

According to a modern researcher Natalia Bilas, 'On behalf of the Ukrainian community, the Council of the Ruthenian People's House appealed to I. Sharanevych to ensure that the archaeological finds from Halych were sent to the People's House Museum in Lviv, where they belonged; the

Museum guaranteed their preservation and safety. The researcher, who used his own money to continue excavations along the Limnytsia, conceived a new project and attached his own conditions; he approached the Chief Conservator about it and his suggestion was accepted. I. Sharanevych was appointed curator of the archaeological finds from Halych' [18, p. 142].

On the one hand, Count Dzieduszycki was an outstanding European scientist of the 19<sup>th</sup> century. He played a role in many archaeological discoveries in Galicia, rescued from oblivion and popularized the works of Ukrainian sacred art. His attitude towards the excavations in Zalukva might be the result of personal misunderstanding between him and Professor I. Sharanevych. On the other hand, one can hardly justify Dzieduszycki's attempt to stop Galician scientists from holding their Congress on July 13, 1883, which was to be attended by distinguished Galician archaeologists I. Sharanevych, A. Petrushevych, Yu. Zakhariievych, L. Tsviklinskyi and some famous researchers of Krakow [5, p. 311]. W. Dzieduszycki made his best to prevent the Galician archaeologists from presenting the results of their work before the international audience. Most fortunately, his attempts failed; the sensational Galician finds became known in Great Ukraine. The historian Volodymyr Antovnoych (1834-1908), Professor of Kyiv University, accepted the invitation of Lviv Stavropigial Institute and came to Halych to examine the monuments of sacred architecture.

The nationally conscious Ukrainian nobility attempted to resolve the conflict between Professor I. Sharanevych and the Polish administration. Vladyslav Ohinskyi, a Podillian landlord, the owner of estates in the villages of Vikno, Tovste and Chernihivtsi, became the patron of the excavation in Halych [3, p. 145]. As a sign of gratitude and respect, I. Sharanevych dedicated his paper '*Три історичні описи міста Галича з року 1860, 1880 і 1882*' ('Three Historical Descriptions of Halych of 1860, 1880 and 1882') (Lviv, 1883) to V. Ohinskyi.

The scientific community and general public of Galicia evinced interest in L. Lavretskyi's archaeological findings. Kostiantyn Bobykevych (1855-1884), an undeservedly forgotten writer, a teacher of Stanislaw grammar school, left a wonderful description of a trip the intelligentsia of Stanislaw made to Lavretskyi's archaeological site in 1882. Evidently, it became known that I. Sharanevych had arrived in Halych. On Trinity Week Holidays ('Green Week' Holidays), a group of people set off from Stanislaw to Halych. First they took the main road, then turned to the forest road and got to the village of Viktoriv; from there they followed a road paved with stone in a small valley along the Lukva and got to the village of Zalukva. Local residents showed them the way to the archaeological site in Yezhov field. The locals were interested in Lavretskyi's work too, they told the visitors they were ready to help the archaeologists any time. At the site, the visitors saw a large canvas supported by poles; there were quite a lot of village boys and girls there. In his newspaper article, K. Bobykevych wrote, 'Under the canvas, on a narrow bench sat our famous professor Sharanevych talking to Father Lavretskyi and watching the eager workers with a beady eye. He was radiant with happiness, he felt that high inner pleasure only a victory can bring, the victory over one's opponents that comes after years of research, conscientious and ceaseless work. Truly, joyous is that victory!' [4, p. 191].

Professor Sharanevych told the visitors about the historical topography of Halych. He believed that the excavated ruins of the Church of the Holy Saviour dated back to the epoch of the Rostyslavyches; St. Panteleimon's Church, to the period of Roman Mstyslavych; modern Halych developed in the time of Polish rule; and Krylos is the product of the Lithuanian period in the history of Ukraine. 'You had once been glorious, city; now you are poor,' [4, p. 191] were the final words of K. Bobykevych's story. His article was published in the Lviv newspaper '*Зоря*' ('The Zoria'). A German historian A. Sauer seemed to think along the same lines, 'Today the town is small, full of Jews and filth; a traveler who knows about its ancient might and glory feels sad coming to the most sacred place of the once-mighty Rus'. Those interested in the history of Austria-Hungary might find Sauer's article quite an interesting piece of reading. I. Sharanevych's translation of the article and his comments to it were published in 'The Zoria' [No 36, August 24, 25, 27].

Yulian Zakhariievych (1837-1889), Professor of Lviv Polytechnic University, gave a detailed description of all the artefacts discovered by I. Sharanevych and L. Lavretskyi at the archaeological site

of the Church of the Holy Saviour. Yu. Zakhariievych sorted the finds into several groups. To the first one belonged ceramic tiles of different form covered with light yellow, green, brown, almost black, grey and whitish enamel [12, p. 153]. Iron objects belonged to the second group. Those were mostly short nails with flat heads, which might be used for holding ceramic tiles together.

Encolpion crosses, containers for relics, constituted the third group of the finds. Two crosses cast in bronze were classified as embossed and inlaid relics. One of them was a forked cross; on the back of it, in the centre, there was a six-pointed inlaid cross with silver rays. On the ends of both bars of the encolpion there were medallions with shortened inscriptions: 'HM', 'KA' on the horizontal bar and 'IC XC' on the vertical one. The cross, inscriptions, contours of the medallions were inlaid. In the grooves, there remained some black with blue gleam enamel. Traces of gold vermeil remained on the crosses. G. Korzukhina dates this type of encolpions to the second half of the 12<sup>th</sup> century [27, p. 133].

Having examined another reliquary, Yu. Zakhariievych arrived at a reasonable conclusion that, 'this way of depicting the Crucifixion – Christ dressed in His garments stands on a cushion – is evidence of its antiquity' [12, p. 153]. In terms of composition and iconography, the reliquary belonged to 'the Crucifixion and three Saints pictured in the medallions' type. The crucifixion tree was just sketched, only the top and the bottom being outlined. Christ's body was almost erect. Most of the researchers date this type of encolpions to the second half of the 12<sup>th</sup> century [16, p. 61].

Details of the decoration – fragments of small convoluted and faceted columns, a block with stepped decoration – belonged to the fifth group of the finds [12, p. 153]. The sixth group was the objects of the inner infrastructure of the Church. They were fragments of a stone font, of a green marble slab, and of a corona lucis (a large church chandelier). A. Petrushevych completed the list of objects found at the site of the Church of the Holy Saviour. From among the things made of precious metals, he singled out a gold plate for the frame of a small icon, medieval Polish coins and a fragment of the chandelier with an inscription 'ЧСЛА ЦРКМІА'. He failed to decode the first word, and interpreted the second one as 'царскія' (that [those] of the tsar) [27, p. 9]. At the site of the Church they also found a tin seal of Kosma, Bishop of Galicia. 'These small fragments can give an expert an idea of educational and cultural standards of the past times,' concluded Professor Yu. Zakhariievych [12, p. 153]. Later, having compared the plans of the Church of the Holy Saviour and the Church of St. Panteleimon, he made a final judgment that 'this building was older' [11, p. 388].

The second excavation of the foundations carried out by O. Ioannisyan (1980) gave us a clear idea of the Galician architectural monument. The foundations indicated that it was a four-pillar, three-apse church, which rested on square foundations, each side being 17 metres long. The total length of the Church, including apses, was 19.60 metres [14, p. 252-253].

According to the archaeologist Yu. Lukomskyi (Lviv), the distinguishing feature of the Church was solid inner beams of the foundations, which divided the building lengthwise into three naves. Such a base for the dome supporting pillars indicated that the Church was much older than other sacred buildings of the Principality of Halych. According to the scientist, the Church dated back to the first half of the 12<sup>th</sup> century [20, p. 6]. Thus the whole complex of archaeological finds discovered at the site of the Church of the Holy Saviour dated back to the mid- or the second half of the 12<sup>th</sup> century.

Another important artefact was discovered at site of the Church of the Holy Saviour. According to a historian S. Borchuk, a stone coffin was found in the rampart running around the ancient Church. It was buried at a depth of a metre and a half. When the lid was raised, it became evident that the remains had been desecrated because the bones lay in disorder. A broken cup, a fragment of fabric and a metal buckle were found in the coffin [3, p. 145]. According to Yu. Lukomskyi, Volodymyrko Volodarevych was buried in a white stone sarcophagus [20, p. 6]. Presumably, both scientists meant the sarcophagus discovered near the foundations of the Church of the Holy Saviour in 1883. I. Sharanevych described the stone coffin as similar to those of the Princes of Kyivan Rus, to the sarcophagus of Yaroslav the Wise in particular. The Princes of Kyiv were buried in marble sarcophagi, the Princes of Galicia, in the sarcophagi made of granular sandstone [37, p. 2].

In his novel 'Галицька брама' ('The Gate of Halych'), S. Pushyk blamed I. Sharanevych and L. Lavretskyi for 'their irreparable mistake' because they 'left the find unattended and let the thieves



dug the sarcophagus out, crush it or sink it in the Limnytsia' [29, p. 193]. I did not find evidence to corroborate this claim in any of the works by I. Sharanevych, L. Lavretskiy or A. Petrushevych.

I. Sharanevych's assumption that the discovered ruins were the remains of the court Church of Prince Volodymyrko Volodarevych was based on the fact that the place allows a good view of the village of Bovshiv. It was stated in the Hypatian Codex that Petro Boryslavych, Ambassador of Iziaslav of Kyiv, left Halych and went to Bovshiv to stay a night there [42, p. 163].

A reasoned discussion paves the way to the truth. As to the discussions on the archaeological discoveries in Halych, not all of them were reasoned. Yo. Pelenskiy (1879-1957), an art critic who in the early 20<sup>th</sup> century studied the history of Halych, rejected I. Sharanevych's theory and suggested that in Princely Halych there were two Churches of the Holy Saviour [24, p. 73]. Having examined the archaeological site in Krylos in 1909 and 1911, he claimed that the Princes' Palace was located in Zoloty Tik [24, p. 103-108].

Another fly in the ointment was a revised edition of the book *'Про соборну Богородичну церкву в Галичі з першої половини XII століття'* ('On the Cathedral Church of Holy Mary in Halych Dating from the First Half of the 12<sup>th</sup> Century') by A. Petrushevych published in Lviv in 1904. He criticized I. Sharanevych's hypothesis and stated that Zamkova Mountain in modern Halych was the site of 'the Prince's court and the Church of the Holy Saviour, the latter being situated lower than the court; the passages to the Church were the place from which Prince Volodymyrko could conveniently watch Kyiv Ambassador Petro Boryslavych heading for the neighbouring village of Bovshiv on the other side of the Dniester to spend a night there' [28, p. 34-35]. However A. Petrushevych did not provide any concrete proof of his statement.

Thus convincing and logical arguments got mixed with spurious ones; as a result, new generations of researchers abandoned the search for the Palace. It had to be looked for in the vicinity of the Church of the Holy Saviour discovered by L. Lavretskiy. For if there was the Church, there were people who worshiped in it. A researcher has to find out who they were.

It is quite probable that the author of the tale about the death of Volodymyrko, Prince of Galicia, in the Kyivan Chronicle witnessed the events on the Zalukva heights. The negotiations between boyar Petro Boryslavych, Ambassador of Iziaslav of Kyiv, and the Lord of Galicia were a complete fiasco; 'Petro left the Prince's court and Volodymyr went to the Holy Saviour for the evening Service. From the passage leading to the Church, he saw Petro riding and mocked at him, "The Ruthenian departed having seized all the volosts\*'. He said that and went to the choir loft. Having sung the evening Service, Volodymyr left the Church. At the very place where he had mocked at Petro, he said, "Ouch! Someone has hit me on my shoulder!" And he could not move any further and began falling down' [19, p. 257]. Then it was told how Petro Boryslavych crossed the Dniester River and stayed a night in Bovshiv. At dawn, the Prince's servants arrived there and asked the Ambassador to wait. In the afternoon he returned to the Palace and Yaroslav Osmomysl himself told him about the death of his father, Prince Volodymyr Volodarevych [19, p. 258].

This episode in the Kyivan Chronicle clearly indicates the location of the Prince's court in Halych. Besides, in one of his published papers, I. Sharanevych noted that excavating the site in spring 1882, they 'discovered the foundations of some man-made stone building between St. Stanislaus and the ruins of the Church of the Holy Saviour, probably, the Princes' Palace itself' [39, p. 304].

The archaeological triumph of Yaroslav Pasternak on Krylos Mountain in 1936 – the discovery of the foundations of the Assumption Cathedral – overshadowed the importance of the excavations at the site of the Church of the Holy Saviour. Feeling inspired, the scientist started looking for the site of the Princes' Palace. Having analyzed the text the Hypatian Codex of 1153, the researcher concluded that, 'the Prince's court was somewhere on a high place, from which a road ran down. Quite close to it, there was the Church of the Holy Saviour; passages (a gallery) connected it with the court: stairs (a staircase) and passages led to the choir loft as though the Church was much lower than the Palace. The Prince's Palace had two storeys; the word *'горниця'* (archaism – 'bedroom or private room') meant 'a room

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\*volost – province

upstairs'; private apartments, including a bathroom with a bath tub, were upstairs, downstairs there were the halls in which the 'дума' (Prince's Council) meetings were held, foreign ambassadors and powerful merchants were received, banquets were given' [22, p. 7].

Ya. Pasternak's excavations of 1938-1940 gave him grounds to look for the remains of the Princes' Palace and the court Church of the Holy Saviour in Zoloty Tik public square. To the end of his life, he entertained the idea that Zoloty Tik was the only possible site of 'the whole Princes' court; in it [there are] the ruins of the Palace of the Lords of Galicia and the court Church of the Holy Saviour' [23, p. 211]. In Ya. Khmylevskyi and L. Chachkovskyi's book 'Княжий Галич' ('Princely Halych'), the site of the Prince's court is marked with an arrow in the photo of Zoloty Tik [35, p. 32].

In the Soviet period, Ukrainian archaeologists could not refer to the works by Ya. Pasternak; nevertheless, his hypothesis about the location of the Prince's court in Zoloty Tik dominated scientific research. For instance, the leading expert of Kyiv Institute of Archaeology V. Honcharov did not hesitate to interpret the results of Ya. Pasternak's excavations of 1940-1941 as the discovery of the Princes' Palace in Zoloty Tik [6, p. 224]. Though in the works on the topography of Ancient Halych by V. Aulikh [1, p. 130-150] and O. Dzhezhora [10, p. 292-303], we cannot find a direct answer to the question concerning the location of the Prince's court.

Almost a century after the discovery of the Church of the Holy Saviour, O. Ioannisyan re-excavated the site and provided every evidence of it being the one mentioned in the Chronicle; he insisted that 'the palace has to be looked for in the vicinity of the Church excavated by him and L. Lavretskyi' [14, p. 39]. In his opinion, the Church of the Holy Saviour was built near the out-of-town residence of Prince Volodymyr Volodarevych. Such out-of-town residences were typical of Ancient Rus (Kideksha near Suzdal, Bogolyubovo near Vladimir, Rurik's Settlement near Novgorod, Smydyn near Smolensk). According to the Russian researcher Mihail Karger, the struggle between the Princes and the local city boyars was an important factor in the historical topography of Halych, in moving the Prince's residence beyond the city limits, to the heights along the Limnytsia in particular [16, p. 14-21].

Professor M. Fihol (Ivano-Frankivsk) [33, p. 14] and the archaeologist Yu. Lukomskyi (Lviv) [20, p. 2-6] shared the professional judgement of M. Karger and O. Ioannisyan. The archaeologist Bohdan Tomenchuk (Ivano-Frankivsk) carried out his own long-term research and came up with quite a modernistic theory on historical topography of Ancient Halych. According to him, the site of the Church of the Holy Saviour mentioned in the Chronicle might be the court of Prince Volodymyr Volodarevych, probably, even that of Ivan Vasylykovich [31, p. 532].

Now that we have access to archaeological web sources and can get new information on valuable collections and items, Lavretskyi-Sharanevych's theory seems to be worth reconsidering. Until recently, Ukrainian archaeologists knew very little about pendant seals of the Princes of Galicia. They are small tin discs bearing images of saints and inscriptions. These artefacts add to our knowledge of economic and diplomatic relations of the Principality of Halych and are valuable sources for researches on ancient Ruthenian iconography. In his extensive research on sphragistics of the Princes' epoch, Academician Valentin Yanin mentioned only two seals found on the territory of Galician Rus; both of them might be attributed to a certain historical figure. One of the seals was discovered in Krylos, Ancient Halych; the other, in the village of Zelencha, Princely Terebovlia. They were of the same type, both bearing the images of John the Baptist and St. Basil the Great. V. Yanin suggested that seal 227 might belong to Ivan Vasyliovych, son of Prince Vasylko Rostyslavych of Terebovlia, who is mentioned in the Chronicle in 1140 [44, p. 129]. From the time he was first mentioned till his death in 1141, Ivan Vasylyovych was the Prince of Halych [20, p. 193].

Another seal of a Galician Prince was found in Zvenyhorod at the end of the 19<sup>th</sup> century. It is of a different sphragistic type. On the reverse side of the seal there is an inscription 'Господа, помози рабу своему Василу ...' ('God, help your servant Vasili ...'). On its front side there is the traditional iconographic image of St. Basil the Great. Academician Mykhailo Hrushevskyi, who was the first to describe the seal in scientific literature, attributed it to Vasylko of Terebovlia [8, p. 106]. V. Yanin disagreed with his assumption and suggested that the most probable owner of the seal was Volodymyr-Vasyl Vsevolodovych Monomakh [44, p. 70].

In the late 19<sup>th</sup> century, there were discovered seals with the canonical image of Our Lady of the Sign (Incarnation). Such a molibdobulla was found in Zvenyhorod; in scientific literature it was first described by M. Hrushevskiy [7, p. 21]. On its front side, Holy Mary raises her hands to heaven praying for all Christian people; there is a round medallion on her chest bearing the image of Christ Emmanuel (Child); Evangelist Matthew interpreted the images as 'God is with us'. On the reverse side of the seal, there is the image of Basil of Caesarea robed in his episcopal vestment.

Later a similar bulla was found at Plisnensk archaeological site in Lviv region. It also bore the iconographic image of Basil the Great and head-and-shoulders image of Holy Mary 'Unbreakable Wall' [44, p. 222]. First M. Hrushevskiy and then the Russian scientists M. Likhachov and M. Tikhomirow suggested that the image of St. Basil was used by Vasylko Rostyslavych, Prince of Terebovlia (died in 1124), who was blinded by Davyd Ihorevych, Prince of Volynia, in 1097 in the course of internecine warfare [7, p. 22].

In 1963, the archaeologist V. Shelomentsev-Terskiy (Lviv), found a similar seal in Zvenyhorod; he did not date the artefact, neither did he attribute it to any particular person; describing the seal, he relied on the theories developed by his predecessors [43, p. 163-167].

V. Yanin, an expert on ancient Rus sphragistics, believed that the seals found in Plisnensk and Zvenyhorod belonged either to the Bishop of Volodymyr-Volynskiy eparchy (who was contemporary with Vasyl, Prince of Volodymyr-Volynskiy) or to the Bishop of Halych (who was contemporary with Vasyl, Prince of Halych). Though we do not have sufficient factual information about the Christian names of the 12<sup>th</sup> century Princes. It is probable that the seals come from one of the southern eparchies, which was under Volodymyr-Vasyl Monomakh (1113-1125). We do not have grounds to date the seals to the reign of Prince Vasylko of Terebovlia because there was no episcopal see in his land [44, p.149].

The general catalogue of ancient Ruthenian seals was published back in 1970. Nowadays various Internet sources provide information on dozens sphragistic artefacts of that period found on the territory of Western Ukraine [30].

In view of this fact, some old hypothesis and theories concerning the seals of Plisnensk and Zvenyhorod have to be reconsidered and attribution of this type of ancient Ruthenian molibdobullae has to be established. Since the already known artefacts with the iconographic image of Our Lady of the Sign are geographically related to the Principality of Halych and most of them were found in Halych, we may reasonably assume that they belonged to some well-known Prince of Galicia. The expert on sphragistics Igor Zhukov (Moscow) attributed them to Prince Vasylko of Terebovlia (1092-1124).

This hypothesis is hardly acceptable; the researcher overlooked the fact that most of these molibdobullae were discovered near the foundations of the Church of the Holy Saviour, at the archaeological site of the court of Volodymyrko Volodarevych, Prince of Galicia. Thus by no means could they belong to Vasylko of Terebovlia since the formation of the Prince's court there started forming after 1141. There was one more fact disregarded by all the previous researchers: the image of Holy Mary on the seals is identical to that on the bullae of Kosma (Kuzma), first Bishop of Galicia, who was mentioned in the ancient Ruthenian Chronicles between 1157 and 1165.

Professor M. Hrushevskiy, who was the first to study the seals with inscriptions in Greek, which belonged to Bishop Kosma, assumed that the image of Holy Mary and Child Jesus was the patron image of the Holy Assumption Cathedral [9, p. 2]. Ya. Pasternak noted that the patron image was embedded in the middle apse of the Assumption Church in Krylos, which was built in the 16<sup>th</sup> century from the stones of the ancient Princes' Cathedral.

The Holy Assumption Cathedral of Princely Halych was ruined by the Tatar Mongols in 1241. In the 16<sup>th</sup>-17<sup>th</sup> centuries the residents of Krylos built stone St. Basil's Chapel at the burial place of Yaroslav Osmomysl (1153-1187), the founder of the Cathedral. V. Petryk (Lviv) found out that in the 18<sup>th</sup> century the Chapel belonged to St. Basil's monastic order and in its altar there was a wonder-working icon of Holy Mary from Sokil Monastery. In the stone wall of the Chapel's apse still visible are the traces of cutting alabaster decorations – the rectangular altar frame with the wonder-working icon of Saint Mary 'Odighitria' was inserted there; the icon of Holy Mary was hidden behind the icon of St. Basil the Great, which was made to slide up and down the grooves [26, p. 11]. I suggest that Vasylii was the Christian

name of Prince Yaroslav Osmomysl and the seals with the images of the Holy Father of the Eastern Church and of Holy Mary (the patron image of Halych) belonged to him.

There is another type of ancient Ruthenian seals which needs attribution – two similar molibdobullae of Halych–Krylos and of Terebovlia, which was mentioned in the Chronicle (# 227); the seals bear the full-length image of Basil of Caesarea on one side and the full-length image of John the Baptist holding a cross in his left hand on the other. V. Yanin attributed them to Ivan Vasylykovich, Prince of Terebovlia, son of Vasylko Rostyslavych (about 1140-1141) [44, p. 211].

In recent years, due to the ‘activity’ of illegal (the so called ‘black’) archaeologists private collections abroad, mostly in Russia, have been enriched with ancient Ruthenian seals found on the territory of Western Ukraine. These molibdobullae with the images of Basil the Great and John the Baptist (full-length and head-and-shoulders images) may be divided into at least three subtypes. The information is available on the websites of V. Yanin and P. Gaidukov, the Russian researchers in the field of ancient sphragistics (the catalogues of 1997-2001, 2003, 2004, 2005) [45].

Having analysed various types and subtypes of molibdobullae with patron images of St. Basil and St. John the Baptist found recently on territory of Western Ukraine, R. Savvov (Russia) came to the conclusion that they might belong to Volodymyrko Volodarevych, who in 1141 created the united Principality of Halych. (The Christian name of his father, Volodar Rostyslavych, was Ivan; the Prince was buried in the Cathedral of John the Baptist, built by him in Peremyshl.) Like Volodymyr the Great and Volodymyr Monomakh, Volodymyrko Volodarevych received the Christian name of Vasylii (Basil). Nevertheless Andrii Plakhotin (Kyiv) suggested that those seals might belong to the Vasylykovich dynasty of Terebovlia [25, p. 260-267].

According to I. Zhukov, a numerous group of pendant seals bearing the full-length images of St. Basil and St. John the Baptist may be attributed to Volodymyrko Volodarevych, Prince of Galicia, second son of Volodar Rostyslavych. 23-26 mm in diameter. This sphragistics group has many types and subtypes. Their topography covers the whole territory of Western Ukraine; the number of the already registered seals may equal that of the seals of Prince Volodymyr Monomakh of Kyiv. This is a powerful argument against the hypothesis put forward by V. Yanin who attributed seals 227 to Ihor (Ivan) Vasylykovich, Prince of Terebovlia. A minor, appanaged prince could not have forged such a wealth of seals with a great number of the dies, some matrices being 30 mm large and some seals being a true work of art. It is obvious that this type of seals could belong only to Volodymyrko Volodarevych (1104-1153), Prince of Zvenyhorod, Peremyshl, Halych, who united the principalities of Galicia and actually became independent from Kyiv.

It should be mentioned that more than 30 seals bearing the images of Basil the Great and John the Baptist were found at the sight of the Church of the Holy Saviour in Halych. It indicates that the ruins of the State Chancellery of the mid-12<sup>th</sup> century Galicia are buried under a thick layer of earth there. The fact that archaeologists keep finding similar molibdobullae on the north-eastern boundaries of the Principality of Halych corroborates this hypothesis [46]; according to the Chronicle, in the mid-12<sup>th</sup> century it was the site of the struggle between Volodymyrko Volodarevych and Iziaslav Mstyslavych, the Great Prince of Kyiv (1146-1154), for the so called ‘Pohoryn Lands’ (the lands along the Horyn River).

I have deciphered the iconographic content of a seal from the collection of Krylos Historical Museum of ‘Ancient Halych’ and proved that it used to belong to Iziaslav-Panteleimon Mstyslavych-Fedorovych. The seal was found at the archaeological site of the Church of the Holy Saviour, which was mentioned in the Chronicle. In the Chronicle, the court of Prince Volodymyrko was referred to but once – in the context of the tale about the embassy of Kyiv Lord Iziaslav Mstyslavych. Archaeologist B. Tomenchuk made a shrewd comment on the event, ‘Volodymyrko Volodarevych and Iziaslav-Panteleimon; it was one epoch that brought together, closer than ever, the two Princes of the great Ukrainian lands – alas, as enemies’ [32, p. 27]. Thus sphragistic sources made it possible to find out that two Princes of Galicia – Volodymyrko Volodarevych and Yaroslav Osmomysl, – following the tradition of the Great Princes of Kyiv, received the Christian name of Vasylii.

The concentration of seals in particular areas of Princely Halych may be a deciding factor in selecting archaeological research sites. In this context, the search for the State Chancellery and the Palace of Prince Volodymyrko Volodarevych in the vicinity of the Church of the Holy Saviour is a worthwhile idea.

Thus I may conclude that the materials published in Lviv newspapers in the 1880s are an important source for the archaeological researches on Princely Halych; the results obtained by modern Ukrainian historians prove their great value. The archive materials on the excavations of the Church of the Holy Saviour on the Zalukva Heights may provide a useful clue as to the location of the Prince's court of Volodymyrko Volodarevych, the founder of the Principality of Halych.

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Коваль Ігор. Найзаманливіша перспектива археологічного вивчення княжого Галича. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 60–72.

Якщо взяти як наближений еталон статистичні висновки, що археологічна територія княжого Галича вивчена стаціонарними розкопками й локальними розвідковими дослідженнями на неповних десять відсотків, то можна собі уявити справжні перспективи археологічного майбутнього загиблого міста. Автор статті взявся за нове прочитання наукових праць і науково-популярних публікацій Антона Петрушевича, Льва Лаврецького та Ізидора Шараневича. Бо саме завдяки їхній науковій діяльності в останній декаді квітня 1882 року розпочалися археологічні дослідження столиці могутнього Галицького князівства, причому на місці спорудження першого християнського храму в місті – літописної Спаської церкви. Дослідник приходить до висновків на основі залучення до наукового обігу маловідомих публікацій, уміщених у львівській періодиці 80-х років XIX ст., про міжнародне наукове визнання розкопок Лаврецького-Шараневича та їх вплив тоді на пробудження національного й культурного життя українців Галичини. Саме тому не можна зрозуміти, чому жоден з наступних представників майбутніх поколінь археологів Галича не намагався вийти з широкомасштабними розкопками за межі фундаментів Спаської церкви і, таким чином, встановити природу суспільно-історичного й топографічного середовища прилеглої до пам'ятки території. А тим більше, що всі привісні печатки, знайдені нещодавно тут різними археологами-любителями, сучасні вчені-сфрагістологи ідентифікують з особою галицького князя Володимирка Володаревича (1141 – 1153).

Висновки вчених не тільки узгоджуються з повідомленнями Київського літопису та гіпотезами перших безпосередніх дослідників Спаської церкви, але й дають підстави до відкриття тут державної канцелярії галицьких володарів XII ст. й таємничого літописного палацу. Поки що цього не вдалося зробити жодному з археологів у княжому Галичі, хоча тут правили представники різних княжих династій, маючи свої резиденції.

**Ключові слова:** Антін Петрушевич, археологія, Галич, Залуківська височина, Ізидор Шараневич, Лев Лаврецький, Спаська церква, сфрагістика, печатки.



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## THE THIRD ORDER IN THE UNDERGROUND: LAY ORGANIZATIONS OF THE UKRAINIAN GREEK CATHOLIC CHURCH IN PRECARPATHIAN REGION IN THE 1970s-1980s

OLEG ZHERNOKLEYEV

**Abstract.** The paper highlights the role of communities of monks and nuns (the Third Orders) in the structure and activity of the Ukrainian Greek Catholic Church (UGCC), which functioned underground. It is emphasized that the historical roots of the Third Order are traced back to the 13th century when spiritual life of specific lay communities was regulated by the Franciscan and the Dominican Orders, and later, by the Carmelite Order. Between 1900 and 1930s lay communities of the UGCC became noticeably active. A characteristic example of their activity is the well known Rules for laypersons of the Basilian Order drawn by Metropolitan Archbishop Andrey Sheptytsky. In the 1970s (the Soviet time, when the UGCC worked underground), there appeared the Redemptorist and the Basilian Third Orders in Ivano-Frankivsk Oblast. Their members kept in safety different cult objects, held underground Divine Services, meetings, had spiritual practices, did catechesis, etc. On the whole, these lay communities had played an important role in the UGCC underground activity up till the late 1980s.

**Keywords:** the Third Order, Tertiaries, UGCC, Precarpathian region.

Numerous documents of the Catholic Church highlight the increasing importance of laypersons in the activity of religious communities, parishes, different church institutions; the issue of more active participation of laypeople in everyday Christian life is specifically addressed. Historically, a significant role was played by the lay institutions of the Church and the laity of the communities of monks and nuns, which almost 800 years ago received the name of 'the Third Orders', and their members, that of Tertiaries (from Latin 'tertio' – the third).

Nevertheless modern Ukrainian historiography does not devote enough attention to the lay institutions of the Catholic Church. Typically, in the researches into the Catholic regular clergy history, the Third Orders are not even mentioned. Until recently, the papers by Mykola Kyriushko and Iryna Yermak [29-31] were a happy exception. The same is true of researches in the field of Greek Catholicism in Precarpatian region. Most regrettably, in a close and detailed research work on the history of Ivano-Frankivsk eparchy of the Ukrainian Greek Catholic Church, on its underground period in particular [22; 23], the activity of the Tertiaries is skipped. One of the reasons for this is a deliberate 'silence' from the Soviet authorities: in the official documents, the members of the UGCC Third Orders were hardly ever mentioned. Nevertheless some proven historical facts are concrete evidence of the fact that the Tertiaries were really an important link in the Church structure and played an essential role in the life

of the underground UGCC. Thus, the aim of this paper is to highlight the UGCC Third Orders' activity, in Precarpathian region in the 1970s -1980s in particular.

In Western Europe, the historical roots of the Third Order are traced back to the early 13th century. It was then that laypeople who for different reasons could not refuse from their lay status but strived for spirituality of a monastic order and wanted to follow the example of its founder received specific rules of life approved by the Church; such people became known as the Third Order, or the Tertiaries. The medieval tradition of threefold social structure influenced the Church structure: the Third Order – 'Order of penitence' (*ordo poenitentium*) which consisted of laypeople [21] was added to 'the order of clergyman' (*ordo clericorum*) and 'the monastic order' (*ordo monachorum*).

Nowadays the notion of 'Tertiaries' is treated in a somewhat simplified way: monks communities are considered as the first order; nuns communities, as the second one; communities of laypersons of all social strata and professions, the third one. The Third Orders have come a long and difficult path; they had their periods of rise and fall. Back in 1221, the Franciscan Third Order was founded; by the end of the same century, the Dominican one; some time later, Carmelites and other Catholic monastic communities developed similar laypersons' branches.

Between 1900 and 1930, the Third Orders of the Ukrainian Greek Catholic Church became rather active, especially those of the Basilians and the Redemptorists. The Rules for Basilian Laypersons issued by Metropolitan Andrey Sheptytsky is evidence of this process (in 1932, the 3rd edition of the Rules was published) [35]. The text of the document is obviously influenced by the new regulations for Franciscan laypersons approved through the Apostolic Constitution 'Misericors Dei Filius' by Pope Leo XIII (1883) [6].

The Basilian Third Order was first mentioned in 1912. At that time it incorporated the best and the most honoured members of the Apostleship of Prayer. The members of the Third Order of Saint Basil the Great had to help Basilian priests in their apostolic activities and to spread the learning and the authority of the Catholic Church among laypersons [26].

In the Redemptorist community of the Eastern Rite Catholic Church, the role of the Third Order was actually performed by the Arch Fraternity of Mother of God of Unceasing Help and Saint Alphonsus founded in Stanislaviv in 1927. By the end of 1929, the number of its members in Galicia had grown to 15.000 people, and by 1939, the Arch Fraternity headquartered in Stanislaviv included 220 local communities with the total number of 100.000 members [25].

World War II and especially the actions of the Soviet power aimed at the destruction of the UGCC delivered a heavy blow to the monastic communities. Nevertheless, the basic structures of the UGCC survived in the underground; monasteries, convents and seminaries continued to function in secrecy; new priests were evaluated to the rank by bishops; secret services, baptising infants, marriage and other ceremonies were conducted in private households, sometimes in the officially 'closed down' churches, very often by night.

Between 1975 and 1979 the underground UGCC was becoming increasingly active. In the reports of the Soviet functionaries who monitored the activity of religious institutions this fact was directly related to signing the Helsinki Accords of 1975 (which was also the reason for slackening prosecution by the local Communist party bodies and the state bodies), Vatican Radio broadcasting and some other facts, especially to the beginning of the pontificate of John Paul II, a Slav by origin and a representative of a socialist state. As it is stated in one of the Soviet documents, 'his enthusiastic Catholic and political activities has inspired our Uniats' [17]. It can be stated that by the end of the 1970s, the UGCC revival movement entered its final stage and reached its peak in 1989 when the Church officially resumed its activity with the full permission of the state [22].

My respondents' evidence prove that against a backdrop of noticeable upsurge in the activity of the underground UGCC and changes in the international situation in the mid-1970s, the Third Orders of some monastic communities were renewed, in particular the Order of the Most Holy Redeemer (the Order of Redemptorists) and the Order of Saint Basil the Great.

A long-serving Mother Superior of the underground Redemptorist Third Order Mariia Kyiak (the wife of an underground Greek Catholic priest Father Roman-Andrii Kyiak) says that in Ivano-

Frankivsk Oblast, the Order began its work in Deliatyn in 1975. Gradually, it expanded to Yaremche, Bili Oslavy, Strymba, Nadvirna and other towns and villages, and in about 1985-1986 (the eighth year of Mariia Kyiak's service), to Ivano-Frankivsk. Mariia Kyiak had been serving as the Third Order Mother Superior for 13 years, since 1978. Previously, the Order was headed by Oresta Zarivska (her Order name was Sister Teofilia).

According to Mrs. Mariia Kyiak, the people proved to be very faithful. The meetings were held exclusively by night, 50 and more people usually attended. Sometimes militsiia (police) turned up, but the reasonable behavior of the hosts helped people to keep out of trouble and they were never revealed.

Making a vow, newly initiated Third Order members received new names (Mariia Kyiak's Order name was Sister Olha). In most cases, the people did not know one another's birth names and surnames; the respondent says she preferred not to know not to let them out under arrest, interrogation or torture, 'Things did happen, the people were taken to interrogation, asked questions; they tried to worm some information out of us, but no one betrayed the Order. All our people were very kind, active, selfless, faithful' [12].

Father Roman-Andrii Kyiak, Mrs. Mariia Kyiak's husband, was the Order confessor. On holidays, he conducted services and heard confessions in different towns and villages. Disguised under different names, he shepherded in underground parishes in Dora, Yaremche, Kutu, Kosiv, Kosmach, Deliatyn and other places [24]. At that time, the Redemptorist Third Order in the town of Deliatyn was headed by Vasyl Semeniuk, a young man of Dora, now Metropolitan of Ternopil and Zboriv.

While in the underground, hieromonk Mykola Volosianko [19] wrote the Third Order's Rule. Many priests worked hard for the benefit of the Order. Here but a few of them are mentioned: Father Mykhailo Kosylo [5] of Dora, Father Kysilevskyi, Father Mykhailo Vynnytskyi, 1926-1966, who was four times convicted in the Soviet time [4]. The priests showed great courage. Special spiritual exercises were held for the Third Order members. The whole movement was headed by Volodymyr Sterniuk (1907-1997), Metropolitan of the underground UGCC.

Mother Superior Mariia Kyiak made a lifelong vow in the Redemptorist Third Order. After the Church had regained its legal status, Mariia Hovera took over from her. In her spacious apartment, up to 100 people used to gather. Mariia Kyiak, though resigned, continued to work; for 18 years in Ivano-Frankivsk secondary secondary schools No 18, 21, 23, she had been teaching children to recite the catechism, preparing them for the First Holy Communion. At the time of this interview, in October 2011, Mrs. Mariia Kyiak, 87, was less active due to age. She said about the role of the Arch Fraternity in the life of the Third Order, 'Our Third Order used to be named the Arch Fraternity of Mother of God of Unceasing Help, then in the underground, it got the name of the Third Order, now we have got back the original name of the Arch Fraternity...' [12].

Mariia Hovera recollected that she had taken over from Mariia Kyiak and became Mother Superior at the time of the Order's resuming its legal work in 1990 Aor 1991; she had been working till 2008 when a new Mother Superior was elected. Mariia Hovera joined the Order in 1982. Her evidence corroborates the fact that in Ivano-Frankivsk Oblast, the underground Redemptorist Third Order was launched with the blessing of Metropolitan Volodymyr Sterniuk. The Rule was not officially approved in Rome; it was impossible because the Order actually functioned underground.

'In the Order, we gathered to study once a month and had spiritual exercises once a year; Mother Superior worked with us and all of us were learning like small children. We helped the priests a lot, carried things, looked for places to hold Church Services... We learned and helped others to learn. After the Church had come out into the open, we launched new groups in Ternopil; they had not have the Order there before. There were some groups in Lviv Oblast too. I cannot give direct evidence, things were kept secret' [11].

Another active member of the underground Third Order was Olha Rohatska of the village of Horokholyna, Bohorodchany region. She joined the Order to save the life of her nine-month-old son Vasylyko, who was dangerously ill. In a children's hospital she met Anna Sitko, a deeply religious woman, who worked there. Anna turned out to be a member of the underground Redemptorist Third Order. She advised Olha to pray and to promise her dying son to God (now he is an Hieromonk Father

Hryhorii Rohatskyi of the Institute of the Incarnate Word, UGCC) and to ask the Mother of God to take him into care. Olha was also advised that she should join the Third Order to selflessly serve God. Together with Anna, Olha began to attend underground Church Services and met some priests there. On August 6, 1982, six months after investiture (to which she was blessed by Father Vasyl Semeniuk), Olha solemnly made a vow at an underground Church Service in Ivano-Frankivsk under the guidance of Father Mykola Volosianko. In the community she met Father Andrii Kyiak and his wife, the Third Order's Mother Superior, whom she knew as her village school teachers.

For almost a decade Olha Rohatska had been living a dangerous double life (she held the position of chief accountant at the collective farm and had a husband and three children). In her house, underground Services were often held; members of the Greek Catholic Church from different places came to attend them. The Tertiaries also attended underground meetings in other towns and villages. According to Olha Rohatska, one Sunday they would attend a Church Service in Dora, next Sunday in Deliatyn, then in Starunia... The Services were held exclusively by night, sometimes two Services a night. She recollects that once, she and some other members of the Order went to Tarnovytsia where a new Greek Catholic priest was to be elevated to the rank. In the middle of the night, the people opened up the temple (officially closed down by the Soviet authorities) and brought in all the necessary things. In no time, there appeared holy pictures on the walls, candles were lighted, the church got crowded with people. 'It was an inspiring sight'.

Mrs. Olha Rohatska's children actually grew up in the Greek Catholic underground: at the Services, little Vasylo performed the functions of the altar boy. Twice a week, Father Roman Kyiak did catechesis for the children of the village of Horokholyna; he also organized the Christian holidays celebrations. His own family was a role model for honesty and decency [32].

Olha Rohatska was the first Tertiary in Horokholyna, later more than a dozen people joined the Order. According to her, in the 1980s the Order had its members in Ivano-Frankivsk, Nadvirna, in the villages of Bili Oslavy, Chorni Olsavy, Starunia, Dora, Loieva, Pidhiria and others. Once a month up to three dozen persons would assemble together, most often in Strymba, the spiritual exercises were held there too, people staying at the place for three days. Not only women, but also men and married couples participated actively in the work of the Order. Apart from praying and carrying out some Service duties, the Tertiaries had to look for some suitable places where underground Services could be held, to get them ready, to inform others about the time and the place of a Service, to keep cult objects safe [16].

Nelia Saviak, who joined the Redemptorist Third Order in 1985 or 1986 under the name of Teresa, is another person whose recollections are worth reading. All her life she had been living in Pasichna, a suburb of Ivano-Frankivsk; according to her, the placement of her house was very suitable for holding underground meetings. 'It was a large community of truthful and faithful Church members. It was more than a community, for us it was actually a family, more than a family.' Once the present Metropolitan of Ternopil and Zboriv Vasyl Semeniuk told her, 'You will miss these times.' It proved to be true; 'in spite of the fact that we met secretly in some houses, hid in forests and thickets..., those were good times: we had the goal, we knew what we were doing and what for, we prayed with all our heart...'

Joining the Third Order was a very ceremonial event despite the fact that underground conditions imposed their limitations. The people were not allowed to take the Rule home, there were no published prayer books (Nelia Saviak's prayer book was 'photographed and handmade'). Still the Order members who lived in different places liaised between themselves. The last Sunday of every month, all the Tertiaries had a monthly meeting with a Church Service, prayers, entertainment, learning, silence sessions. Those conventions were almost day-long, typically from 9 a.m. till 5 or 6 p.m. The hostess of the house cooked dinner for the whole gathering.

Once a year the Order members had special spiritual exercises, for which purpose a suitable house was chosen; the meetings had lasted for several days. Those from other places were invited to stay for the night, local people went home and returned in the morning next day. The Order members were of different age, both middle-aged and young; at first the respondent was surprised to see quite a lot of

men there. Though there were no modern means of communication, urgent news travelled fast: it was enough to tell it to someone and by the end of the day the whole community was praying for a sick person's health or for any other need [13].

The Rule of the underground Redemptorist Third Order comprised six chapters [1]. The paper states the Third Order's goal is 'to help people in getting God's grace, in finding salvation and in helping as many people as possible to fulfil the Redeemer's order 'Be perfect!'' Since priests and monks 'do not have easy access to atheists now', a layperson who is a true believer and has high moral standards can have a much greater influence on people. Hence the Tertiaries' Christian mission is to be the apostles of Christ's teaching for people around them, to be a living example of high moral standards and good deeds. In their everyday life, the Third Order members should be perfect models of holy life, kindness, care, selflessness. The very holiness of their life makes them 'silent apostles'. At the same time, all religious practices (prayers, Divine Services, Holy Communion) are but one part of the Tertiaries' duties because the task of the Third Order is to help other people to save their souls: 'We have to... make every effort to work for others, to make their lives better and in this way to bring them closer to Christ and the Holy Catholic Church'. It was the first duty of the Tertiaries to take care of the sick, disabled, feeble, miserable, poor. The needy should be supported both spiritually and materially.

The sixth and the last chapter of the Third Order Rule is the longest one; in it, the review of the main points of the Rule is presented. Firstly, the requirements for joining the Order are listed: the age of at least 16-18, strong Catholic convictions and obedience to the Holy See of Rome, prohibition of other churches' religious beliefs and participating in their practices. To join the Order, a woman has to have her husband's permission, children, that of their parents. It is emphasized that 'angry persons, those prone to gossiping, hurting and dispising other people' cannot be admitted. Such people and great sinners had to have a long probation term and to do their best to get rid of their vices. Special emphasis is placed on watching one's tongue.

So called investiture, the ceremony of new members' initiation, was very solemn (through in everyday life the Order members did not wear any special clothes not to give themselves away), then the members made vows for the term of one to three years. The vows had to be renewed annually during the annual three-day spiritual exercises gatherings. Obligatory monthly general meetings and reading religious literature – a strict rule whose violation was regarded as a sin – contributed to the process of spiritual perfection. Each monthly meeting had to have its theme and goal; the Tertiaries were supposed to report on their activity, to donate a certain percent of their income to charities for the benefit of the poor and orphans. Ignoring those monthly meetings, a member risked expulsion from the Third Order.

In the mid-70s, the Third Order of Saint Basil the Great was revived in Precarpathia too. One of the respondents, Olena Pyshch, says she joined the Order in 'about 1975'; however other respondents' evidence suggest that the most probable date of the underground Basilian Order's revival is 1977; it is also believed that the Rule of the underground Third Order dates back to 1977 [27].

Father Yakiv Tymchuk (a Bishop since 1979) is considered to be the initiator of the revival of the Basilian Third Order in Galicia (Halychyna). It was he who formulated the Third Order rules and founded a group in Chortkiv, Ternopil oblast; at that time Chortkiv was the cetral place of his activity as a priest. He set up another group in Lviv and would come there once a month to teach and fulfil other duties. Bishop Sofron Dmyterko recollected that it had been due to the activity and managerial skills of Father Yakiv Tymchuk that 'the centres of the Third Order of Saint Basil the Great and the Apostleship of Prayer groups appeared all over Galicia'. According to him, the role of those underground laypersons' communities in uniting people, supporting them in their faith could hardly be overestimated; they paved the way for the legalization of the UGCC [28].

In the Rule, the Third Order is defined as 'a community of faithful laypersons who are willing to join the monastic feat according to the Rule of Saint Basil the Great' [34]. The Order had a three-fold aim: 'a) to glorify God, to spread His glory among people; b) to consciously, ceaselessly strive for one's soul perfection; c) to work on building up the Kingdom of God on earth in the hearts of our neighbours'. It had to be apostolic work in all its forms and for all purposes: caritative, social,

educational, scientific. The Tertiaries were called to preserve and develop Christian and universal human values, take care of valued Christian families, create religious and social elite. The means to achieve this goal were Holy Communion, prayer, spiritual exercises, personal austerity, Rules, learning, material help. The distinctive features of the Third Order was the scapular (paraman) and belt to be worn at all time. A special merit distinction was the habit to be worn on the days of investiture (joining the Order), of making vows and their renewal, on one's deathbed. The Basilian Protoarchimandrite was the Third Order's Father Superior; the local bodies of the Order were headed by regional protohegumens who delegated their rights to so called Visitor, the latter position was held exclusively by the UGCC priests. Visitor assigned a preacher for each group of the Third Order from among Basilian priests; in the absence of such a person a priest who belonged to the Third Order of Saint Basil the Great could obtain the position. At the general meetings, the members of the Third Order elected the Council whose members elected the prior, his deputy, the teacher, the treasure, and the secretary. The Council meetings were held once a month, before the monthly general meetings. At the meetings the people prayed together, listened to sermons, did the learning, raised money for charity. It was the Tertiaries' duty to visit sick members of the Order, to attend their funerals, to offer the Eucharist and tell Rosary for the dead.

Olena Pyshch, one of the first members of the community in Ivano-Frankivsk Oblast, had belonged to the underground UGCC since the 1960s, long before she joined the Order (her husband Vasyl and she lived in Ivano-Frankivsk). She attended underground Church Services, kept in touch with nuns-myrrhbearers and Basilians; in her large family, Greek Catholic priests married couples, baptized children, performed other ceremonies. Most often, it was Fathers Ivan Demushka [2], Petro Dutchak, Yakiv Tymchuk, and, according to the respondent, 'His Grace Roman Vynnychuk' [20].

Most probably, it was he who initiated the revival of the Basilian Third Order in Ivano-Frankivsk and appointed Sister Oresta Koliukh [3] first Mother Superior of the Basilian Third Order. Having talked to him, Anna Myrynda and some other women started to prepare for their new mission. That group of people, Anna Myrynda, Vira Kovalchuk, Liudviha Kryzhanivska, Paraskoviia Shcherbiak, Olena Pyshch (and later Olena Pyshch's husband), formed the first community of the Third Order. They were initiated into the Order by Father Yakiv Tymchuk. The ceremony of initiation and later that of making their first vows were held at Mother Myroslava Maksymovych's house. She lived in Ivano-Frankivsk and held the position of the Abbess in the Basilian Sisters Convent [8]. Hers was the place of regular gatherings of the Third Order members, their number constantly increasing, not only city people, but also many villagers joining the Order. For all of them, Olena Pyshch (in the Order known under the name of Yosafata) sewed special belts presupposed by the Rule; the fabric was provided by Mother Superior Sister Oresta.

The Tertiaries were under the care of different priests; Fathers Ivan Demushka, Petro Dutchak, Petro Sheshurak [7], Roman (Andrii) Kyiak, Mykola Volosianko, Volodymyr Shkredko [18], Roman Vynnychuk and Yakiv Tymchuk are mentioned most often; later on, Father Ivan Repela became their regular supervisor. Vows were remade annually; Bishop Yakiv Tymchuk usually took part in the ceremony. He initiated the practices of enthronement of the Sacred Heart, to which the Tertiaries' families were dedicated. Olena Pyshch and Mother Superior chose places for monthly underground Services, sent messages, brought objects of the cult. After the Service, the host and hostess of the house usually served dinner for the whole company [15].

Liudviha Kryzhanivska (Sister Marta) and Paraskoviia Shcherbiak (Sister Kateryna) of Yezupil joined the Third Order of Saint Basil the Great on December 11, 1977. They were the only two persons from Yezupil in the Order, other people came from other places, including Ivano-Frankivsk. Once a month, they conducted a Church Service at a member's place trying to choose a different host every time. Liudviha Kryzhanivska confirms Olena Pyshch's evidence of meetings held at the place of Mother Myroslava, the Abbess of the Basilian Sisters Convent. There the priests of the underground UGCC headed by Bishop Sofron Dmyterko met too.

His Grace let Sisters Marta and Kateryna take the Holy Eucharist home for safekeeping, so they received the Sacrament every day and made confession of their sins every month. At night or before the

break of dawn, priests would come to their place to officiate. They were Bishop Yakiv Tymchuk (at that time Sister Marta did not know he was a bishop), Father Volodymyr Shkredko, Father Petro Dutchak of the village of Drahomyrchany; their most regular visitor was Father Mykola Volosianko, the Sisters' confessor who married their children and baptized their grandchildren. Father Andrii Kyiak prepared six children for their first Communion in Sister Marta's house, two of her daughters among them. Then they were given a new priest, Father Ivan Repela, quite a young man, an underground seminary graduate, who worked as a pharmacist. He did not arouse any suspicion nobody could expect such a young person to be a priest. Though, the neighbours did notice that Liudviha and Paraskoviia never went to church (there was an Orthodox church in their village), so the women were considered to be 'Baptists'. And so they had been living till the time the UGCC was legalized [10].

Olena Divnych (in the Third Order of Saint Basil the Great, Sister Yulia) recalls that all Church Services 'were held by Father Vasylyk' (Father Pavlo Vasylyk had been a bishop of the underground UGCC since 1974, though not all members of the congregation were aware of the fact). When people would go to Zarvanytsia, they could not gather in the local church, so the Service was held on a hill in a forest. Once, a group of nuns, the Third Order Sisters and priests gathered there. The villagers brought a table, the nuns covered it with a white cloth, put a holy picture on it, and Father Vasylyk conducted a Service; Father Volodymyr Viityshyn (now Metropolitan of the UGCC in Ivano-Frankivsk) heard confessions sitting under a tree. Olena Divnych says that often a Service had to be terminated because they were warned about militia's arrival [14].

In the house of Sister Agneta (Anna Bublyk) of the Third Order of Saint Basil the Great, Sacred Services, baptism and marriage ceremonies were often held. She recalls that at Easter midnight, Father P. Vasylyk conducted a Service and sanctified paskha (Easter bread). None of their neighbours reported on them though they knew about the gatherings in the house. Once, a priest felt unwell; he was taken to bed and stayed the night; the doctor was never sent for because they were afraid to be disclosed [9].

Apart from the Oblast centre and the neighbouring regions, the Basilian Third Order was quite active in the towns of Deliatyn and Lanchyn, in the villages of Chorni Oslavy, Zarichchia, Krasna and others. Twice a year at a special general meeting, new members were initiated into the Order and the old ones retook their vows, small group prayer meetings of the faithful were held on the first Friday or the first Sunday of each month. Most often, Divine Liturgies were held in the houses and apartments of the Third Order members, who also took Holy Communion and the cult objects for safekeeping; other religious ceremonies, like baptizing children and church marriages, were performed there too. The founder of the community in Deliatyn and its neighbourhood was an underground Bishop Yakiv Tymchuk. Abundant evidence collected by the pupils of Deliatyn secondary comprehensive school demonstrate that in this region alone, there were over 70 privately owned places where underground Greek Catholic Services were conducted [33].

After legalization of the UGCC, the Basilian Third Order continued its activity in the new social environment. Now in Ivano-Frankivsk Oblast, the Order is headed by Mother Superior Sister Khrystyiana (Holomidova).

To sum up, it can be stated that laypersons branches of the communities of monks and nuns (the Third Orders) occupied an important place in the structure and activity of the underground Ukrainian Greek Catholic Church. For instance, between 1975 and 1977 in Ivano-Frankivsk Oblast, there emerged special laypersons communities – the Redemptorist and Basilian Third Orders, which filled in the gap between monastic and lay ways of spiritual life. In general, the Third Orders were an essential link in the UGCC underground activity up till the late 1980s when the Church came back into the open, and they still retain their importance. The study of the Third Orders' activity in other regions of Ukraine, in Lviv and Ternopil Oblasts in particular, can prove to be a worthwhile quest.

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- [2] Demushka, Ivan Vasylovych, born 1917 in the village of Uhryniv, a grammar school and seminary graduate (1943), served a sentence in the Soviet time; had been working as a watchman in the Regional Archive Management up to his retirement due to age in 1978. In his record of examination by the Soviet officials, it is stated that 'According to received information, he is a practising priest – he visits the houses of nuns to conduct church services and to perform rituals'. (DAIFO, f. R-388, op. 2, spr. 137, ark. 47).
- [3] In the Soviet authorities' list of the Uniat nuns, who by May 10, 1978 had lived in Ivano-Frankivsk, there was the name of Olha Hnativna Koliukh, born 1917, received secondary education, held the position of accountant (DAIFO, f. R-388, op. 2, spr. 137, ark. 26). There is no evidence whether it is the person in question.
- [4] In their reminiscences about the Third Order, the respondents obviously refer to the activity of Father Mykhailo Vynnytskyi in 1983-1985 and between 1987 and the early 1990s, as in 1975-1983 and 1985-1987 he had been serving his third and fourth sentences (for more detailed reminiscences about him see: Pryriz Y. (ed.) *Redemptorysty: 90 lit v Ukraini. 1913–2003*. Vydavnychi viddil ottziv redemptorystiv «Misiia Khrysta», Lviv, 2003, 190-200 (in Ukrainian).
- [5] Kosylo, Mykhailo Vasylovych, born 1932, lived in his house in the village of Dora, twice convicted on his underground activity by the Soviet court. As it was stated in a 1979 official Soviet document, in Yaremche and Dora, 'a one rather aggressive Uniat priest Mykhailo Kosylo, apart from working at a state-owed apiary, finds time for illegal church services in Yaremche, Bili Oslavy and oter villages' (Andrukhiv I. *Relihiine zhyttia na Prykarpatti: 1944–1990 roky*. Ivano-Frankivsk, 2004, (in Ukrainian); DAIFO, f. R-388, op. 2, spr. 143, ark. 7).
- [6] Pope Leo XIII. *Misericors Dei Filius*. Available at: <http://www.franciscan-archive.org/bullarium/mdf-e.html>.
- [7] Sheshurak, Petro Yosyfovych, born 1906 in the village of Pshenychnyky, a grammar school and seminary graduate (1930), served as a priest in different towns and villages of Ivano-Frankivsk Oblast. Was convicted by the Soviet court. Between 1947 and 1954 had been working as a purveyor of raw materials, retired due to ill health, had no state pension, lived in the village of Pshenychnyky. His name is in the 1979 list of 'Uniat ex-priests' who keep trying 'to undertake their activity' (DAIFO, f. R-388, op. 2, spr. 123, ark. 29; Ibid, spr. 137, ark. 46; Ibid, spr. 143, ark. 50).
- [8] The name of Sister Myroslava Maksymovych is not to be found in the Soviet authorities' list of the Uniat nuns who lived in Ivano-Frankivsk (DAIFO, f. R-388, op. 2, spr. 123, ark. 34-40; Ibid, spr. 137, ark. 25-26).
- [9] The reminiscences of Anna Bublyk, born 1924, Ivano-Frankivsk. Typescript, a copy is preserved in the author's archive.
- [10] The reminiscences of Liudviha Kryzhanivska, born 1929 in the town of Yezupil, Tysmenytsia Region, Ivano-Frankivsk Oblast. Handwritten manuscript, a copy is preserved in the author's archive.
- [11] The reminiscences of Mariia Hovera, born 1937, Ivano-Frankivsk, the author's archive.
- [12] The reminiscences of Mariia Kyiak, born 1924, Ivano-Frankivsk, the author's archive.
- [13] The reminiscences of Nelia Saviak, born 1939, Ivano-Frankivsk, audio record, the author's archive.
- [14] The reminiscences of Olena Divnych, born 1920, Ivano-Frankivsk. Typescript, a copy is preserved in the author's archive.
- [15] The reminiscences of Olena Pyshch, born 1928, Ivano-Frankivsk. Handwritten manuscript, a copy is preserved in the author's archive.
- [16] The reminiscences of Olha Rohatska, born 1941, the village of Horokholyna, Bohorodchany Region, Ivano-Frankivsk Oblast, audio record, the author's archive.
- [17] The State archive of Ivano-Frankivsk region (hereafter referred to as DAIFO), f. R-388, op. 2, spr. 149, ark. 8.



- [18] Two respondents mentioned 'Father Shkretko' or 'Shkretka'. Presumably, they mean Father Volodymyr Ivanovych Shkredko, born 1916, known to the Soviet officials as a member of the Basilian Order; he lived in the village of Marynopol, had a previous conviction (DAIFO, f. R-388, op. 2, spr. 123, ark. 28).
- [19] Volosianko, Mykola Prokopovych, born 1930 in the village of Staryi Lysets, a Redemptorist monk, was elevated to the rank of priest by Bishop Mykolai Chernetskyi in 1957. In 1970 was sentenced to three years of imprisonment 'for resistance to authority'. In 1976-1978, was working as a stoker in Ivano-Frankivsk (DAIFO, f. R-388, op. 2, spr. 123, ark. 29; Ibid, spr. 137, ark. 39).
- [20] Vynnychuk, Roman Teodorovych, born 1910, received higher education, a Greek Catholic priest, used to live in 18a/1 Lermontova Street, Ivano-Frankivsk; clear criminal record. According to the investigating bodies' information of 1978-1979, the believers thought he 'occupies some higher position than that of an ordinary Uniat priest'; as it was informed in another report, 'his actions suggest that he has the prerogative of the bishop'. (Andrukhiv I. *Relihiine zhyttia na Prykarpatti: 1944–1990 roky*. Ivano-Frankivsk, 2004. (in Ukrainian); DAIFO, f. R-388, op. 2, spr. 137, ark. 57; Ibid, spr. 143, ark. 7). Interestingly enough, the same thing was suggested about Sofron Dmyterko and Pavlo Vasylyk who really were bishops. Father Vynnychuk's name, though, is absent from the available list of underground UGCC bishops. *Katakombna Tserkva. Struktura UHKTs*. Available at: <http://www.ichistory.org/ukrsite/churchex/church19.html> (in Ukrainian). Actually, he worked as a vicar general, which fuelled the rumours of his status of the bishop.
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Жерноклеев Олег. Третій орден у підпіллі: світські організації УГКЦ на Прикарпатті у 70-х–80-х роках ХХ ст. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 73–82.

У статті висвітлюється роль світських відгалужень чернечих згромаджень (третьох орденів) у структурі й діяльності підпільної Української греко-католицької церкви. Підкреслено, що історичні витоки Третього ордену в західній християнській традиції сягають початку ХІІІ ст., коли особливі братства мирян провадили духовне життя під опікою монахів-францисканців і домініканців, трохи пізніше – кармелітів та ін. У першій третині ХХ ст. активізувалися світські об'єднання й в УГКЦ. Зокрема, відомі Правила для мирян Василіанського чину, укладені митрополитом А. Шептицьким. В умовах підпільної діяльності УГКЦ за радянської влади в середині 1970-х рр. на теренах Івано-Франківської області було створено треті ордени редемптористів і василіан. Саме їхні члени часто переховували богослужбові речі, організовували підпільні богослужіння, зібрання, духовні вправи, катехизації тощо. Загалом ці мирянські об'єднання мали помітне значення для забезпечення нелегального функціонування УГКЦ аж до кінця 80-х років ХХ ст.

**Ключові слова:** Третій орден, терціарії, УГКЦ, Прикарпаття.

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## Section:

### WORD AND TIME

#### THE SECRET CODE OF THE GALICIAN LAND BETWEEN THE TWO RIVERS: SPACETIME ORGANIZATION OF YURI ANDRUKHOVYCH'S ESSAYS

NATALIA MAFTYN

**Abstract.** The paper deals with the spacetime aspect of the essays by Yu. Andrukhovych ('Disorientation in Locality' in particular); it is both a feature and an effective strategy used by the author in order to structure his text and organize its imagery.

Other distinctive features of Andrukhovych's essays are inner dynamics of artistic images, a complex associative network, paradox as a way of playing with a reader, constant switching from sociohistorical time to private chronotope of personal world view. Looking at European culture from different spacetime perspectives and, at the same time, feeling its contemporary pulsation, marking his private narrative cardiogram with philosophical and historical 'splash-ups', the author manages to communicate his idea of Central Europe as a tradition, in which Ukraine has its share.

The text of 'Disorientation in Locality' is modelled in the dimensions of different spacetime continuums; due to this, the discussed locuses reveal themselves as palimpsests of cities and places – geological cuttings of different temporal layers, whose deep textual meanings shine through the surface of the author's narrative. Into the fabric of sociohistorical time, Andrukhovych weaves idyllic chronotope of early times ('an Austrian-Hungarian myth' tinged with the author's humour, the mystic locus of the Carpathians) complementing it with his private spacetime chronotope, generic memory. According to the author, the chronotope of apocalypse is destroying the Tradition; though the message of his essays is revealing the possibility of the two-way movement along the sociohistorical temporal vector, which ensures continuity of tradition and historicism.

**Keywords:** genre, essay, essay writing, private chronotope, temporal and spatial coordinates, narrative, idyllic chronotope of early times, chronotope of apocalypse, locus.

To discover a new continent, 'a world created by the narrator's magic' (M. Kundera), firstly, one has to place it on the map of being (actually, alternative being), to enter it in the network of coordinates, to correlate the whole system of a book's imagery and composition with the concepts of time and space. Which is why 'each work of art, each text (a talented one, in the first place) has its own time and a peculiar temporal system' [4, p.127].

Sometimes, however, it is spacetime that becomes the main character of a book, as it is the case with Yu. Andrukhovych's collection of literary essays 'Disorientation in Locality'. Interestingly enough, the author himself emphasizes his playing with time and space as the basic artistic strategy of his essay writing: in the abstract added to 'Central-Eastern Revision', his previous book of essays, he says, "My memory allows me to do whatever I want. My hope knows no bounds. I mix up times, turn over

decades, shift spaces and bring to life intersecting planes" [2, p. 3]. In the abstract added to the collection under discussion, this strategy is still more evident. It manifests itself in modeling Text as 'an attempt to look into coexistence of cultural spaces' (meaning coexistence of different spacetime coordinates, chronological time turned into emblematic time by cultural tradition; it condenses all the axiological, aesthetic criteria of assessing its epoch with their aspiration for eternity; from the social and historical perspectives, chronological time may also develop individual and existential, psychological properties). The space of Andrukhovych's book – quite measurable, technically speaking, from cover to cover – develops in its three chapters, in three autonomous (though inextricably intertwined) spaces: 'Introduction to Geography', 'Park of Culture', 'About Time and Method', 'giving a 3D idea of the themes of the book – historical and cultural, mythopoetic, and individual and existential' [1, p.1]. Another space, that of the Text itself, comes out as a field of the author's speculation, his intellectual play directed at realization of the concept of Europe as a multicultural identity, in which Ukraine has its share. It should be mentioned that the essays collected in the book were written in different times. 'Introduction to Geography, in particular, dates back to 1992, which means it belongs to the period following the proclamation of independence of Ukraine 'marked by great hopes pinned on advent of freedom whose symbol was Europe' [3, p. 302]. Today, in the time of a gaping 'black hole' in Donbas, this Text once again is growing in importance: it communicates, offers a dialogue, shows a way to one's identity.

It is the secret code of the Galician Land Between the Two Rivers – the city between the two Bystrytsias ('Stanislaviv by Tysmenytsia. The third city of Galicia after Lviv and Krakiv, set in the land between the Golden and the Black Bystrytsias, that is, just like Babylon, – in Mesopotamia'), the city that 'lies midway' between Lviv and Chernivsti ('which means in the gray area of their overlapping shadows, those of the king and the princes'), the city whose most important places registered in an old travel guidebook of the early 20<sup>th</sup> century form a web of the profane ('casinos, hotels, shops') and the sacred ('the churches – Catedra\*, Phara\*\* Armenian church, Lutheran church, Synagogue; the effigies of saints, the library'). Here the archetype of Babylonian turmoil has exclusively positive connotation of multiculturalism, it sharpens one's sense of identity in the presence of a Different. It is a city deprived of its name, 'Having profaned in this way not only our belonging to European culture, but the very memory of our European roots, and the idea of a free individual and, most importantly, the idea of succession" [1. p. 71].

In literary criticism, text is traditionally treated as a phenomenon in its own right, a particular continent. One of the objective criteria for its differentiation is the ways of verbal coding. They are 'diagnostically important indicators, which make up a complete and condensed picture referring a reader to this "hypertext"' [8, p. 313]. Andrukhovych continuously highlights this verbal coding in his text, Intercultural transition ... is the landscape of language' [1, p. 62].

The author creates the text of the Galician Land Between the Two Rivers using a two-way syntagmatic axis: from the centre to periphery which is actually the centre. Central Europe is 'a kind of adverbial modifier of time and place, a territory "between" and "in the middle of", no-man's intercivilizational and, at the same time, above-civilization space, the central hole in Europe, a tectonic movement, a lost comment on Galicia, after all, it is Galicia itself, a ravine between millennia [...] it is a very vulnerable territory, it is reality itself, but it is yours' [1, p. 204-205]. Often, it is a spacetime passage, secret 'mole holes' leading from one galaxy to another. A frontier and the lost paradise of one's illusions, which, nonetheless, can be easily returned – you just need to find the lost key. It is European cultural tradition coded in our genes ('My city belonged the united state formation together with Venice and Vienna, not with Tambov or Tashkent'). It is the text about our European roots and a lost (though easily revived) tradition, about our true Central-European identity, about culture perceived as one's native land, whose citizens were Rilke, Shevchenko, Antonych, Borges, Stus, about tradition as culture and about freedom as European tradition. Andrukhovych's text may serve as

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\*Greek Catholic Cathedral

\*\*Cathedral Church of the Mother of God and Saint Stanislav

a convincing argument for philological tradition to treat the genre of essay “as a phenomenon of culture, as a form of self-consciousness, of understanding tradition” [6].

Adorno once used an apt metaphor of a traveler for essay writing. Andrukhovych’s ‘disorientation’ is, actually, travelling – to different times and spaces, ‘an attempt to understand oneself and others in the context of culture and through the context of culture’ (K. Zatsepin). This travel starts with saying an almost cabalistic incantation code, words from an old Galician joke, ‘erts – perts – herts’, from an impression that comes back to life in old family photographs. It starts with almost archetypal inner tremor of demiurgical involvement in the mystery of creation: ‘evening breeze’ breathes the spirit of time into the still atmosphere of photoplastic with its china-doll sham. At July twilight, the Stanislaviv of the ‘Mummy Austria’ good old times is filled with sounds and smells ... (vivid details, each one becoming an emblem of the period, ‘the Golden Age’ of one of ‘the most frivolous empires’) and a light, inconspicuous but clearly perceptible ironical smile of the author, ‘The main thing in my project – light breeze at dusk, everything is flying and fluttering in it – dragoons’ plumages, gendarmes’ feathers, standards, horsetails and manes, forelocks on the bare heads of Christians and Jewish side-locks, embroidered towels and even a single blue-yellow ribbon, and a sea of other ribbons, and , as it has already been mentioned, small flags and handkerchiefs’. A subtle ironical marking of the ‘Mummy Austria’ idyll is mingled with a social and political touch – ‘perennial and mutually exhausting Ukrainian-Polish “eye-for-eye”’; emphasizing the spirit of democracy as one of the greatest European values, ‘It [Austria] had to choose for itself freedom and pluralism, giving shelter, actually, to each and everyone – from hasids to Old Believers, from mysterious Karaites to quite familiar Maramorosian gypsies, – obviously, it was the first to refuse from racial, national and religious persecutions’. This idyllic time is marked verbally: in the Galician dialect its imprint is still evident in a marvelous set of ‘rich and vivid German words, from “фана” [“flag”] to an almost sacred “шляк би його трафив” [“damn him”]. And what would I, a Ukrainian writer, do without those German words today?’).

Through the secret code embedded in the pediments of old houses, it sends messages to those belonging to the great Tradition. It invisibly oozes through the creaked walls which stubbornly demonstrate ‘a suspicious aptitude for endurance and tenacity’; ‘That is why these cracks in walls, caved-in roofs, trees growing through flights of stairs, debris of stained glass windows and marble flagstones are still here’. It is a never conquered bastion in the battle against the black hole, the product apocalypse time – the rude and violent cutting of the umbilical cord which connected us with the Tradition; against Stalin’s gaping jaws of the wild land, the locus of ‘terra incognita’ which encroached upon our cultural identity, ‘Our local apocalypse started not so long ago – in September 1939’. It began with the arrival of dog-headed aliens from ‘far away planes inhabited by one-eyed, eight-fingered giants, where vodka is drunk like water, actually instead of water, where meat is eaten raw, and dancing bears are shown in churches ...’; it began with ‘giants in tarp boots’, who brought along the chronotope of decline and fall ‘having dammed the local wells with bodies shot in the back of their heads’. This alien, enemy spacetime plunged into darkness the sacred locus of our motherland, marked the appropriated territory desecrating churches and cemeteries. Its apocalyptic nature revealed itself in antihuman hunger for unification, destruction of multicultural world incomprehensible and therefore hostile for a lumpen lout, ‘Echelons upon echelons, the city was deported south’.

From Andrukhovych’s Text, Stanislaviv of the Austrian-Hungarian epoch stands out as some spiritual Atlantis, a gone mysterious continent; still, evidence of its existence is incontrovertible, for there has been preserved ‘a map of emperor-king rail communication’. For every piece of stained glass window and marble flagstone debris contain a secret code which make it all possible.

O. Zholkovskiy [5] believes that one of the specifics of the essay is its closeness to poetry; both ‘are programmed to give priority to inner world over the outer world’ as it ‘feeds on its own sap, weaves a silk string out of itself’. Another feature shared by poetry and essay writing is intimate chronotope of one’s private spacetime rooted in generic memory; in Andrukhovych’s Text it emerges as a life-giving breeze, it plays strings of heart, for among those ‘gone with the wind’, whose laugh was heard in the streets of the main city of the Galician Land Between the Two Rivers in the golden ‘Mummy Austria’

time, there was a twelve-year-old girl titled by the author as 'my granny Irena'. This private spacetime of generic memory is related to the cyclic time of 'Austrian-Hungarian myth'.

In 'Disorientation ...', the author's writing strategy presupposes pluralization of textual space, the text appears to lose its centre and unique perspective, the end and the beginning; you cannot read it moving your eyes from left to right as we usually do; while reading you feel different rhythms and find different reading directions. For the essay presents an artistically articulated formula of intellectual and linguistic autonomy of the writer (K. Zatsëpin). Could you have ever found a more appropriate form to reflect on the nature of freedom, culture, tradition? A form for a journey provocatively named 'disorientation'. A journey with the Carpathians as a destination – a suburb and relict debris of another, the Roman, empire.

This is really 'history as a landscape emerging from fog' (M. Kundera), whose chronotope is a mystic locus and time of 'the enchanted mountain'. This time, the marking-off point is 'a wet paradise of southern Pokuttia and northern Bukovyna'. Again, we come across linguistic marking, because 'a line of tempting snow-capped pinnacles whose names together with the names of nearby grasslands bring forth endless chains of linguistic and acoustic associations'. A different, 'almost another-planet', world. With an open porthole into other spacetime continuums and galaxies – the ruins of an old observatory in Dzembronia, in its night halls 'slight whisper of wind' warns you, 'you cannot come in here'. This is "a fragment of mythical Lviv-Warsaw-Vienna-Paris vector. This is the complex of Europe'. Then, the Chornohora mountain range as a cultural divide between two traditions, two worlds, Latin and Byzantine. Time has its own pace here. It can make 'powerful mental energy whirls', 'spacetime knot, unfathomable astral collaps' of Maricheika Lake and craters as living time with the highest concentration of life-giving power. This is a 'between' and 'in the middle of' territory, which means the territory of great opportunities, the chronotope of direction to the future – 'Nobody's intercivilizational and above-civilization space', for 'the Carpathians are a great brace that holds in place parts of being which are apt to disperse chaotically. The Carpathians are a great seismic effort, a zone of special energetic opportunities and tension. From human perspective, the Carpathians divide, but from cosmic perspective, they unite. And if this is true, it is the beginning of a dialogue'.

Researching into the phenomenon of Saint Petersburg text, V. Toporov singles out a distinctive feature that makes it possible to identify Text as space and space as Text, 'both mirageous Petersburg and its text (rather the text about it), some kind of "dream about a dream", belong to the over-saturated cultural and linguistic phenomena which cannot be separated from the pulsing whole behind them, from the myth and the whole sphere of the symbolic' [8, p. 259]. Myth and the whole sphere of the symbolic are also part of the organic unity of Andrukhovych's narrative, for instance, the mystical locus of magical India, a cosmogonic image in the popular stories about the Rakhman island and 'Rakhman Easter' in Carpathian mythology.

The epistolary narrative of a real Ukrainian author, 'a Bukovyna nightingale', Yu. Fedkovych – an astrologer and starwatcher born by the mystic Carpathian locus, by its tangle of polycultural traditions and craters of life-giving time ('this mixture, this mix of plants, languages, beverages and feelings called the Carpathians, isn't it that very thing that brought about everything; everything just opens up and emerges on the surface, as lines on a palm – for you to read') – looks pretty much like hoax and play strategy by Andrukhovych himself, 'As everything in the macroworld is ruled by strong, unchangeable laws of mathematical precision, so are the elements of microworld... Glory to Your eyes, oh the Eternal, the Soul of the Universe, the Lord of infinite time, the Caretaker of the Phoenix who sheds light of holy life ...'

The mythical India that, according to Hutsul beliefs, lies in the middle of the ocean, its wondrous dwellers Rakhmans, who do not know when Easter comes and sit on the beach not to miss Easter egg peels – all these images, having lost their referents, turn into textual constructions of a powerful meaning potential; they let us 'emerge' from the magic time, shed the enchantment and bring contemporaneity into focus ('the Central Europe of Kosiv and Rakhiv is hollowed out into Eurasia'); here, the author's irony has a bitterish taste: after we have lost for good the sacred locus of our identity, 'what's left for us to do? Maybe, to wait for the great arrival of egg peels from over the ocean?'

Unlike in the other literary genres, the gravity centre in the essay is located not between text and reality but between the author and their text. In 'Disorientation...' it is felt especially clearly – here the demiurgical 'Text –Creator' vertical line is formed as penetrating into and reading into Being, as co-creation. This vertical line, this author's time flowing and streaming into other cultures' spacetime with sporadic spitting of sociohistorical time is extremely important for making up the spacetime continuum of the whole Text, the whole 'disorientation' (which is actually hoaxing, an efficient author's strategy) because it makes it possible to unite all the planes of the narrative, a method devised for familiarizing oneself with culture, with its seemingly different temporal and spatial (in the sense of 'mental') manifestations.

In this spacetime full of sound and rhythm that is sometimes emanated from the very centre of magical sphere, the crossing of two axes, of two cultural vectors becomes the centre of gravity. It is the text that determines the degree of reality, authenticity as a paradigm of sacred values behind it. One of these is a city ship, a ghost ship, whose 'cobbled hills' are 'a watershed between the two sea basins – the Baltic and the Black'. A city that encourages you to raise your eyes because it is still full of 'the atmosphere of Mediterranean culture' with its 'Roman accents which substantially complete, or rather balance Byzantine-Greek ones'. This is Lviv, a city whose architectonics is 'rather Latin, rather Roman, rather Baroque', whose image 'to a great degree is conjured by all sorts of Italian exiles, wanderers and adventurers, "courtly mannerists"', whose side streets still bear some dominating imprints, for instance, fragments of adapted German words used as names for Lviv suburbs. Like Noa's Ark, this city comes to the surface from the depths of history; it becomes a sign, a universal modus of polyculturality. Notably, the over-exploited Biblical archetype does not make the text sound false or effusive because the author's ironical play strategy unfolds a row of other referents – the ship of fools, the death ship, the drunk ship... Such openness, open-endedness, such multitude of nominations contain grains of other possibilities, other spacetime solutions. An ark, which the author inhabits with Babeldom of absurd and happy masks, 'the Dalmatians, Serbians, Scottish immigrants in the Commonwealth of Poland, the Scythians' and the like – 'the Argonauts, Little Russians and Western Ukrainian Russophiles, Cyclopes, the Laestrygones, Franciscans, Capuchins, Carmelites wearing bare feet and – accordingly, I beg your pardon, – wearing shoes, Rosicrucians, Stoudites, Templars, Old Believers, Orthodox Christians and UnOrthodox Christians'. This atmosphere of the carnival, buffoonery, of freedom to choose your own identity emphasizes the multicultural panorama of the pre-Soviet Lviv with delicate shades of a Different, thus emphasizing the uniqueness of the whole. Still because of the author's distancing himself from these shades and shapes of the past, socio-historical time penetrates through this 'Bu-Ba-Bu' carnival chronotope; it is with sadness that he speaks of 'accretion of cultures not only as the open-border holiday, but also as blood, filth, ethnic purges, deportations.' There is always this phantom ache of lost (destroyed, crumbled) shrines, and only memory of them is still alive in 'one of the most favourite books' of the author, 'Historical Routes of Lviv' by Ivan Krypiakevych.

It is the demiurgical vertical line that gives you aerial view of things and transforms the spacetime of a Western European city (unlike in Lviv, we expect the author to feel himself a stranger here) into something private, intimate, something that 'wrings your heart' and gives you a feeling of belonging, 'You notice every tiny little detail, all this matter – every angel above the gate, every flowerpot in the window, every vein on a leaf'. And the story about a miraculous flight of Ludwig II of Bavaria from the profane 19<sup>th</sup> century into the mystic Medieval spacetime, about carnival as 'non-stop juggling with essence', due to which a temporal and spatial playground for 'fooling fools' is created (pay attention to the author's remark that with us, the Parliament has turned into such a playground). And a magic birth of spacetime from pulsing sounds, like creation of the world from the sacred mantra Ohm, 'Invisible trumpeter Bertran de Born trumpets above me.' True, 'not only text is rooted in "the spatial", but so is the creator of "the artistic", of the text, the poet, for they are the voice of this place; their thought, consciousness and self-consciousness, after all, are the brightest image of the space personification' [8, p. 5].

A characteristic feature of Andrukhovych's essays is inner dynamics of the image instead of a clear formulation of concept, a complex network of associations, a paradox as a form of playing with a reader. And constant change of historical, social time to intimate and private chronotope of personal perception ('I agreed to govern such a country') only to get a new philosophical and historical upsurge on the cardiogram of his narrative, 'European cities were built by personalities, masters of form'; 'The absence of form is dehumanizing. It is a never-ending colourless existence; to escape from it, one gets their heads in the noose'. Form is space presented in temporal dimensions, 'The sense of form, rather its lack, to be more precise, is the name for all our misfortunes' because one of the important forms of national being is historicism". As it is shrewdly observed by the author, 'a nomad instinctively avoids historicism': he does not want to admit that someone has been here before him. One of the themes of 'Disorientation...' is extensively discussed in Villa Waldbert essay; it is the theme of form as manifestation of succession of being, cultural tradition, 'Succession made the Europeans'. So the author offers a reader his own map of national landscapes – from a clear German '*ordnung*' form to 'the carnival versions of the European landscape', elaborate aesthetics of Italian ruins cluttered up in greenery, a bright feature of the national Italian landscape (maximal organization of form 'imperceptibly bordering on formlessness'). A couple of pages further, a reader is invited to the sacrum of the Park of Culture, they are encouraged to participate in creating a wonderful culture landscape based on the Tradition. The starting point is B.-I. Antonych's birthplace; the world of Andrukhovych is highly resonant with Antonych's imagery. This locus clearly defined on the culture map, the village of Novytsia in Beskydy, surprisingly well correlates with the chronotope of eternity, "a home behind the star". This essay is about a torn tradition; that is why the chronotope of the author's time invokes the spirits of the past, the time of the first nomad's arrival, when 'there came the smell of blood and ether'. And two ash-trees, all that has been left of the earthly home of the poet. A line; beyond it, the tragedy of lost memory, the loss of tradition. This text is about a great danger (published in the late 90s, it actually predicted the nowadays yawning gap, this dark hole, this crack that has developed in Donbas), the danger of losing our European and national identity; its imprints, thank God, were not completely wiped out by the nomads; they are preserved in the names of populated localities, 'I read the names on the road signs – Mostyska, Sudova Vyshnia, Horodok; each one absorbed so much that it has become more than history, more than myth, even more than poetry. But beside it, beside me, a real Ukraine is going – beyond history, beyond myth, beyond anything in the world, some primitive *Eh?*'

The author's 'angle of vision' is constantly shifting from one temporal dimension to another (for instance, a flight into 'the Baroque dream' of paying the last tribute the late Count Potocki); such a palimpsest is meant as a warning: this yawning gap, this artificial chasm threatens to turn into an abyss, the ruin of form. Text acquires a higher right, that of restoring the lost with the help of language, the most ephemeral of all substances, 'to rebuild at least some parts of walls, towers, loves and dreams'. Such a workshop of 'the master of time' is presented in the essay 'Flying Signs'. In the chronotope of Vilnius filled with signs and emblems of different temporal planes, there suddenly opens up the porthole of antiques shop leading into a passage between three seas, between the East and the West. Space and time become manuscripts. Old postal maps, yellow with time photographs 'speak' in red ink – 'coagulated like blood'. This is writing that with a silk thread (the time having no power over it) weaves itself into living signs – the images of the turn-of-the-century time. It is the revival of light breeze, someone's sighs, declarations of love, plans for the future. It is the overlap of chronotopes – past, future (or rather written to the future) and present; these manuscripts, these flying signs become palimpsests full of lost opportunities, filled with frozen grains of love...

The spacetime of Andrukhovych's text has a voice of its own. Here vibrate the signs of the past finding their wondrous echo in the present. Sometimes it is the sound of the harp and the singing of a faun, and the author's imagination conjures up other 'flying signs' – 'Hieronymus Bosch's hell, naked men crucified upon the strings of gigantic harps' – a symbol of the demonism of music as unquenchable thirst, as torture of finding essence in this kaleidoscope of transformations, transitions. And in an old graveyard in Salzburg, the past flows into the present creating a wonderful feeling of cyclic mythological time. It is a wondrous spacetime, it is woven from Georg Trakl quotes about 'a



gentle flickering of sorrow' carved on gravestones and a gentle flickering of candles on those gravestones.

The palimpsests of cities, towns and places in Andrukhovych's essays are the geological cuttings of different temporal planes whose deep underlying ideas glow through the surface of the author's narrative.

The essay genre as a phenomenon of culture, a form of 'comprehending tradition' makes it possible to discuss freedom as a European tradition. And poetry (the one that elevates you giving you the right to a home 'behind the star' and the right to responsibility – 'by your destiny and life') as a form of freedom in particular. To discuss Shevchenko, Lorca, Stus, and Gogol, and Kotliarevsky. Silhouettes and profiles that create the landscape of culture, European and national. This spiritual aura of 'the lonely of a rather rare loneliness-of-the-chosen type', this inner freedom, opposite to 'the Great Zone', devouring dark hole; the spacetime that creates the continent of culture, keeps 'threadbare and deformed national flow of time' from sliding down into the abyss, organizes it, gives it a great tradition of the 'past-future' temporal vector.

There exists 'not only the space of a city, country, land, macrocosm, but that of the body, sound, mind' [8, p. 235]. This space appeals to Andrukhovych, a private space of oppositions and breaks out of which emerge the most essential, deep human features, 'I am interested in human manifestations of humanity' (parenthetically, it is a tradition too – a humanistic tradition in European culture). Which is why he pays attention to another form of freedom – laugh. Laugh as 'a provincial's challenge', the provincial who has chosen aristocratic destiny in the marginal Little Russia and created their own spacetime – Poltava-Hadiach-Lubny continent with an extra archipelago in Saint Petersburg. Andrukhovych likes laugh because it is a tradition too; 'Bu-Ba-Bu' group followed Kotliarevsky's tradition. For 'it is so good that in this culture, filled to the brim with sufferers and "great martyrs", weeping and still twisted with lack of freedom, there always remains such a shining exception, a burlesque challenge, such a beginning'. Laugh is a world and European carnival tradition and a feature of Ukrainian mentality (as we are essentially Europeans) which helped us to survive evil times. There was a Ukrainian born with laugh in his heart, a Ukrainian 'greater than anything ever written or said about him'. Gogol's laugh was 'a challenge to abyss, ... freedom and independence', he laughed 'at demons and pyramids'.

The third chapter of 'Disorientation ...', 'About Time and Method', presents the author's ideas about aspiration for freedom (including personal freedom). It is the insertion of the author's past spacetime ('twenty years ago I pinned more hopes on the future'): the reminiscences of launching 'Bu-Ba-Bu', of his own 'chalk circle', his ideas about Text as a chance to break free from the tight nets of marginality and primitivism, about the powerful energy of freedom implicated in the modus of non-verbalization, 'the best poetry is hidden in the empty space between words'.

The network of associations in the inner dynamics of the author's reflection highlights another way of playing with a reader – the paradox, an ironical effect of 'Bu-Ba-Bu' narrative strategy: Andrukhovych is a master of pseudoscientific terminology, a feature of postmodernism as a literary trend and a cultural strategy; still he uses it, first and foremost, to emphasize the importance of his personal spacetime ('Time and Space, or My Last Territory'). As a result, the arguments and mini-descriptions presenting his view of postmodernism are perfectly lined up in alphabetical order. And this playful ironical ritual of preferences and definitions, this provocative play is involuntarily associated with a sunny dance of a young god who created terra firma flying over the abyss of ocean. This play is also self irony, 'a private fig sign in the pocket'; it saves one from being hypnotized by imposing orientation rituals. This play is an epatage provocation, a mock at scowling narcissism of a plebeian who imagines themselves an aristocrat and therefore a model of virtues (especially of patriotic ones). Here I have to remind a reader of this paper about a considerable amount of hate mail received by Andrukhovych after the publication of his essay 'Time and Place, or My Last Territory'; people accused him of slander on Galicia, they missed both sarcasm, humour, irony of the author and his true feelings for his land.

After all, it is an echo of one's own pain (as in the works by Malaniuk and Stus) caused by 'threadbare and deformed national spacetime' and, in the context of social and historical time, a sarcastic challenge to the literary critics who oppose 'the Zhytomyr school' and 'the Galician school', 'From Polesia perspective, there is no such a land as Galicia. Galicia is not truly Ukrainian, it is some kind of geographical make-weight, a Polish hallucination. Galicia is artificial and pompous to the core'; 'It is a land that lacks its own roots, it attracts all sorts of uprooted vagabonds'; 'Galicia is throughout ironical and immoral, hence this eternal apostasy and time-serving'; 'this is superficial and put-on gentility, like detachable cuffs'; 'everything else is coffee, home-made liqueurs, cakes and pasties. Embroidering small tablecloths, jellies and jams, towels, carpets, poor taste and kitsch, in short, Galician petty bourgeoisie, full-length and in full bloom'. Though we ought to remember about the author's narration strategy of provocation multiplied by the genre specifics (not a clearly presented concept, but inner dynamics of images, paradox as a way of playing with a reader are defining features of essay writing). It explains the Polesian idea of Galicia and the reproaches of the Zhytomyr school representatives. According to O. Hnatiuk, 'in the cited text, direct references to Danylenko are quite obvious. Andrukhovych did not waste his chance to mimic the style of speech, especially the language of propaganda. Andrukhovych has mimicked the explicit and implicit reproaches to the Galician school' [3, p. 250].

In his heart, Andrukhovych has quite a different image of Galicia, 'But I have a different perspective. It is not a perspective, strictly speaking, because I stay here, inside, because it is my land, suspected and despised world; the fortress walls around it were ruined long ago, the moats are filled with historical lumber and cultural rubbish, broken china, Havarechchyn pottery, Hutsul tiles; I am my own line of defence; there is no other way but to defend this piece, this scrap, these fragments that won't hold together'. Because they are the manuscripts of Galician Land Between the Two Rivers; the most important things are to be read between the lines, in the break of Text. It is Galicia itself, with the imprints of polyculturality, with 'ruins as signs of "stratification of cultures"', with 'forced landscape collages'. This is Galician Mesopotamia, a sacred triangle with profane and sacred space of homeland in its centre; it is private, measured off by 'the One Who Hands out Geography', it is part of the sacrum of the great European culture. That is why the chronotope of the margins is transformed into the energy of the centre, 'It is a province where everyone knows that they are placed in the very centre, for the centre is nowhere and everywhere at the same time, and that is why from the heights and depths of their own workshops they can calmly look at everything else, including New York and a Moscow'.

'Disorientation in Locality' is the only way to avoid following (I would also add – mimicking, persecuting, examining...) others blindly. After all, it is a way of orientation that becomes a magical ritual of removing spatial and temporal restrictions (cages, chains, rules, determinants). Disorientation is actually a soaring flight of human thought in the stratosphere of various cultures. It is an alternative orientation, a perfect sense of time and direction in the time and space of European tradition, it is coming out into the outer space wearing no space-suit because you do not need one. It is controlling time and distance because, according to Eckhart, there is nothing like time and distance to hamper our soul on its way to God. The secret code of the Galician Land Between the Two Rivers is about Being, about the human being, time and space, about eternity. And most importantly, about Love without which time, and space, and eternity itself become senseless.

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Мафтин Наталія. Тайнопис галицького Межиріччя: часопросторова організація есеїстики Юрія Андруховича. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 83–92.

У статті проаналізовано есеїстику Юрія Андруховича (зокрема твори, що увійшли до книги “Дезорієнтація на місцевості. Спроби”) крізь призму часопросторової організації як одного з важливих композиційних та образотворчих прийомів авторської стратегії письменника.

Для есеїстики Андруховича характерна внутрішня динаміка образу, складна сітка асоціацій, парадокс як спосіб гри з читачем, що досягається постійним перетіканням часу історичного, соціального в інтимно-приватний хронотоп власного світосприйняття. Така спроба погляду на європейську культуру в різних часопросторових координатах й водночас відчуття її пульсації в сьогоденні дозволяє авторові вповні реалізувати ідею Центральної Європи як мультикультурної та питомо української традиції, дає можливість вдало вивести кардіограму приватного наративу на сплеск філософсько-історичних роздумів.

Текст Андруховичевої “Дезорієнтації...” моделюється у вимірах різних часопросторових площин, завдяки чому локуси, про які йдеться, постають як палімпсести міст і місць – геологічні зрізи різних часових пластів, що просвічують своїми глибинними підтекстами в авторському наративі. Автор вдало включає в соціально-історичний час ідилічний хронотоп першочасу (доречно маркований авторським гумором “міф Австро-Угорщини”, містичний локус Карпат), поєднуючи його з інтимним хронотопом приватного часопростору – родової пам’яті, акцентує хронотоп

апокаліпсису як руйнування Традиції, однак ідейне скерування його есеїстики – в акцентуванні двовекторної спрямованості соціально-історичного часу, що забезпечує тяглість традиції й історизм.

**Ключові слова:** жанр, есеїстка, інтимно-приватний хронотоп, часопросторові координати, наратив, ідилічний хронотоп першочасу, хронотоп апокаліпсису, локус.

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## UKRAINE AND THE EAST: CULTUROLOGICAL ASPECT

OLEH PYLYPIUK

**Abstract.** Modern Oriental studies regard the East as the cradle of the world's civilization, a web of unique cultural formations. Within the modern East–West paradigm, the research into the values of tradition should be underpinned by dominant axiological concepts in order to systematize contemporary ideas of the world, nature, the individual and mentality. In accordance with the central methodological principle of the research, archetypes are regarded as cultural universals. In the article, the typology of the cosmological and the spiritual elements (the Moon and the Word respectively) in the Oriental and Ukrainian traditions are highlighted, the emphasis being laid on the analysis of the semantic and thematic fields of the two archetypes.

**Keywords:** archetype, spirituality, mentality, East – West, universals.

In the early 21<sup>st</sup> century, humanity has faced new challenges; solutions to the problems presuppose the new quality of existence at a global scale. The historical researches in the field of culturology, religious studies and philosophy convincingly demonstrate the need for typological analysis of the East and the West as civilizational cosmic breaks not from geopolitical, but from mental and spiritual perspectives. In the first lecture of his 'Philosophy of Revelation' F.W.J. Schelling writes, 'At first, with the help of Christianity, which was transferred to Europe, and then due to world ties, which spread almost unrestrictedly in the modern epoch, the East and the West not just came in touch with each other, but seemed to be forced to penetrate into each other in the same consciousness, in consciousness, which on these grounds alone would have to expand to the world one' [14, p. 37].

Considering the issues of the place of Ukraine in world history, historical and cultural peculiarities of the country, distinctive features of its political system; trying to understand and explain queer patterns of the political and spiritual life of the nation, I will turn to a well-established philosophical and historical schema of the East and the West. Whatever the interpretations of the basic concepts are, Ukraine is viewed as a connecting link in the geopolitical, mental and spiritual East–West system of coordinates.

So far, the first question is: what is the East and the West in terms of geography? It depends on what is our "prime meridian". Our place of residence is Europe; therefore it is Europe that we refer to as 'the West'. 'The East' for us is the countries of the Far East (China, Japan, the Philippines, Indonesia, Korea and others), the Middle East (Palestine, Jordan, Iran and others) and the countries of the Indian Ocean basin (India, Sri Lanka and others). This paper, though, is focused on the phenomena of culture and spiritual types rather than on the territorial issues; the ancient and medieval cultures of India, China, Japan and the Arabic Muslim countries will be discussed.

The 'East-West' problem is too enormous and complicated to be discussed in general; it comprises economic, military, political, geographical, religious, metaphysical, cultural aspects. The latter, to a degree, is related to all the other parameters, so it will be the main focus of this paper.

A tentative comparison of the West and the East highlights a dichotomy which has become a somewhat simplified cultural stereotype: Eastern philosophy is axiological and opposed to Western, scientific one; western materialism and rationalism clash with eastern mysticism and spirituality (it is a popular view that all great religions originated in the East). The East is 'contemplative', while the West is 'active' and power hungry (in other words, 'the feminine soul' of the East is compared and contrasted with 'the masculine soul' of the West; though their 'synthesis' is inevitable). Here is another statement: the East is mainly interested in religion, art and philosophy; the West concentrates on the politics (the technical side of organization of society), industry (production and stock) and technology (dominance over nature). Thus 'the defining characteristics' of the West are craving power, the principle of formal right, activity, reasonableness, criticism, rationalism, individualism, the principle of division, mechanicism, etc. Briefly speaking, 'Death instinct' and therefore, 'the secret cult' of Thanatos.

The underlying principles of the East are believed to be selflessness, the idea of love, contemplation, sensitivity, intuition, integrity, authenticity, inspiration. In other words, here 'the cult of Eros' and Life is the dominant idea.

Though things which are easy to notice are typically superficial and simplified. According to V. M. Alekseyev, the Russian philologist and sinologist, 'Happy is the one who in their heart has a firm hold on two worlds!' [1, p. 43]. Still, who can boast of being 'happy'? For the same scholar also says, 'The fight between the East and the West goes on within every nation' [1, p. 57].

The East was always perceived by Europeans as attractive and strange; it was praised and disapproved of, presented as stable or ahistorical, genuinely spiritual, raising an individual above their empirical existence or, vice versa, backward and based on the concept of slavery. These and many other contradictory views are reflected in special historical theories of European philosophers: culturologists, political scientists, historians. This is how the currently used concepts of 'the East' and 'the West' have been framed.

Now, we have to consider the content of these concepts. Let us turn to the 'Lectures on the Philosophy of History' by G. W. F. Hegel; this is the first time that above-mentioned formula gets its theoretical outline. For the German thinker 'the East' is an umbrella term for ancient civilizations of Asia and the northern African ethnic substrata which are related to it: China, India, Persia, the latter comprising Assyria, Babylon, Media, Iran, Syria, Phoenicia, Judea, and Egypt. Furthermore, speaking of the Christian epoch in the world history, he refers to the Islamic world as the East. Thus the East embraces the three historical and cultural worlds – those of China, India and the Middle East. From Western Asia (the Middle East) we get to Europe. In ancient times in its southern part, on the islands and peninsulas of the northern Mediterranean region, two civilizations (out of those known in Hegel's time) were created – Greek and Roman. Hegel refers to this ancient world as 'the West'. It should be mentioned that the German philosopher could not find a place for either Russia (at that time, Ukraine was a part of the Russian empire) or the contemporary American States in his philosophy of world history [5, p. 36-38].

The history of Ukraine, beginning from the Kyivan Rus time, clearly indicates that it belongs to Eurasian spiritual world. For instance, from culturological perspective, there is affinity between the European and Ukrainian baroque consciousness, the European and Ukrainian individualism, etc. The fact that in Ukrainian culture the past was idealized and romanticized, the sensual has preference over the rational is an argument in favour of this theory. Ukraine is geographically situated between the East and the West, between Europe and Asia; numerous ethnic communities came to stay on its territory; as a result, Ukrainians became 'the frontier people' with diverse ethnic orientations and stereotypes, and inclination towards conformity. The diversity of religious, legal, political and other aspects of life, the variety of customs and traditions added to the feeling of being unsettled and marginal.

The development of national mentality is a long and complex process. The ancient Slavic culture was the basis for the formation of Ukrainian mentality and the national character. Constant migration of numerous peoples resulted in an odd combination of tolerance and negative attitude to other ethnic groups, the feeling of enmity and suspicion towards foreigners in particular. Due to migration processes Ukrainians also developed passive acceptance of other peoples' values and the ability to use them in order to enhance their own achievements. Unceasing aggression on the part of different peoples (the Tatars, Poles, Turks and others) created the atmosphere of uncertainty; the feeling of self-expression, a constituent feature of Ukrainian mentality and spiritual culture, was suppressed and finally lost.

In Europe, Oriental studies dates back to the ancient and medieval times. As a field of knowledge in its own right, it began to develop owing to the European expansion into the East; at first, Oriental studies were an applied science; later Oriental philology and country studies branched off from it. The history of Oriental studies is typically divided into three main periods. During the first one (the 17<sup>th</sup> century to the mid-18<sup>th</sup> century), the theoretical premises of the scientific research were developed: there increased the number of the Eastern languages studied by Europeans (including Persian, Turkish and Chinese), dictionaries were compiled and the scientific libraries were systematized. During the second period (the second half of the 18<sup>th</sup> century to the mid-19<sup>th</sup> century), the scientific foundations for Oriental studies were laid. Considerable achievements of Eastern philosophy stimulated the development of comparative linguistics; various Eastern societies were formed. The third period (the second half of the 19<sup>th</sup> century to the early 20<sup>th</sup> century) is marked by the expansion of the object of research: dictionaries of the Eastern languages and some authentic texts were published. Since 1873, they started holding International congresses of Orientalists; empirical data were systematized. In Ukraine, there appeared the works by Professor M. Petrov (*‘Могомед. Походження ісламу’* (*‘Mohammad. The Origin of Islam’*), 1865) and Professor B. Nadler (*‘Культурне життя арабів у перші століття віджири (622 - 1100) та його прояви в поезії та мистецтві’* (*‘The Cultural Life of the Arabs during the First Centuries of Hijra (622 -1100) and Its Manifestations in Poetry and Art’*), 1869). I. Franko published his *‘Стислий нарис староіндійського (санскритського) письменства’* (*‘A Sketch of Ancient Indian (Sanskrit) Writing’*), *‘Сучасні дослідження над святим письмом’* (*‘Modern Research on the Holy Scriptures’*); he also translated some chapters of *‘Mahabharata’* and *‘Sutta Nipata’*. P. Kulish, I. Nechui-Levytskyi and I. Puliui translated the Bible; Lesia Ukrainka made poetic interpretations of the Rigveda hymns and Egyptian poetry. Her work *‘Стародавня історія східних народів’* (*‘The Ancient History of the Peoples of the East’*) (1890 – 1891) was the first Oriental studies textbook which appeared in Ukraine. O. Pritsak, a pupil of A. Krymskyi, played a lead role in the revival of Oriental studies in modern Ukraine.

Orientalists regarded the East as the cradle of the world civilization, ‘a deposit’ of unique cultures; the ‘East–West’ paradigm was reconsidered: basic axiological principles behind the study of traditions imposed some order on modernistic ideas of the individual and the world. From this perspective, one of the most promising fields of research within the humanities today is cultural universals – archetypes.

Ancient sophists Plato, Aristotle, Plotinus, the exegetes of Alexandria researched into the problem of archetypes as universal cultural phenomena from philosophical, historical, psychological, culturological imperatives perspective; throughout the millennia, the tendency persisted and accommodated to new situations. Nowadays, the research on archetypes as universal cultural categories goes beyond the boundaries of phenomenological, existential, hermeneutic approaches; attempts are made at establishing certain metaphysical and metacultural invariants of the picture of the world, since, according to E. Koret, ‘metaphysics deals with all existing phenomena – the sensual and the extrasensual, empirical evidence and theoretical underpinning, therefore, the first and the highest divine existence as well’ [9, p. 13].

The analysis of cultural archetypes requires research into archaic cultural layers and archetype genesis. The ancient archetypes of thought are basic elements of culture traced in art as the most expressive imagery and ideas, and in philosophy as meanings that frame concepts. Archetypes in art are elements of spiritual gene pool; they enable us to analyze deep emotional level of human

consciousness and enhance the efficiency of analysis of new intuitive mental meanings, which emerge due to powerful oriental inspirations and are capable of regeneration.

Ukrainian culture has a long history, its development being influenced by a number of factors, including geography and natural environment, migration processes, elements of other cultures. Throughout centuries tribes and ethnic groups replaced one another: the Cimmerians, Scythians, Sarmatians, Huns, Trypillians, Slavs, Cumans, Pechenegs, Tatars contributed to the ethnogenesis of the Ukrainians. The authentic local population absorbed all the influences and used them as building material for their culture. Geographically, Ukraine is situated at the crossroads to Central, Western, Northern Europe, the Middle East and the Caucasus; this factor predetermines certain differences in the national characters of Eastern and Western Ukrainians, the former being more sensitive, the later, more careful.

S. B. Krymskyi made an important contribution to the research on the philosophy of Ukrainian cultural archetypes; he addressed the problem of cultural structures and their historical invariants, protoforms (archetypes) as elements of social and cultural development of humanity. The formula of triality of existence, the symbols of opposites (light and shadow, up and down, solar and htonic, flesh and spirit, etc), the symbols of projections and reflections, cosmic wisdom and chaos, perfection of the circle and indefiniteness of the labyrinth are examples of universal archetypes [10, p. 301-318].

Dialogical texts about the creation of the world, the main cosmic elements, spiritual basics are part of common Indo-European (ancient Indian, ancient Scandinavian, ancient Iranian, ancient Slavic) heritage. The archetypes of the Moon, the Sun and stars occupy an essential role in cosmogonic myths; the archetype of the word is a universal phenomenon and can be found in many national mythologems. In this paper, the semantic and imagery fields of two archetypes – cosmological (the Moon) and spiritual (the Word) – in Oriental and Ukrainian traditions will be discussed.

### **THE ARCHETYPE OF THE MOON**

In Indian mythology, Soma, or Chandra is the god of the Moon; he is considered to be the master of time and the universe. He is first mentioned in the Rigveda; in the Vedic Pantheon of the Brahman Period, he is the god of the Moon (Soma is the Sanskrit name for the Moon). He is also the god of planets and stars, priests, plants, animals and pious vows. In the epic mythology (Mahabharata), he becomes the lord and protector of the Northeast. Most often, he is referred to as the son of Atri; sometimes, the son of Dharma; according to some legends, the father of Budha and the husband of the 27 daughters of Daksha who turned into constellations; the fairest of them being Rohini. Soma prefers her to the rest of his wives, whom he ignores. His wives complain to their father, 'Father, make him bestow his love on each one of us'. Daksha sends for Soma and starts telling him off. Soma promises to change his attitude to his wives but he goes back on his word. Daksha grows very angry and curses him with illness.

So Soma grows progressively weaker and thinner, the moon light grows paler, and nights become darker. The grasses on the earth grow dry and many animals grow thinner with every passing day. The weaker Soma becomes, the more exhausted the living beings are. The gods get worried and beg Daksha, 'Have mercy on Soma, the Lord of the creation! Lift your curse! He has got so thin, nothing to look at. The animals and plants are losing their strength, and so are we! What will happen to the world if we, gods, wither away?'

Daksha listens to the gods and says, 'Let him go and wash away his sin in the waters of the sacred Sarasvati river, in the place where it flows into the ocean. I will forgive him but from now on he will be growing thinner during one half of each month and fatter during the other.'

Soma goes to the shore of the Western ocean, to the place appointed by Daksha on the day of the new moon; he washes himself in the sacred waters of the Sarasvati and gets cleared of his sin. The cold rays come back to him, and the universe is bathed in his light again. The gods, people, animals and plants rejoice. Daksha is pleased with Soma's obedience and tells him, 'Offend your wives no more!'



Obey my will!' And he dismisses Soma. Since that time, the moon grows thinner during the dark half of each month and fuller during the light one [12, p. 112-114].

In Chinese culture, the interrelated mythological narratives are built around the concepts of yin and yang, the sources of the two types of energy. The Moon is associated with yin and is believed to be a life-protecting element. This belief is reflected in the Daoist myths about the Moon Hare (Yu Tu, the Moon Rabbit, or the Jade Rabbit of the Moon) who pounds the elixir of immortality, the archetype which allows of more than one interpretation.

Firstly, it's a commonly shared dream of immortality. The Moon Hare as a product of human consciousness emerged long before the idea about the immortality of the soul, at the time when people dreamed only of physical immortality.

Secondly, the myth clearly shows the illusiveness of such a dream. It's not for nothing that the ancient Moon Hare dwells on the Moon. Unlike all sorts of islands and mountains of immortality described in different legends, the Moon Hare is an unattainable dream. He cannot be enslaved, bribed or deceived. The Moon Hare and his elixir of immortality is people's dream and hope; it presupposes devoted service to gods and makes all people equal before the will of Heaven.

Thirdly, the process of making the potion of immortality, which is so exactly described in legends and tales, is regarded as a creative art, it is the Dao of the creator. It is from this story that alchemy and later chemistry got the idea of using agate mortar and other tools and devices; the ingredients of the potion are tree bark, cinnamon leaves, the flowers of osmanthus, bay-leaves, nephrite, morning dew and other kinds of heading stuff, which bring longevity and build endurance. In a sense, Chinese medicine started from the Moon Hare.

Fourthly, the Moon and the Sun are personified as female and male deities. The goddess has the Moon Hare image on her headpiece; the bird on her husband's headpiece is the symbol of the sun.

Fifthly, the Moon Hare, long before the stories about Jesus Christ, sacrificed his life for people; he cast itself into the fire, hence another association – with Prometheus, a hero in ancient Greek mythology. The Chinese Moon Hare is destined for eternal creation and salvation of people and all the living beings. In Chinese culture, the Moon is one of the most mysterious symbols.

In Ukrainian mythology, this celestial body is an important factor in the life of nature and in agriculture, as well as in the life of people. The Moon is associated with womanhood, secret knowledge, with plants growing during the night. It is also the symbol of a promised husband, a secret lover of the star.

In a Christmas carol, the Moon is the master, the Sun and stars are its heavenly family. The master is the first ancestor worshiped in many ancient religions; his kinsfolk are the oldest, ideal family. Worshiping the Moon as the ancestor is best presented in the celebration of Christmas. The ancient cult of the Moon is reflected in ritual actions: garlic is placed along the edges of the table, nine dishes are served, a stone is put under the table on Christmas Eve, varenyky (curd dumplings) and stuffed cabbage rolls are cooked to fête the Moon. The number of nine refers to the ancient calendar system under which the month has three weeks, each week having nine days, hence the number of dishes served on Christmas Eve and the number of logs for the fire on which the hostess cooks Christmas meal [7, p. 99-103].

In the Carpathians, people used to believe that witches ate into the Moon leaving only blood from which it was reborn. The story about chasing the Moon, devouring it and tearing it apart is rather popular. In Siberian and Caucasian (Abkhazian) mythology the Moon, the husband of the Sun, is either chased by an evil female being, who belongs to the other, lower world, or by its own sister, a witch obsessed by destruction. The Sun tries to save her husband. In a fight, the Moon gets torn in two.

Interestingly enough, the stains on the Moon are mentioned in the legends of many people. The Nenets believed them to be 'the Moon Man', the Nivkhs and Tatars, a woman whom the gods sent to the Moon for her indecency. The Polish people, Russians, Germans, Englishmen, Frenchmen had the legends of "the Moon Man", so scientists assume that it was a common Aryan myth. Sometimes, it is suggested that unlike the Sun, which was created by God, the Moon is the doing of the evil one ('the devil also wanted to make a sun but he could not; so he stole a piece of the sun and out of it he made

the moon'). The Hutsuls used to believe that when sinners died, the stars went out; it is of their light that the Moon was made.

### THE ARCHETYPE OF THE WORD

The word is the formula which contains all the elements of culture in their condensed form; it is the principle of spiritual identity of the individual; the word as the text or the sign model of the world is world view in its broadest meaning. Hermeneutics, exegetics, linguistic philosophy, grammatology, poetology offer evidence that in the history of culture the word (Logos in Europe, Brahman in India, Wénzì in China, Kalima in the Arabic world) was perceived as a phenomenon related to the sacred aspects of the spirit. The presence of the word on all levels of human spiritual life allows of its interpretation as an archetype of culture, as element intrinsic to all stages of cultural development and all national representations; the latter argument may serve as a proof of the archetypal status of the world.

In the Rigveda, a sacred Indo-Aryan collection of Vedic Sanskrit hymns, the hymn to cognition (X, 71) is of a distinct philological nature: the prayer to Brihaspati is actually gratitude for the creation of the sacred language. The ancient Rishi poets, the adepts of Brihaspati, give names to things, the feeling of love ringing in each their word; thus through their verse, the mysterious is revealed. In the Indian Canon, giving a name is more than a mere act of nomination; it is regarded as a creative act, since whatever is created is meaningless unless it has a name. The act of purification performed through the offering of the Word is a kind of filter for the language to crystallize.

The text of the hymn explicates the Rishi frame, his rank in the Aryan community in particular: the Rishis are the bearers of immanent wisdom revealed by gods to some chosen individuals. In his prayer, the poet asks the gods for the moments of enlightenment so that he can learn the high Truth hidden from ordinary people. This is evidence of the logical and philosophical episteme: wisdom is the ability of mind to see the meaning in the flash of the innermost and to verbally express it; hence the visionary and prophetic mission of the Rishis.

The next verse is of a special interest because here we see probably the oldest 'corporation of poets' called 'the community'. During their oral poetic contests, the members of this association, through their poetic skills are different, demonstrate similar aspirations and convictions, 'paradigmatic' solidarity; the success of one is the success of everyone.

Intensive poetic activity results in the creation the invariants of mental structures which fit into the 'tradition-innovation' dichotomy, the dialectal coexistence of the old and new songs. Aesthetic expertise of the Vedic authors is underpinned by their deep knowledge and skillful use of the achievements of their great predecessors, those of heavenly, half-earthly and earthly origin. Researching into the sources of poetic dialogue between an individual and the world, V. V. Bibikhin suggests a valid interpretation of the ancestor cult created by the authors of the Rigveda. In his work *'Грамматика поэзии'* ('The Grammar of Poetry'), he describes the Indo-Aryan world view, 'The deeper, the older, the more distant the source is, the louder is glorification' [2, p. 51].

Truly, an elderly artist does not cherish an ambition to develop new themes, motifs, plots; his aim is to make old, time-tested stories sound bright and new in order to attract attention of a deity who one time was kind to the poet's predecessor. The process of creation of the Rigveda is strictly governed by the Canon, its spiritual center being Agni, Indra and Soma. In the Rigveda these deities are often named the kavi; the title makes it sound as if they are closer to the poets of the earth in their common offering of the Word. According to P.A. Grintser, 'the kavi of the Rigveda is both a poet and an inspired prophet who has esoteric wisdom; he is the keeper of the world order, his tools being the offering and hymn. The ritual and the word are interrelated; universal laws need the word, they are set through the word' [6, p. 65]. Thus the Rishis, even though they alter or make additions to the already existing texts, know that they maintain the tradition established by their legendary predecessors. It is their mission to keep the tradition alive because the truth has already been revealed; it is important to preserve it and to find a logically verified method of axiologization of the Canon.

The poet does not perceive the world in its material and physical representations, for him the world is a boundless receptacle for protophenomena created by God's will, which take the form of myths, legends and secret revelations. He has to present not a set of speculative ideas, but living and life-giving impulses of these ideas, their subtle nuances. Then, the familiar phenomena of his own life and the life of his community, the world of nature and the cosmic world reach their culmination in the light of covert meaning. It seems the Rishi thins down the canonical, unlocks his powerful creative potential and intuitive enlightenment; he easily enters the world of phantasmagoria and mystery, he goes beyond the boundaries of the artistic image and uses hints and half-hints to mark the details of the story. That is why even some metaphors in the text of the Rigveda go beyond the pure literary canons because for the Rishi things and phenomena of the material and spiritual worlds are metaphors. Thus the methodological intention of the Vedic poet is searching for the divine truth not in the cosmic continuum, but in the souls of common people whose spiritual life is built around worshiping fire and the forces of nature, and around offerings to gods as an information link between the world of gods and the world of people. The details of the earthly life and rituals turn into symbolic signs; poetry, (non)metaphorical in its essence, is fully comprehensible to a reader or listener. Evidently, this is the artistic method of the Rigveda authors enhanced explications concerning the spiritual and psychological attribute of true poetry – inspiration (pratibha).

In the Rigveda, the patanga (bird) taking wing to the skies is a symbol of poetic inspiration. The 'bird–inspiration' metaphor is a major trope in Indian sacred poetry; it leads a reader/listener to pratibha poetological meditation revealing the harmony of mind, heart and soul achieved by the artist and prophet. It might be that Taras Shevchenko, the greatest Ukrainian poet and prophet, felt genetically akin to the Vedic philosophy; his desire *'душею, серцем розмовлять'* ('to speak from the soul and heart') points out the central principle of his prophetic poetry and poetic world view. In his *'Перебендя'* ('Perebendia', a poem about a blind itinerant Ukrainian bard, kobzar) we read,

*Старий заховавсь  
В степу на могилі, щоб ніхто не бачив,  
Щоб вітер по полю слова розмахав,  
Щоб люди не чули, бо то боже слово,  
То серце по волі з богом розмовля,  
То серце щебече господню славу,  
А думка край світа на хмарі гуля.*

\*

*The old man is hid  
In the steppe, on a gravemound, so no one may see him,  
So the wind through the field bring the message it bids,  
So folk should not hear, for divine words it carries,  
And the heart then can freely converse with the Lord,  
And the heart then can sing, like a bird, of God's glory,  
And thought in the clouds to the world's end will soar. [15]*

The author depicts a Ukrainian kobzar at a moment of the greatest inspiration, at the peak of his intellectual and spiritual effort. There is a strong correlation between the themes of thought and heart in Shevchenko's famous poem *'Думи мої, думи мої...'* ('My Thoughts, My Thoughts...'),

*Нехай думка, як той ворон,  
Літає та кряче,  
А серденько соловейком  
Щебече та плаче...*

\*

*Then let thought, like a crow,  
Fly and caw indeed,  
But the heart, like a nightingale,  
Warbles sweet songs and weeps ...*

A Vedic motif in Shevchenko's interpretation takes on a new, clearly national meaning. The poetic imagery of 'heart' has a distinct verbal aura of sincere and loving tenderness, openness, trust; that of 'thought' is associated with inspiration, space, unrestrained impulse of the poet's soul. These are twin concepts, their separation is unthinkable.

The connotative matrix of Shevchenko's poetic imagery reflects a specific dialectic unity of emotional and intellectual flashes as important points of reference within the domain of his poetic thinking. This artistic principle is declared in his early poems 'My Thoughts, My Thoughts...' and 'Perebendia'; in other works the combination of the two types of imagery enables the author of 'Kobzar' to reveal the psychology and inner impulses of the characters; additionally, the imagery helps to organize expressive and iconic planes of lyrical revelations. Psychological precision and artistic perfection impress a reader of the confession monologue 'Such is her destiny... Oh my dear God' in 'Прийчинна' ('Prychynna', Taras Shevchenko's romantic ballad about a girl waiting for her beloved one to come back from war; to lessen her sufferings, a fortune teller turns her into 'prychynna', a sleepwalker),

*Не так серце любить, щоб з ким поділитися,  
Не так воно хоче, як бог нам дає:  
Воно жить не хоче, не хоче журитися,  
"Журись", каже думка, жалю завдає,*

\*

*The heart loves, but it does not want to share its feelings with others,  
It is not happy with what is given by God:  
It does not want to live, it does not want to grieve,  
'Grieve', says the thought making it feel miserable,*

The 'thought' and 'heart' imagery has priority emotional charge; they are the cognitive core of metaphorical tropes; 'серце любить' ('the heart loves') sounds expressive and intimate; 'каже думка' ('says the thought'), practical and prosaic. A skillful choice of sound instrumentarium – assonance (accented /o/ in the second line) and alliteration of the dominant phonemes /ж/, /х/, /ч/ – adds to the phonetic aspect and the mood of the poem, and facilitates the development of the lyrical theme. As we know, assonance and alliteration are the key principles of the Vedic and Sanskrit poetry.

In the Rigveda there are numerous references to the dualism of mind and heart; they are the source of inspiration for the Rishis, whose 'inner sight' let them perceive the truth and comprehend what seems incomprehensible –transcendental content and elusive connection between the phenomena of the empirical world. Creation of hymns is akin to the practices of the priest – the poet tries to please gods with the Word, the priest, with offerings. In ancient Indian philosophy, inspiration is not an abstract concept; it is regarded as a powerful stimulus for stirring the inner sight energy, a necessary condition for creating a prayer hymn. In 'Становление литературной теории в Древней Греции и Индии' ('The Development of Literary Theory in Ancient Greece and India'), a modern research on Sanskrit, it is stated that, 'Inspiring a poet, gods communicate the hymn, "put it into his head"' [6, p. 27].

In the mind and heart of an inspired poet, the hymn takes a clear form of sacred speech, an effective means of communication with gods.

Inspiration enables the Rishis to master the secrets of the Sacred language personified in the Rigveda as goddess Vach, a majestic character to whom one of the hymns of Mandala X is dedicated. The hymn is the glorification of the Language of Gods, which fills the space between Heaven and Earth; it is presented as cosmogonic basis, it guarantees balance and harmony in the Universe.

The archetypal axiology of the Word was one of the central concepts in the writing tradition of Ukraine-Rus and the Slavic world as a whole. Interestingly, the first Slavic luminary, the creator of Slavic alphabet Saint Cyril the Philosopher in his 'Proglas' (the Foreword to the Gospels, 863-867 A.D.) described the Word as medicine for the wounded soul, the source of knowledge and the truth,

*Почуйте ж бо, народи всі слов'янищини,  
Почуйте Слово, Богом вам надіслане,  
Слово, що голод людських душі вгамовує,  
Слово, що нам дає пізнати Господа.  
Так, як без світла не буває радості  
для ока, що жадає світ побачити,  
бо ж все прекраснее є назавжди видиме,  
так і душа, не знаючи писемности,  
не відає про суть Закону Божого,  
закону книжного, всуціль духовного,  
в якому Божий рай нам об'являється.*  
(Translated into Modern Ukrainian by D. Pavlychko)

\*

*Hear, all Slavic people,  
Hear the Word sent to you by God,  
the Word that satisfies the hunger of the human souls,  
the Word that strenghtens our hearts and minds,  
the Word that enables us to know God.  
There is no joy without light  
for the eye craving the world,  
as all that is beautiful is forever visible;  
neither is an illiterate soul  
aware of the essence of God's Law,  
the law of the book, which is essentially spiritual,  
which reveals God's Heaven to us.*

The stylistic device of anaphora 'почуйте' ('hear') and 'Слово' ('the Word') used twice in D. Pavlychko's poetic interpretation of the famous medieval text highlights dominant ideological, aesthetic and spiritual basics of Slavic consciousness. V. I. Kononenko believes that, 'the inspired hymn to the World was evidence of the great enlightenment process taking place in the Slavic world as a whole and in the contemporary Ukraine-Rus in particular, for illiterate nations are as good as naked' [8, p. 4]. Naturally enough, Ivan Franko, who researched into different aspect of ancient Ukrainian writings, got interested in the ideas of Saint Cyril the Philosopher [13, p. 565-590]. Later, the love for the book as a spiritual and intellectual product developed into the paradigm of 'love of the wisdom of books'.

The literary and aesthetic views of the ancient Eastern Slavs were considerably influenced by the Slavic translations of the works by the Holy Fathers –John Chrysostom, Basil the Great, Gregory the Theologian, Theodore the Studite, Saint John of Damascus, Ephrem the Syrian, especially by

'Shestodnev' by Joan Exarch Bulgarian, a compilation of the author's and other writers' texts. According to V. V. Bychkov, 'His "Shestodnev" is an early medieval encyclopedia of knowledge acquired by the Ancient World and processed by Christianity. Joan was the first to make a grandiose and successful attempt to present in the Slavic language the Christian world-view system as a unity of ontological, gnoseological, anthropological, natural, ethical and aesthetic knowledge based on the achievements of ancient and Byzantine science. Joan's treatise was very popular in Rus and other Slavic countries; it is a wonderful, representative example of how the Slavs treated ancient and Byzantine heritage; for them, it was building material for their own culture; metaphorically speaking, they used bricks and building blocks of old huts to put up a new building' [3, p. 14]. Furthermore, in this text an attempt is made to work out the philosophical and aesthetic framework of categories and concepts for the Slavic language; it grew popular with the writers and philosophers of the 10<sup>th</sup> – 12<sup>th</sup> century Kyiv school of writing.

The literary and aesthetic legacy of Byzantine thinkers, who highlighted the importance of both sacred and secular literature, was an important source of knowledge and the methodological basis for ancient Kyivan scholars. For instance, Basil the Great states that, 'there are certain affinity and connection between secular and spiritual literature, so we will benefit by reading it; if not, we will compare them and see the difference, which will be very useful too because then we will value the one that is better.

So to what can the two sciences be compared, what metaphor can best reveal their nature? Let me compare them to a fruit tree – though its primary function is to yield abundant crop, still luxuriant foliage fluttering on its branches adds to its charm' [4, p. 258]. Using poetic imagery to present didactic content, our ancestors followed both the advice of the Byzantine teacher and his style of writing.

In the Christian epoch, the Word in Ukrainian culture was put to a new purpose – that of apostolic mission. S. B. Krymskyi suggests that, 'from the perspective of Christian philosophy, Theophany is not the case of reincarnation, a basic concept of Indian philosophy; neither it is God taking on human form; it is the process that involves the Word, the Word which became flesh and made his dwelling among us [10, p. 313]. In the 17<sup>th</sup> century, the Word became 'the sword of spirit', 'the poetic garden'; these remained its main semantic hypostasis in the 19<sup>th</sup>–20<sup>th</sup> century Ukrainian literature; it was enriched with related and distantly related archetypes of world culture, which is a way of turning sporadic national phenomena into permanent and universal ones.

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Пилип'юк Олег. Україна і Схід: культурологічний аспект. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 93–103.

У сучасній орієнталістиці феномен Сходу постає як колиска світової цивілізації розгалуженням самобутніх культурних утворень, що привело до модернізації парадигми "Схід - Захід" з акцентом на пошуки цінностей традиції, поглиблених аксіологічними домінантами для впорядкування модерних уявлень про природу, людину, світ, ментальність. Звернення до архетипів як універсалий культури є методологічною основою статті. У цій площині вивчаються семантично-образні поля, створені довкола архетипних утворень: космологічного (Місяць) і духовного (Слово) на матеріалі типології орієнтальних та українських традицій.

**Ключові слова:** архетип, духовність, менталітет, Схід – Захід, універсалиї.

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## LEXICOGRAPHICAL STUDIES ON THE SOUTHWESTERN DIALECTS OF THE UKRAINIAN LANGUAGE

VASYL GRESHCHUK

**Abstract.** The paper deals with the issue of compiling the Southwestern dialect dictionaries. A *survey* of the history of the dialect dictionaries from the *mid-nineteenth century* to the present is given. The scientific background and principles of compiling the dictionaries in question are analyzed. Special attention is given to dictionary register, dictionary entry structure, description of semantic properties of registered words, illustrative material, word passport.

It has been established that many aspects of the Hutsul dialects are reflected in different lexicographical works, though a big academic dictionary still needs to be written. There exist big differential dictionaries of the Boyko, Bukovynian, Upper Dniestrian dialects. The Transcarpathian and Lemko dialects are less closely studied in this respect. There have been carried out some lexicographical studies of the Podillian, Pokuttian, Southern Volynian dialects and the dialects of the Sian river basin; further research is certainly needed to provide a firm basis for compiling dictionaries of these dialects.

**Keywords:** dialect, dialect dictionary, lexicographical study, dictionary entry, exemplification, dialect lexicon, dialect phraseme, Southwestern dialect.

The first attempts at lexicographical study of the Southwestern dialect lexicon were made between the 1840s and the 1860s. The first short glossaries of dialect words were added to popular science researches in the field of ethnography. They contained dialect words of a particular region or even a particular village and their equivalents in either Ukrainian or Polish, or German. For instance, in his work on Hutsul culture published first in the Czech language (1838), then in Russian (1942) and in Polish (1844), I. Vahylevych provided the first glossary of the Hutsul dialect words; some of them are used in a broad range of dialects spoken in the Carpathians and at their foothills. In 1862-1863, *‘Вечерниці’* Magazine published a number of reading materials on the lexicon of the Ukrainian dialects used in Galician villages; the data were collected by I. Maruha in the villages of Zhovkiv District, by I. Lopatynskyi in the village of Porohy, Stanislav District, and by I. Kobrynskyi in the village of Kosmach, Kolomyia District. In 1870, A. Kremer published a concise dictionary of words and expressions used by the Poles of Podollia region. Two years later, K. Mykhalchuk and P. Chubynskyi’s dictionary of Poldollian lexical regionalisms in the language of the Ukrainian Poles came out of print.

Between the end of the 19<sup>th</sup> century and the late 1930s, the lexicon of the majority of the Southwestern dialects was being worked on. For instance, alongside the dictionaries by I. Vahylevych and I. Kobrynskyi, the concise dictionaries by I. Ohonovskyi (published in *‘Pravda’* Magazine in 1879), by Ia. Gregorovych (who added it to his Hutsul region travel guide book, 1880), and by B. Kobylianskyi



(published as the appendix to his paper *‘Гуцульський говір і його відношення до говору Покуття’* (‘The Hutsul Dialect and Its Relation to the Dialect of Pokuttia’), 1928) present the Hutsul dialect lexicon. The Boyko dialect lexicon was systematized in the works by S. Pasichynskyi (1872), I. Hotskyi (1902), I. Svientsitskyi (1890; 1913), Iu. Kmit (1931; 1934). Some concise dictionaries of the Lemko dialect were compiled by a scholar who adopted the pseudonym of Rusyn-Lemko (1872), by I. Verkhratskyi (1894; 1902), M. Pryimak (1934), F. Kokovskyi (1935), I. Buhera (1935). In the appendices added to ethnographic and dialectological works by A. Semenovych (1896; 1909; 1911), I. Verkhratskyi (1899), M. Kyrychenko (1937), lexicon of the Transcarpathian dialects are presented. Some papers have appendices containing the glossaries of the Upper Dniestrian dialects. The first work to be mentioned here is the *‘словарець’* (glossary) added to the monograph on the Batiuk dialect by I. Verkhratskyi (1912), concise dictionaries of the Zhovkiv District dialect published by I. Ohienko (1934) and H. Kolodii (1937; 1938), and that of Pokuttia by I. Velyhorskyi (1935) [9].

These concise dictionaries are a valuable source of old dialect lexicon of different regions (many of the registered lexemes went out of use in modern dialects), still they have their limitations: They lack underlying scientific principles of arrangement; the material has not been chosen systemically, which results in incompleteness; the semantic descriptions of words are somewhat primitive and inconsistent; there are no grammatical and stylistic references; often, the stress is not marked. The scope of lexicographical material ranges from several dozen to several hundred words, mostly nouns, the number of dialect words which belong to other parts of speech is limited.

Though some of these works, for instance, the concise dictionaries by I. Verkhratskyi and B. Kobylanskyi, are distinguished by the use of basic scientific principles and approaches to systematization of the lexicon. These dictionaries present the results of long-term fieldwork, direct contact with dialect native speakers, of attempts to systemically observe the evolution of dialects and to study them purposefully and consistently. It should be admitted though that they are but appendices added to certain dialectological researches; quite painstaking they might be, but these works are not lexicographical studies in their own right.

Complex and systemic research into Southwestern dialects, the Hutsul dialect in particular, began in the 1930s, one of its tasks being to compile a dialect dictionary. Ya. Yaniv, who was deeply interested in the Hutsul dialect, drew up a special questionnaire – a list of questions concerning the semantics of dialect words – to collect lexical material for a future dictionary. In 1936, *‘Тимчасовий питальник з гуцульської лексики’* (‘The Hutsul Lexicon Provisional Questionnaire’) was published; it contained 1.400 unnumbered words and, in some cases, concepts grouped into 24 uneven classes such as ‘Family, next of kin, kinship, etc.’, ‘Weddings, dances, birth, baptism, [also] musical instruments’, ‘Body and its parts, [also those of animals]’, ‘Maladies and medicines’ and so forth. Alongside this research, S. Hrabets, and F. Levandovskyi collected data using a different, so called ‘regular’ questionnaire listing 400 questions. Applying this method, Ianiv collected enormous amount of field material; to this corpus he added the material of a Hutsul dictionary (compiled by him on the basis of V. Shukhevych’s work *‘Гуцульщина’* (‘The Hutsul Land’)) and a number of words taken from various ethnological publications. Yaniv had died before his dictionary was published; it was only in 2006 that Ia. Riger, who used Ianiv’s manuscript, published *‘Słownik huculski’* [24, p. 7-24]. This work noticeably stands out among the contemporary dialect dictionaries. In it, one can find lexicographical interpretation of about 9.000 Hutsul dialect words; it quite adequately reflects the style of life, traditions, nature, industries, material and spiritual culture, folk art of the Hutsuls. The dictionary entry includes a detailed description of the semantic properties of a word, an illustrative text, a dialect word, if it is registered in scientific ethnographic sources, and a word passport. The semantic interpretation and transliteration of the headwords is presented in the Polish language. Actually, it is the first dialect dictionary and the most complete one in terms of lexicographical study of the Hutsul dialect lexicon. ‘Its value is increased by the fact that the presented material was collected almost a century ago; many of the words registered in the dictionary have gone out of use and might have been lost forever for Ukrainian and Slavic dialectology’ [6, p. 100].

In the 1970s, Ia. Zakrevska initiated the writing of a complete academic dictionary of the Hutsul dialects. Its lexical card index was compiled on the basis of field research records made in the Hutsul region, card indexes and private archives of researchers and admirers of the Hutsul word, contemporary handwritten records.

Those materials allowed H. Huzar, Ya. Zakrevska, U. Yedlinska, V. Zelenchuk, and N. Khobzei to compile a concise dictionary of the Hutsul dialects, which was the first stage of the work on a complete academic dictionary [5]. This lexicographical work is 'a popular science school dictionary for educational purposes, also meant for the general public' [5, p. 3]. It presents more than 6.000 Hutsul dialect words no longer used in the Ukrainian literary language. Taking into account their target readers, the authors use spelling to highlight the phonetic distinctions of the dictionary headwords rather than provide their transcription. The dictionary entry is not so complete as that of a large academic dictionary; nevertheless the work has its strengths: word meanings are explained through the use of literary lexical equivalents (if any) or descriptively; an entry may contain some information on the grammatical properties of a word (the Genitive case endings for declinable nouns, special marks for indeclinable nouns, pluralia/singularia tantum forms). Occasionally, an illustration, the phonetic transcription and localization of the record are provided to explain a word's use in dialect speech.

The concise Hutsul dialect dictionary was published four years prior to Ya. Yaniv's dictionary; it became a noticeable event in school didactics and Ukrainian dialectology. Both dictionaries contain valuable information on the features of the Hutsul dialect lexicon, give professional interpretation of the meaning of many Hutsul words and, taking a broader view on the subject, of the Carpathian lexical localisms.

The next stage in compiling a complete academic dictionary of the Hutsul dialect was *'Гуцульські світи: Лексикон'* ('The Hutsul Worlds: Lexicon') by N. Khobzei, T. Yastremska, O. Simovych and H. Dydyk-Meush [21]. The concept of its format of the work was changed: the authors used a different lexicographical approach to the study of the Hutsul dialects. The emphasis was placed upon the word as a phenomenon of culture, which involved certain structural rearrangement of the dictionary. It concerned the exemplification of the registered words in the first place. In the dictionary, the description of the semantic properties of a word is followed by extensive texts taken from different sources; in addition to exemplifying a word's meaning, these texts provide diverse culturological information about a word's referent in the Hutsul linguistic worldview. The culturological approach justifies the inclusion of phrasemes, proverbs and sayings in many dictionary entries. Added to semantic descriptions and texts that illustrate meanings of the words, these items present the Hutsul dialect lexicon as a unique linguistic and cultural phenomenon. The pronunciation of the registered words is presented through their spelling, the illustrative texts also help here; the dialect pronunciation is slightly modified so as to meet the literary standards. In each word, the stressed syllable is marked; the description of the grammatical properties of a word is provided in an entry.

According to the authors, 'lexicon is but a fragment, a small part of a more ambitious lexicographical work, actually, a pilot project on some of its aspects' [21, p.14].

The ultimate objective of the on-going study of the dialect lexical-semantic system is writing a complete academic dictionary of the Hutsul dialects; though, it does not exclude the study of particular aspects of the Hutsul lexicon which are overlooked in traditional lexicographical representations of the phenomenon. For instance, to what extent and in what way the Hutsul dialect is used in fiction, what part of the lexicon and what semantic and thematic groups of dialect words are best presented in it – these and other issues are of great importance for Ukrainian dialectology, the history of the Ukrainian literary language, the history of Ukrainian literature. To answer these questions, the scholars of Vasyl Stefanyk Precarpathian National University started their work on the dictionary *'Гуцульська діалектна лексика в українській художній мові'* ('The Hutsul Dialect Lexicon in the Language of Ukrainian Belles-Lettres'). The dictionary is designed as a lexicographical study of the Hutsul dialect lexicon in the 19<sup>th</sup>-21<sup>st</sup> century Ukrainian literature. Several factors account for the need and importance of such a dictionary. The Hutsul dialect has a long tradition of being used in fiction and, from among other Ukrainian dialects, is best represented in it; hence the need for a reference book to help a reader to

understand the meanings of dialect words because even the eleven-volume explanatory dictionary of the Ukrainian language and other, fuller, dictionaries, which follow it, (with some minor exception) do not contain dialect lexicon, and the available dictionaries of the Hutsul dialect are scarce and far from covering the scope of dialect lexicon. For modern Ukrainian studies, the need for the dictionary in question is also determined by the importance of the information about the dialect lexicon segment used in the language of fiction, about the most representative semantic and thematic groups of dialect words, about the style of the authors, who use the Hutsul dialect lexicon in their fiction, about the interaction of the Ukrainian literary language and the Hutsul dialect, about using dialect words in literary text as a specific contact between dialect and literary forms of the Ukrainian language. Last but not least, the dictionary may become a valuable source of information for scholars who work on the compilation of the complete Hutsul dialect dictionary.

An index of the Hutsul dialect words has been compiled for the purpose of drawing up the dictionary register and collecting illustrative materials. It is based on the works of more than 100 authors, from Iu. Fedkovych to contemporary writers [7, p. 42-45]. The following principles have been applied to identify and list words: a lexeme is non-standard, it is absent from the available literary language dictionaries or marked as *διαλ.* (dialect), it is registered in the available Hutsul dialect dictionaries, the analysis of the form and meaning of a lexeme proves its belonging to the Hutsul dialect. It should be noted that the dictionary register contains both the Hutsul lexicon and that of other Southwestern dialects.

'The Hutsul Dialect Lexicon in the Language of Ukrainian Belles-Lettres' is being designed as an explanatory dictionary of specific nature. The definition of a registered lexeme will reflect not the full range of its semantic properties as a component of the dialect lexical-semantic system, but the meaning adopted by the literary language. To the best of my knowledge, it will be the first dictionary of a dialect used in literary texts; it will demonstrate, among other things, which of the Hutsul dialect words are used in fiction and what meanings they have.

One of the basic tasks in compiling the dictionary is researching into the semantics of dialect words. As far as semantics is concerned, the specific nature of the dictionary requires complementing, expanding, and improving the system of methods of meaning presentation as compared to that used in conventional explanatory and dialect dictionaries. It can be achieved through the use of additional complementary components. They will make it possible (a) to answer the question what segments of the Hutsul dialect lexicon have been adopted by the language of fiction, which groups are best represented, what semantemes are realized, and what their recurrence is and (b) to establish the degree to which a Hutsul dialect word is incorporated into the semantic sphere of the language of fiction, the artistic value of a dialect lexeme in a text, its cognitive and cultural content and specific ethnographic nature.

Another essential task of the dictionary is to find out and describe meanings and semantic shades of the Hutsul dialect lexemes in literary texts. Such a description is the result of a careful and close study of the dialect words used in fiction.

The semantic description of lexicon in the dictionary reflects the meanings and semantic shades revealed in literary texts, which is why in a number of cases they may deviate from those presented in other Hutsul dialect dictionaries; for the same reason, the entries of the dictionary in question may be perceived as fragmentary; the sequence of meanings and semantic shades, as random. On the other hand, the dictionary will contain lexemes and semantic components which are not to be found in other dialect dictionaries, though they are used in literary texts.

Phrasemes are also registered in the dictionary. The nature of 'The Hutsul Dialect Lexicon in the Language of Ukrainian Belles-Lettres' dictionary predetermines a specific way in which the Hutsul dialect phrasemes are presented. The dictionary resists the traditional principles according to which phraseology is treated in Ukrainian explanatory and phraseological dictionaries. A phraseme containing a Hutsul dialect word is placed at the end of the word's dictionary entry; the phraseme is presented as a new paragraph and marked with a rhombic sign, as in explanatory dictionaries. In other

cases, when a phraseme has a dictionary entry for itself, entry, a reader is to be guided by the phraseme's headword.

The definition of a word / phraseme is followed by appropriate illustrative material, the contextual use of a registered unit helping to reveal its semantics. Citations from literary sources illustrate both the semantics and the peculiarities of a word's use. The scope of illustrative material is determined by this principle.

The illustrative part of the dictionary entry will also contain information about the frequency and specifics of a dialect word's use in literature because it is based on a selection of contexts from all the authors who used the word in question in their books. Such a system of exemplification makes it possible to estimate the demand for a Hutsul dialect word and to specify meanings in which it is used by different authors and in Ukrainian literature in general.

The dialect word passport presupposes reference to the title of a book, the author and the page on which it is to be found.

A systematic lexicographical study of other southwestern dialects (Boyko, Lemko, Bukovynian, Upper Dniestrian in the first place) based on appropriate scientific principles began after World War II. These dictionaries, as well as the Hutsul dialect dictionary by Ya. Yaniv, are based on the differential principle, i.e. they contain only the words which differ from those of the modern Ukrainian literary language.

An in-depth lexicographical research into the Boyko dialect lexicon was undertaken by M. Onyshkevych; to the extensive material obtained by him or under his guidance on lexicographic expeditions in 1945-1962, he added the material of the abovementioned concise Boyko dialect dictionaries. For his dictionary, the scholar worked out the underlying scientific principles [11; 12] and published an extract (letter B) for general discussion [13, p. 61-101]. The posthumous two-volume edition of the Boyko dialect dictionary by M. Onyshkevych was published by the Department of Dialectology, O. O. Potebnia Institute of Linguistics, the National Academy of Sciences of Ukraine in 1984.

The dictionary list of the registered words contains units whose phonetic, grammatical and semantic features are different from those of the words of modern Ukrainian literary language. The meanings of dialect words are presented through their literary equivalents; in the absence of such equivalents, through descriptions or citations from written sources. The dictionary entry presents the localization of a dialect word – the abbreviation for a populated area or region where it is used, its phonetic, morphological and stress pattern variants. If a dialect word is a constituent of a phraseme, the latter is described in the word entry. Lexicalized derivatives and other variants which are semantically distinct from their literary equivalents are presented as separate dictionary entries. All the words are registered; references and illustrations (borrowed from different written sources or obtained as field material) are provided. Lexical parallels with other languages are drawn for borrowings and words whose sound form is close to that of a word in a foreign language. By lexicographical standards, the dictionary is one of the best and the most complete work (it contains about 17.000 dictionary entries and over 13.000 variants) among the Southwestern dialect dictionaries.

In the 1950s, the University of Chernivtsi scholars started purposeful work on compiling the dictionary of the Bukovynian dialects. A tailor-made questionnaire programme was worked out [16]; the Department of the Ukrainian language undertook annual dialectological expeditions; the dictionary catalogue was compiled on the basis of the collected material. In 1971, they started publishing separate volumes [10]. Unfortunately the work stopped after the 16<sup>th</sup> volume had been published through no fault of the authors. Nonetheless, the lexical catalogue of the dictionary was being enriched and the work on the dictionary went on. It took fifty years to accomplish the task; in 2005, *Словник буковинських говірок* ('The Dictionary of the Bukovynian Dialects') edited by N. V. Huivaniuk and K. M. Lukianiuk was published [19, p. 5-10]. As it is rightly pointed out by P. Hrytsenko, 'Today we can state that the authors of the Dictionary, having refused from publishing it in the separate volume format and completed their work as a whole, have made a significant contribution to the lexicographical processing of the material, including the parts published previously. Processing the

dictionary as a unified text made it possible to treat every lexeme as an integral part of the dictionary register, to perfect and extend the already published materials' [4, p. 4].

'The Dictionary of the Bukovynian Dialects' contains 11.816 words from 227 localities of Chernivtsi Oblast. Being a differential dialect dictionary, it follows a unified pattern to provide lexicographical interpretation only of the words which are not used in the Ukrainian literary language or of those with distinct semantic, structural or grammatical features.

The dictionary entry contains a headword, whose stressed syllable is marked, a literary language equivalent which provides the semantic description of the word or, in the absence of such an equivalent, a broad definition of the word, the localization of the dialect word with the help of abbreviations for the areas where the word is used, and an example to illustrate the word's use in dialect speech. Grammatical characteristics are provided in accordance with the part-of-speech classification of a headword. For nouns, the gender and the Genitive case endings are provided (for pluralia tantum nouns, those of the genitive case, plural). For some words, the perfect aspect variants are registered. The most popular dialect forms of reciprocal verbs with *си, ся* particles (the latter being a feature of the Eastern Bykovynian dialects) are provided in a dictionary entry. Substantivized adjectives and adverbs are marked as *субст.*, indeclinable notional words, as *незм.* A functional word may be marked as *прійм., спол., частка, виг.* depending on a part-of-speech class to which they belong. A number of words have stylistic markings such as *ірон., лайл., згруб., знев., фам., etc.*

P. Hrytsenko expressed his high opinion of the approach adopted by the editors, 'The Dictionary is highly advantageous in terms of, firstly, the degree of completeness of its register; secondly, the full presentation of the semantic and formal structure of each lexeme; thirdly, localization of its material. The desire to fully represent the lexical aspect of the dialects, within differential boundaries, is clearly manifested in 'The Dictionary of the Bukovynian Dialects'. So, a reader will find in it quite a few unique lexemes (whose equivalents are registered neither in other lexicographical sources, nor in any linguistic atlases) as well as semantic and formal localisms. At present, 'The Dictionary of the Bukovynian Dialects' is the completest source of information about the lexicon and semantics of these dialects, and about the unique local culture of Bukovyna. It is a qualitatively new attempt to represent vast and valuable linguistic and ethnic and cultural material' [4, p. 4].

The lexicographical study of the Lemko dialect proves to be a difficult pursuit since the native dialect speakers were uprooted from the lands they had inhabited historically and dispersed over a wide area of other dialects. Collection of the material, formation of the catalogue and compilation of a preliminary version of the dictionary were done by amateurs, language lovers, which is why a certain amount of editing had been required prior to the publication. The full credit for publishing '*Короткий словник лемківських говірок*' ('The Concise Dictionary of Lemko Dialects') in 2004 has to be given to P. Pyrtei, a language teacher born in the Lemko region; to the staff of O. O. Potebnia Institute of Linguistics and of the Institute of the Ukrainian Language, the National Academy of Sciences of Ukraine [14, p.4-13].

In its published format, the dictionary meets all editing and publishing standards set for differential dialect dictionaries by the Department of Dialectology. More than 8.000 entries are presented in the dictionary, each one contains semantic description of the headword through its Ukrainian literary language equivalent; in the absence of such an equivalent, a short description of a referent – a real-life object or notion – is provided; an entry also includes explanation of some grammatical features of the word (the gender and the Genitive case, singular endings for nouns; the first and second person, singular forms for verbs; in particular cases, the full paradigm of a verb). The use of many dialect words in speech are exemplified too. As to the word passport, the names of the collectors of material are provided in the dictionary, which makes it possible to roughly localize a lexeme.

Recently, another Lemko dialect dictionary has been published; it is compiled by Ihor Duda, a native speaker and a great lover of the dialect [8]. It is an ambitious work containing 26.000 entries. However, amateurish approach and the lack of proper linguistic editing criteria somewhat diminish scientific value of the dictionary. Its underlying principles differ from those of other dialect dictionaries. A dictionary entry contains a literary language lexeme and one or (in the majority of cases) more

Lemko dialect lexical equivalents. It is actually a Ukrainian-Lemko dialect translation dictionary. The requirement of providing the Genitive case, singular endings for nouns and the finite forms of the verbs not always met; the dictionary lacks the word passport. Homonyms are somewhat asystemically put on the list of the registered words. Regretfully, the Lemko dialect phrasemes are not presented in either the dictionary by I. Duda, nor in that by P. Pyrtei. To a degree, this is compensated by two phraseological dictionaries of the Lemko dialects. One of them presents the phrasemics of the Eastern Slovakia Lemko dialects [3], the other, mainly of the Northern Lemko dialects [20]. Both dictionaries are based on the principles of lexicographical study of dialect phrasemes. The Lemko phrasemes corpus of the former contains about 2.300 units, that of the latter, 2600. The phrasemes are listed according to their key words arranged in alphabetical order; for each phraseme, a description of its semantic properties, an example and passport are provided. Concise dictionaries of rare words (phrasemes' constituents) add to the usefulness of the dictionaries since some of them are not registered in popular Lemko dialects dictionaries; additionally, such words may have some semantic distinctions. So far, we do not have a complete dictionary of the Lemko dialects, still the abovementioned works have laid a sound foundation for such a project.

The Upper Dniestrian dialects are also the object of close lexicographical studies. For a quarter of a century, H. F. Shylo had been collecting field material, to which he added data borrowed from different sources published by other researchers of the Upper Dniestrian dialects. H.F. Shylo compiled a card index of about 100.000 units and worked out the principles of processing the material. His *'Наддністрянський регіональний словник'* ('The Upper Dniestrian Regional Dictionary') was published in 2008, some time after his death. L. Poliuha and N. Khobzei, the editors of H.F. Shylo's work, preserved the author's achievements and basic principles ('some changes in the lexicographical format of the entries have been introduced; though the essence of this scientific relic remains intact' [15, p. 17]).

H. F. Shylo's lexicographical work is a differential dialect dictionary; about 10.000 words of Upper Dniestrian dialects, which are not to be found in the Ukrainian literary language, are described in it. Its entries contain all the components required for such a type of dictionary. Headwords are presented as they are pronounced in the dialect, the stressed syllable is marked. A Ukrainian literary language equivalent is used to explain the meaning of a word; in the absence of an equivalent, a definition is provided. The following grammatical features of words are specified: for nouns, the gender class, the endings of the Genitive case, singular forms (plural, for pluralia tantum nouns); for verbs, the endings of the third person, singular and the aspect forms; indeclinable parts of speech are marked with appropriate abbreviations. With some words, specific marks are used to highlight their stylistic properties. In an entry, the definition of a word (or interpretation of a polysemantic word meaning) is followed by illustrative material, verbal context revealing the semantics of a word and peculiarities of its use. Each word has a passport and can be localized. A specific mark *див. ще* is used to indicate synonymous relations within the dialect lexicon. Phrasemes are presented according to the key words; in case these are unidentifiable, according to the first word.

H. F. Shylo's dictionary is convincing evidence of lexical wealth and diversity the Upper Dniestrian dialects; their lexicon represents different spheres of life, industry, natural objects, everyday life, material and spiritual culture of the Opillians. The dictionary register adequately represents the Upper Dniestrian dialect lexicon. The semantic description of the dialect lexemes highlights relevant properties of real-life objects and phenomena; on the whole, a clear idea about the referent is provided. For the present, it is a good glossary of the Upper Dniestrian dialects, a reliable source of information about the lexicon and semantics of the dialects in question, a treasury of a unique local culture.

In spite of the fact that much work has been put in on compiling a dialect dictionary of the Transcarpathian dialects, it is still not published; though, the effort of the researchers, I. Pankevych and M. Hrytsak in the first place, are not lost in vain; a unique lexical card index of the Transcarpathian dialects has been compiled and some parts of the dictionary have been published. Hopefully, *'Словник українських говорів Закарпатської області'* ('The Dictionary of the Ukrainian Dialects of Zakarpattia Oblast') based on M. Hrytsak's card index (available at the Department of Dialectology, the Institute of

the Ukrainian Language, the National Academy of Sciences of Ukraine) will be compiled and published [18, p.73-103].

To a degree, *‘Словник закарпатської говірки села Сокирниця Хустського району’* (‘The Lexicon of the Transcarpathian Dialect of the Village of Sokyrnytsia, Khust District’) by Ivan Sabadosh (2008) makes up for the absence of a dictionary of the Transcarpathian dialects. For almost a quarter of a century, the researcher had been collecting unique lexical materials; compiling his dictionary, he used the works of Slavic lexicographers [17, p. 190-198].

Therefore, the underlying principles of I. Sabadosh’s dictionary are almost identical to those of the Boiko, the Bukovynian and the Upper Dniestrian dialect dictionaries. The dictionary entry structure is as follows: a headword (with marked stressed syllable) is followed by a short description of its grammatical properties; for nouns, it is the gender class, to which a word belong, the endings of the Genitive case, singular forms; for adjectives, the endings of the feminine and neuter gender forms in the Nominative case, singular; for verbs, the endings of the first and second person, singular forms, reference to the categories of aspect and impersonality; for pronouns, numerals, adverbs, functional words and exclamations, their belonging to a particular part of speech. A number of words have stylistic markings. The dictionary may be classified as differential; about 16.000 dialect words of the village of Sokyrnytsia, Zakarpattia Oblast, whose semantic, word-building, grammatical, accentual and stylistic properties are different from those of literary Ukrainian, are presented through their literary language equivalents or descriptions. The local homonymic lexicon is registered, too.

For Ivan Sabadosh, compiling the dictionary ‘was not a way to demonstrate the lexicon of a particular place, but a way to conduct a study on a lexicon typical of a broad dialect area’ [17, p. 193]. So, Ivan Sabadosh’s dictionary of the dialect of Sokyrnytsia is designed to represent the main features of the Transcarpathian dialects.

In the context of lexicographical dialect studies, *‘Лексикон львівський: поважно і на жарт’* (‘The Lexicon of Lviv: Regular and Humorous’) [22] is worthwhile being mentioned. Its underlying principles are similar to those of ‘The Hutsul Worlds’ dictionary mentioned above, though the former presents the lexicon of the 20<sup>th</sup> century Lvivites, so called Lviv tongue, viewed as a representation, in some measure, of the whole Galician city Koine rather than the local dialect of Lviv. First and foremost, the dictionary lists the words used by the citizens of Lviv in the past century which are not to be found in the Ukrainian literary language and those whose pronunciation and/or stress pattern are exclusively ‘Lvivish’. The words’ meanings are presented either with the help of their literary equivalents, or descriptively; citations from almost a hundred published sources are added. Actually, these illustrations are mini-texts aimed at recreating cultural aura of the registered words. In the first edition of the dictionary, the effect is enhanced by the photocopies of old Lviv advertisements for a variety of products and services, which contain a headword; in the second edition, by photographs of specific real-life objects and of citizens of Lviv. Dated words are marked, proverbs, swear words and curses are described in appropriate entries arranged according to a unit’s key word. ‘The Lexicon of Lviv’ is so far the first and the only big dictionary of city speech; in addition, it is based on innovative lexicographical principles: a word is interpreted not only as a linguistic phenomenon but also as a phenomenon of culture, in this case, of Lviv (or Galician, if we take a broader view on the subject) city culture.

The study of other Southwestern dialects has not resulted in writing big dialect dictionaries yet; a certain amount of work has been done, though it is rather a preliminary stage. The best example here is the study of the dialect of Podillia; concise or specific-field dictionaries of the Podillian dialect lexicon may lay the foundation for its general lexicographical study [1; 2; 23].

Thus, the majority of the Southwestern dialects of the Ukrainian language have been studied from lexicographical perspective, yet not all of them. More effort should be put in lexicographical analysis of the Podillian, Pokuttian, Southern Volynian dialects and the dialect of the Sian river basin. The lexicon of the major dialects of the macro-dialect area under study is registered in the dictionaries. The best-studied section is the Hutsul dialects; their lexicon has been systematized on the basis of both traditional and innovative lexicographical principles, in the latter case there appeared dialect dictionaries of a new type. Some good differential dictionaries of the Boyko, Bukovynian, Upper

Dniestrian, Transcarpathian and Lemko dialects have been compiled on the generally accepted lexicographical principles. Alongside the traditional approach, there emerged a new tendency to change the format of lexicographical study of dialects, which is caused by the shift in the subject matter and the goal of the research.

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Грещук Василь. Лексикографічне опрацювання південно-західних говорів української мови. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 104–114.

У статті розглянуто словникове опрацювання діалектної лексики говірок південно-західного наріччя. Висвітлено історію створення низки діалектних словників, починаючи з середини ХІХ ст. Охарактеризовано наукові засади та принципи, на яких укладено аналізовані словники. Звернено увагу на реєстр словника, структуру словникової статті, особливості семантичної характеристики реєстрового слова, ілюстративний матеріал, паспортизацію.

Встановлено, що різнобічним лексикографічним опрацюванням охоплено гуцульські говірки, хоч створення великого академічного словника гуцульського говору ще не завершилось. Бойківські, буковинські, наддністрянські говірки лексикографічно опрацьовані у великих словниках диференційного типу. Менш досліджені з цього погляду закарпатські та лемківські говірки. Певні лексикографічні напрацювання є й щодо подільських, покутських, надсянських та південно-волинських говірок, що можуть послужити базою для створення ґрунтовних словників зазначених говорів.

**Ключові слова:** говір, діалектний словник, лексикографічне опрацювання, словникова стаття, екземпліфікація, діалектна лексика, діалектні фраземи, південно-західне наріччя.

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## Section:

# PSYCHOLOGY OF PERSONALITY

## AN INDIVIDUAL'S GENDER EXPERIENCE: SOCIO-CULTURAL CONTEXT

LARYSA ZAHRAI

**Abstract.** The article highlights gender experience development in an individual. The socio-cultural context of gender identity development is addressed from the perspective of social constructivism. The author describes the mechanism of constructing gender schemas and norms which reflect socio-cultural experience. Drawing on poststructuralist ideas, the author explores cultural texts which encode assumptions and concepts that serve as schemas for perceiving and understanding reality, for reflecting the processes of an individual's development as a discursive being in his or her interpretation of socio-cultural experience. The article also analyzes masculinity and femininity models shaped by socio-cultural schemas and explores gender role expectations among the young people in Ukraine.

**Keywords:** gender experience, gender schemas, social constructivism, cultural texts, socio-cultural experience, interpretation, masculinity, femininity.

With the emergence of poststructuralist and postmodernist ideas, which reflect a new style of philosophical speculation based not on a search for traditional alternatives (the opposition between the general and the individual, the individual and the social, the masculine and the feminine) but on the recognition of multiplicity and rejection of alternativeness, it has become possible to address a previously disregarded research problem – a gender-conscious individual developing in a certain historical and cultural environment. The main focus of analysis is society in terms of its impact on the development of an individual's gender identity and experience embedded in a system of social expectations and conventions, which determines the ability of an individual to identify themselves and compare themselves with an abstract perfect model of a 'real' man or woman. Therefore, we consider it important to explore an individual's gender experience development.

Social constructivism has provided a new perspective for the interpretation of gender, with a distinction being made among sex as a biological category, sex as a social category which incorporates social sex characteristics, and gender as a category which is constantly created and re-created out of human interaction. In our opinion, social constructivism is the most instrumental methodology to argue for the existence of gender experience as a contextually determined phenomenon. Social constructivists argue that the ideas of masculinity and femininity are artificial, being created and legitimized by social institutions through human interpretation. In social interaction, individuals acquire an understanding of femininity and masculinity models created in a certain context. In other words, they acquire the experience of how to be men or women and how to be perceived as such; by doing so, they maintain

and enhance gender schemas typical of a certain community, ethos, culture. This necessitates an analysis of an individual's gender experience construction.

Conceptualizing gender as a structure or a process provides a perspective to argue for the existence of socio-cultural experience, expectations as to what men and women should be like, what society wants them to be like. This experience is systematic and logical in character and is rooted in culture, social context, gender relations in different historical periods in different societies, ethnic groups, social classes, communities, generations. Therefore, researching gender experience involves analyzing its development in a certain culture, society, community.

Drawing on post-structuralism and postmodernism, we regard culture as a text which is created over a certain time period and is composed of assumptions and concepts that serve as schemas for perceiving and understanding reality. Consequently, culture is a textual space where there is a continuous creation and circulation of new assumptions and concepts on the basis of other texts, even other cultures, and this maintains the development of culture.

Any text is made up of a great number of cultural codes, which the author does not always use consciously. A cultural code is a code of human knowledge, social assumptions, opinions, etc. Weaved from a number of equally important codes, a text itself gets braided into an eternal fabric of culture and becomes its memory; it 'remembers' not only the past and present but also the culture of the future. Grasping the texts of a culture, an individual develops as a discursive being, which is the basis for acquiring socio-cultural experience through understanding, interpreting and internalizing the most significant texts of a culture [1]. Interpreting a text from a certain culture, an individual gives it a new significance, which helps to create new senses. In this way, an individual not only acquires socio-cultural experience but also constructs it, adds new meanings to it. Therefore, as regards gender experience, we use the term 'construction'; by analyzing cultural texts, we trace how their meanings developed.

Every culture has basic narratives which reflect its world model and serve as cultural programmes, matrices, interpretative schemas. They were created in the ancient world in the form of myths, which were later incorporated into fairy tales, works of philosophy, religion, art. There are special texts which reflect the most significant values of gender-conscious culture. Such texts encode a system of schemas, conceptions, models and ways of organizing life, without which no society can exist. Through certain norms and a system of gender organization, such texts promote the development of an individual's gender identity and abilities, orient them towards certain occupations, determine various masculinity and femininity models. A gender-conscious culture has various texts which encode norms, schemas, stereotypes determining the construction of an individual's experience in line with a relevant gender model. Such texts are divided into symbolic, which encode the main symbolic sense of a gender-conscious culture (myths, fairy tales, fiction, music, works of fine art); metaphoric, which contribute to the creation of new senses; and theoretical (conceptual), which reflect the main concepts of a culture such as gender norms, requirements, rules (gender ideology, various theories on the essence and purpose of the masculine and the feminine, etc.). Therefore, there are grounds to claim that cultural texts encode the gender schemes of socio-cultural experience which are legitimized within socialization institutions (families, pre-school education institutions, schools, mass media, communities, etc.); such institutions transmit gender schemas and facilitate their acquisition by an individual in socialization process.

There are societies where masculine or feminine cultural schemas dominate. According to Geert Hofstede, masculine and feminine societies differ in terms of a whole range of social and psychological characteristics. Masculine societies legitimize and demonstrate cultural models based on the schemas of personal achievement and high social status, which indicates personal success. In such societies, everything great and massive is highly valued; the children are taught to admire the strong; those who fail become outcasts; demonstration of success is regarded as good manners; rational thinking prevails; family roles are clearly differentiated; self-esteem is highly significant.

On the contrary, feminine cultures emphasize a search for consensus, place great value on caring for others, sparing their feelings, serving them. Small is considered beautiful; the suppressed are

treated with compassion; modesty is highly valued; intuitive thinking is predominant; group membership is encouraged [5]. Thus such ideas reflect socio-cultural experience, create schemas for constructing the gender experience of the individuals living in such societies and interacting with other gender-conscious individuals in gendered institutions. Additionally, from a social constructivism perspective, not only do gender-conscious individuals construct their identity in accordance with gendered institutions, but institutions also create gender and reproduce the differences constructed by people.

Therefore, socio-cultural gender schemas or stereotypes reflect the social experience of a certain culture and society. They are not only legitimized by the institutions which transmit them; the demonstration of gender schemas involves their simultaneous construction. Being constructive elements of gender identification, gender schemas do not exist on their own, independently of people; they determine gender experience construction. They are true abstractions derived from routine life and represent generalized images of men and women typical of a certain culture. The reason for the emergence and survival of gender schemas is that society is made up of a great number of mature adult individuals who represent certain institutions, stereotypical consciousness and behaviour patterns. Not institutions, but people with their interpretations are the vehicles of transmitting gender consciousness. That is why gender schemas exist and are 'real' as long as they are reproduced by people and supported by institutions. Gender schemas stop existing as soon as they are no longer recognized. In this sense, gender schemas exist in social reality because by transmitting them, people treat them as reality.

In the basic narratives of a certain society or culture, the models of femininity and masculinity are created and transmitted on the basis of socio-cultural schemas. Masculine characteristics include social status, physical, intellectual and emotional stamina, anti-femininity. A man's social value is determined by his earnings, career success, and motivation for professional growth. A man is supposed to be physically strong, biologically active, emotionally reserved, reasonable in all his actions and reactions; he is also expected to avoid women-specific activities and modes of self-expression.

The above-mentioned masculinity characteristics are also stereotypical in the situations when it is difficult to maintain the standards of traditional gender behaviour, when men are under stress, which leads to a lower self-esteem and depression. A man's attempt to constantly conform to cultural schemas can cause self-humiliation, which results in abandoning the male role. I. Kon refers to such a situation as a crisis of masculinity [4].

Femininity characteristics include orientation towards motherhood as the main way of self-realization, the desire to be a good housekeeper, emphasis on interpersonal relations and developing competence in interaction, the importance of preserving attractive appearance as an important feminine attribute in interacting with others, regarding appearance as part of the I-image [3]. According to O. Zdravomyslova and A. Tiomkina, the absence of such characteristics causes a crisis of female identity. The authors attribute this to the aggravation of the conflict between family and work. In spite of their socio-cultural origin, patriarchal stereotypes are very common in modern society, with the personality of a woman being regarded only in connection with motherhood, family, material well-being. Professional success is not associated with a female image despite the recent tendency for the mass media to construct an image of a successful career lady. However, such an image is always coupled with an unhappy private life and is quite masculine. Such a situation complicates the process of identifying with an image of 'a business lady'.

The characteristics described above are stereotypical and socially constructed; they reflect social assumptions about male and female traits, sex role behaviour patterns in various spheres of social life and are constantly maintained because people try to adhere to them.

Gender schemas are highly normative because they encode not only group observations but also social expectations, 'background expectations' (E. Goffman's term) which refer to socially approved behaviour which may be unconscious and non-reflexive. In other words, gender schemas are in fact manifestations of sex role norms and roles of a certain society. A discrepancy between an individual's

behaviour and background expectations in any sphere of social activity results in his or her being condemned by others.

The stereotypical idea that women are more emotional and caring and men are more rational and action-oriented, contained in the narrative texts of a certain culture, is encoded in background expectations and is supposed to be learnt. In other words, gender schemas of a culture, society, group serve as background expectations, determine what a real man and woman are supposed to be like, to look like and how to behave in a certain situation.

Thus gender schemas are generalized models of masculinity and femininity and encode a system of ideas about gender behaviour of men and women encoded in the background expectations of a certain culture, society, group; gender schemas arise out of the psychological needs of an individual to behave in a socially approved manner, to feel their integrity and harmony. Such schemas serve as the so-called cognitive constructs on the basis of which a person perceives information about male and female roles and expresses their attitude to them.

As cognitive structures, gender schemas function as indicators of typical and non-typical male and female behaviour. The male and the female are perceived in binary opposition, which allows for only two options to choose from. When a person perceives a schema non-critically, without speculation, he or she is influenced by background expectations. Background knowledge, which emerges within groups, promotes similarity among group members because its nature results from collective interaction. For instance, in every culture and society there are a few femininity and masculinity models – from dominant to marginal. Dominant models reflect gender assumptions shared by majority. Marginal models of masculinity and femininity are characteristic of certain groups, communities, subcultures.

Various age groups have their own background expectations of masculinity and femininity. Characterizing the image of a man or woman, teenagers draw on the main family roles. The ideas of femininity and masculinity in senior schoolers are based on their relations with peers of the opposite sex. At this age, the dominant image of a man is a strong, brave, goal-oriented, proud knight (who is supposed to defend, respect, be attentive and noble, etc.). Girls think that a woman should be sweet and tender. As for teenage boys, their ideas of a man and woman contain few characteristics that would reflect male-female relations. The dominant female characteristics include, apart from appearance (beautiful, elegant, neat, etc.), activeness, confidence, responsibility, which is the reason to conclude that a teenage boy has an androgenic image of a woman.

Young people associate male and female characteristics with major social roles. That is why both young girls and boys expect a woman to be a caring mother, tolerant in relations, determined in achieving her goal, a good housekeeper. A man is active, successful, able to provide for a family, confident, strong. According to our respondents, a man strives to be a leader, is mathematically inclined, has logical thinking, is authoritative in communication, whereas a woman takes care of children, is emotional and permissive.

Adult men and women tend to exaggerate the differences between the sexes. Such differences mainly refer to the spheres where an individual's sex is viewed positively; while analyzing negative characteristics, both men and women tend to disregard the differences between the sexes. Thus women emphasize differences in family and household life; and men, in social and professional spheres. Women regard men as less competent in resolving family and household issues. Men tend to disregard women's professional and social achievements. Therefore, the existing gender schemas, masculinity and femininity models in culture and society, are rather stereotyped and determine certain cognitive observations of individuals, their attitude to themselves and to others, promote self-expression, influence the construction of their gender experience.

Gender schemas are a combined product of society and people. Created in a society, group or community, gender schemas are assimilated through background expectations in the process of interpersonal interaction and are then reproduced. Being reproduced, schemas can undergo some changes while being interpreted in a certain context; in turn, they determine the formation of renovated

or totally new socio-cultural schemas. Therefore, at any moment, gender schemas are reflected in an individual's personal and socio-cultural experience.

In Ukrainian society, gender schemas are rather rigid, stable constructs which reflect the characteristics of sex-role behaviour patterns existing in patriarchic families with an emphasis on a woman's secondary role in social processes. What follows are examples of gender stereotypes about occupational roles: household work and child rearing are women's jobs; a husband can at best help his wife about the house; a woman's happiness is impossible without family and children; nothing can replace the happiness of motherhood and marital life; a man is capable of realizing himself outside the family by concentrating on work; a man's success is measured mostly in terms of high social and material status [2, p. 133-135]. The gender schemas encoded and legitimized in cultural texts have seen few transformations, which determines the modern ideas of sex roles to a great extent.

As part of the research process, our students were involved in a survey. When asked what makes a typical male and female researcher, they cited intelligence, industriousness and logical thinking. These characteristics pertain to a male stereotype and are opposite to what mass consciousness expects of women. At the same time, emotional traits, interest in surroundings and social problems are not attributed to a typical researcher. The stereotype which associates research and a typical researcher with the male sex is a strong factor determining career choices. The students associate a woman researcher with non-feminine appearance. Famous female researchers are regarded by our student respondents as exceptional cases of women combining femininity and high intellect.

Our student respondents appear more positive about demanding male teachers explaining this by their integrity and professionalism. Demanding female teachers are perceived as too emotional due to being dissatisfied with their private life. Thus our students have an image of 'male' research work, but there is no such an image as 'female' research work. The students' image of a researcher is based on the stereotype that a real researcher must be male. Such ideas are undoubtedly determined by gender schemas which are created and legitimized in a certain culture and which are reconstructed rather slowly.

In order to be competitive in research work, women face the necessity of adopting male behaviour patterns and system of values. Our observations of women researchers prove that female university researchers differ from the control group of women in terms of the same characteristics which make them similar to successful male researchers.

Smart girl students try, sometimes subconsciously, to seem unintelligent and helpless in order to be perceived as more feminine. This phenomenon is referred to as "the rule of being two steps behind men". However, lately there has been a tendency, especially among young people, to be more tolerant to women in research work, business, career growth; this is more the case in big cities.

Thus socio-cultural gender schemas serve as clichés, interpretive frameworks, which provide a simple and reliable tool for categorizing, simplifying and schematizing social reality. Categorization is not just classification but also a schema which urges a person to act in a certain way. It is called a stereotyped schema; to some extent, it promotes interpersonal and intergroup understanding and cooperation, facilitates the perception and interpretation of the world by performing the adaptation function. On the one hand, such a schema needs to be rigid enough to ensure the transmission of socio-cultural experience; on the other hand, flexible enough to promote the development of culture, society, the construction of new experience which would create favourable conditions for an individual's self-discovery and self-expression regardless of their sex.

Being created in socio-cultural environment, certain stereotypical ideas about personal characteristics, ways of interpersonal interaction prevent men and women from being perceived and evaluated as individuals with their own abilities, traits, aspirations. Stereotypical ideas are fixed in an individual's experience and determine their self-expression.

At socio-cultural and individual levels, there exist so-called definitions of male and female occupations. This explains the origin of the idea that only a man can make a good leader of an organization or group; the typical female role is that of a subordinate. In fact, both men and women can be efficient leaders since the ability to perform various functions depends on the individual

characteristics of a person and their proficiency level, not on sex. Both men and women think that men are better at performing managerial functions; men are considered creators who are capable of building 'strong ties and relations' and leading others. At work, like in a family, a woman prefers to be 'behind a man's strong back', behind the back of her supervisor who is willing to accept responsibility for business.

Most of our respondents attribute a higher social status to men; the women who manage to achieve a high status are usually narrow specialists. In our research, 78 per cent of respondents (both male and female) think that being director of a firm, plant, bank is a male role.

According to the great majority of our respondents, women are better as middle-level supervisors; they are also good at record keeping, working with personnel, etc. Such ideas are undoubtedly stereotypical, and the reason is that men tend to dominate; and women, to be dominated. Other research also reveals the existence of the stereotype of male domination in human social experience. The American researcher R. Kanter focuses on women's occupational experiences and concludes that women face special pressures. She identifies two social groups in organizations: dominants and tokens. The former is made up from men; the latter, from female managers in a men's business world. Women are only seen as representations of their category in a male group, as symbols (tokens) rather than individuals. Tokens are more visible and are perceived more stereotypically; they are more intensely scrutinized than dominants.

The stereotypes of dominance and subordination encoded in women's social experience determine their defensive behavioral strategies. S. Walsh and C. Cassell identify the following five 'gender management strategies':

- 'overfunctioning at work': women tend to work harder than men;
- 'feminizing strategies': women resort to flattery, belittling their own abilities, and flirting as negotiating tools with men;
- 'working behind the scenes': women do unpaid jobs such as resolving conflicts, dealing with emotional problems, etc;
- 'mothering skills' are used with male colleagues (especially those whose social status is high); they include listening to men's problems, caring for them as a way of acquiring influence in the organization;
- 'the mask': women hide their emotions and personal life in order to avoid being labelled as less efficient.

Such behavioral strategies benefit the organization a woman works for but are damaging to her psychological health.

Therefore, gender schemas determine an individual's behaviour and interaction with others. Undoubtedly, they help a person to adapt to the social world they live in; however, the stereotypes of masculinity and femininity, which identify a man and woman with traditional masculine and feminine characteristics, prevent women from getting successfully incorporated into the world of business, science, economy and political management. Gender stereotypes, which absolutize masculinity and femininity, can be harmful to men and women, as well as to society in general. When a man or woman is regarded not as an individual with unique personal qualities but as a member of a certain social group, there appear certain limits within which they are supposed to act. If a female potential is not realized in any sphere, it is a loss not only for concrete people but for society in general.

In Ukrainian society, the most prominent male roles are those of a breadwinner, successful businessman, politician, banker. In other words, masculine identity is centered around material and social success. One of the criteria of being successful is high social status which is proof of 'real' masculinity. A young man can develop unrealistic expectations and orientations only towards objective factors of social status (high pay and position) and disregard the psychological essence of success (fulfillment of one's professional potential, pursuing one's interests), which inhibits his self-realization and life in general. However, it is natural that few manage to achieve such masculinity, and this results in tension and a feeling of insecurity.



Only 18 per cent of our male respondents (aged 30-35, having higher education) expressed satisfaction with their status. In answer to the question, 'What a "real" man should be like?', the majority of the respondents cited material success and status because these factors determine the well-being of their families and esteem from others. Starting from adolescence, boys are more motivated to choose a gender-appropriate profession than girls are. The majority of teenage male respondents from Precarpathian schools choose professions which are in line with the male gender role. Only 5 per cent of our respondents dream of becoming cooks, fashion designers, or hair stylists; none plan to become teachers or nurses. As for girls, 25 per cent dream of becoming business ladies, supervisors, etc. Such results show that boys are more dependent on gender stereotypes in choosing a career; gender stereotypes also have a significant impact on the fulfillment of young people's professional potential in general.

Therefore, gender schemas encoded in narratives and cultural texts determine the type of gender society (masculine or feminine), where genderized institutions legitimize and recreate them. Gender schemas or stereotypes are rather stable constructs, which can last a whole epoch. They can change with the changes in social norms and events due to being interpreted by community members, which, in turn, determines their transformation and the construction of new experience. The dynamics of gender schemas in any culture is the most salient indicator of dramatic internal changes in cultural contexts, socio-cultural and individual experience.

Gender schemas are cognitive constructs; to a certain extent, they determine an individual's system of assumptions, perceptions, evaluation of gender models, reflect the schematization of masculinity and femininity images, direct behaviour, interaction and self-realization strategies. In our opinion, it is important to explore the construction of gender schemas at an individual level, in other words, to identify how an individual assimilates socio-cultural schemas and constructs gender experience.

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Заграй Лариса. Жіноцтво України: традиції і сучасність. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 115–122.

У статті висвітлено проблему конструювання гендерного досвіду особистості. Обґрунтовано соціокультурний контекст формування гендеру на основі теорії соціального конструктивізму. Розкрито механізм створення гендерних схем, норм, які відображають соціокультурний досвід суспільства. Спираючись на ідеї постструктуралізму, висвітлено культурні тексти, які містять смисли, концепти і відіграють роль схеми сприйняття та розуміння реальності, що дозволяє особистості розвиватися як дискурсивному суб'єкту й засвоювати у процесі інтерпретації соціокультурний досвід. Проаналізовано моделі маскулінності і фемінінності, які задаються соціокультурними схемами й визначають формування гендерного досвіду особистості. Розкрито уявлення молоді щодо гендерних ролей в українському суспільстві.

**Ключові слова:** гендерний досвід, гендерні схеми, соціальний конструктивізм, культурні тексти, соціокультурний досвід, інтерпретація, маскулінність, фемінінність.

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## FOUNDATIONS OF DIAGNOSING AN INDIVIDUAL'S INTELLECTUAL AND CREATIVE GIFTEDNESS

ANATOLII PALII

**Abstract.** The article argues for the urgency of research on an individual's intellectual and creative giftedness and emphasizes the theoretical, psychological, pedagogic, and socio-economic significance of the problem. It is claimed that the psychological practices in education may result in negative consequences through lack of high validity methods of diagnosing mental (intellectual and creative) giftedness. The selection of relevant psychodiagnostic procedures and methods of working with gifted individuals must be determined by a psychologically substantiated **systemic theory of giftedness** which is based on contemporary ideas of uniqueness and originality of the above-mentioned integral phenomena of the human psyche.

The author provides a critical analysis of the psychometric (testometric) approach to diagnosing intellectual and creative giftedness (IQ index and creativity index). It is claimed that standardized tests are a priori unfit to objectively measure either the actual or the potential mental giftedness of an individual.

The article explores the classifications of giftedness types in terms of quantitative criteria (indices), personality traits, occupations, motivation. The author questions the correctness of positing 'creativity' as an independent type of giftedness. It is argued that mental (intellectual and creative) giftedness is an inseparable structural and functional unity, a systemic attribute of psyche and is revealed as talents, personality traits and metacognitive experience in various activities.

The author argues for the **cognitive style approach** to diagnosing mental giftedness. It is hypothesized that it can serve as a theoretical foundation for developing a systemic technique of diagnosing general giftedness, complies with the main principles of humanizing the educational space in Ukraine and is truly child-oriented, i.e. considers every individual's uniqueness and inimitability.

**Keywords:** giftedness, intellect, creativity, test, psychometric (testometric) approach, psychodiagnostics, cognitive styles, individuality.

All-round development, psychological, pedagogic and social care for gifted children, schoolers and students is the main priority in Ukraine's education system. The demand for specialists in this area necessitates more extensive psychological research in this direction. However, the global experience of working with gifted children shows that the absence of high validity methods of identifying giftedness may result in negative consequences. Thus psychologists face the urgent need to develop a scientifically substantiated systemic theory of giftedness which would serve as a theoretical, methodological and applied basis for practical work.

Systematizing, generalizing and analyzing various empirical data on the problem discussed involves adopting a novel approach which allows for a shift from fragmentary, static understanding of

intellectual potential and an individual's intellectual and creative giftedness to studying them from the perspective of humanism, anthropocentrism, systematicity, phenomenological integrity, age dynamicity and integrated psychological and pedagogical care for such individuals.

On the one hand, modern psychology aims to develop and substantiate a general theoretical conception of intellect and creativity; on the other hand, to resolve the applied tasks of diagnosing intellectual and creative giftedness at every age stage of ontogenesis, optimizing the processes of socialization and self-realization of gifted individuals. Though systematic research on *intellectual giftedness* (this general notion includes both intellect and creativity) emerged as early as the 20's of the last century, no agreement has been reached so far as to what constitutes intellectual giftedness; how it refers to creativity, talent, artistic talent; how to develop an optimal strategy of diagnosing them as integral psychic creations; what makes up the nature of their originality and uniqueness.

A special focus is required to address the training of psychology students in psychodiagnostics; in our opinion, it is reduced to a superficial study of various tests and methods (mostly created in the middle of the last century, built on outdated ideas of the human psyche, of the determinants and sources of an individual's intellectual and creative potential), which is reminiscent of the history of psychodiagnostics rather than training for professional activity in various spheres of social practice.

As regards the professional training of psychologists, the Russian psychologist M. Kholodna emphasizes, 'The professional training of most psychologists in this country does not entail either university education or practical internship for adopting a certain test methodology (in Israel, one year is allocated for studying the D. Wechsler methodology; in the USA, three years is required for studying H. Murray and C. Morgan's Thematic Apperception Test methodology, which is a projective approach to studying personality traits revealed in social interaction and communication)' [19, p. 70-71]. In our opinion, the author makes a somewhat snap judgment regarding the current state and level of testology development: 'I will dare for a risky claim: in fact psychodiagnostics as a branch does not exist since the current level of psychology does not allow for using an individual result a psychological test (the psychometric test of the intellect, a personality questionnaire, projective methodology, etc.) as a basis for proceeding to psychological diagnosis, to say nothing of making a prognosis of an individual's behaviour' [19, p. 66-67].

The drawbacks of such an approach appear obvious when we consider tests that 'measure' intelligence quotient on the basis of the psychometry methods developed by H. Eysenck, R. Amthauer, D. Wechsler, R. Cattell, G. Raven and others. Every test (system of tests) encodes a certain psychological symptom in the form of a degree of a certain intellect characteristic being expressed, which manifests itself in a specially constructed activity type, specific or generalized material, the subject's awareness of a certain situation (in terms of his or her knowledge, emotions, will, motivation, etc.). In fact, this refers to the resultative parameter which evaluates the correctness and speed of the reply. A natural question arises: is it possible to proceed from symptom to diagnosis?

With regard to this, the Ukrainian psychologist L. Burlachuk stresses, 'Psychological diagnosis is not given on the basis of a certain test or set of tests, no matter how good they may be. They can only help to select something; for instance, to identify a group individuals prone to impulsive behaviour, which, as the data show, prevents certain activities from being effective. This is a manifestation of a personal quality, and we know nothing of the reasons for such behaviour or of the stimuli causing it, etc.' [8, p. 66].

Relying on a psychological symptom in giving a diagnosis (evaluating the level of a subject's actual intellectual and creative abilities) and building a prognosis of further development can only be described as professional negligence. The American psychologist A. Anastasi, who is a world-known authority in psychodiagnostics and differential psychology, made a profound comment, 'A psychological test can measure nothing but behaviour. Whether such behaviour is going to be an effective predictor of other behaviour is determined empirically' [3, p. 20]. Thus what kind of 'prognostic diagnoses' of test measurements can we talk of?

The existing theoretical and experimental approaches to mental giftedness are so dramatically different that it is problematic to find general unifying principles because authors consciously distance themselves from them.

In researching individuality, intellect and the originality of talents, it is preferable to use ecologically valid methods of psychodiagnostics which deal with evaluating an individual's actual behaviour in an actual situation: analyzing activity products, observation, conversation, methods of identifying the cognitive and stylistic specifics of mental activity, expert evaluation by authoritative specialists, the natural experiment approach. It should be emphasized that the existing valid psychodiagnostic methods of identifying the level of intellectual development and giftedness are rather complicated; they require high qualification and special training [7, p. 27].

The British psychologist H. Eysenck claims, 'Determining intellect on the basis of psychometric characteristics identified with the help of IQ tests is easier and, for this reason, simpler' [1, p. 115]. However, the psychometric approach to diagnosing intellectual giftedness (IQ tests) and creative abilities (creativity tests), which prevail in psychodiagnostics, cannot, by definition, 'measure' the phenomena of an individual's psyche.

Therefore, identifying an individual's intellectual and creative giftedness cannot be done from a psychometry perspective. Unfortunately, school practices are often limited to testing IQ and academic performance. These tests (frequently coupled with creativity tests) are mostly used in placement procedures in forms and schools for 'gifted' children. In this case, it is disregarded that there are a number of limitations to using IQ and creativity tests:

- *Firstly*, most of such tests are designed not for identifying intellectual or creative giftedness but for different purposes. Thus D. Wechsler's intelligence scale is meant for identifying mental retardation; R. Amthauer's intelligence structure test, for career advising and professional selection; the DAT, for prognosing academic performance, and so on. Only two tests were intended for assessing the level of intellectual giftedness. They are the Cattell Culture Fair Intelligence Test (version C) and one of the versions of the Raven Matrices Test. However, their validity regarding diagnosing giftedness is also questioned [5; 10; 11]. As regards creativity tests, divergent productivity parameters are not the only and sufficient indicators of a child's creative potential.

- *Secondly*, many intelligence tests measure a discrete (single) intellectual ability, i.e. the formedness of concrete intellectual operations (analysis, synthesis, abstraction, mnemonic and perceptual actions, etc.). The current psychometric tests of intelligence, which identify its components (verbal and non-verbal, sensory-motor, numeric, spatial, etc.), do not capture the connections among components, nor do they grasp the systemic nature of expressing intellect per se.

- *Thirdly*, such measurements are essentially dependent on the testing situation, an individual's emotional state. As a result, the more gifted a child (or adult) is, the greater the dependence is. For this reason, psychometric tests have a low capacity to forecast achievement in gifted individuals.

- *Fourthly*, a distinction should be made between testing and taking decisions as to a child's or adult's future. The diagnostic situation is the consequence of a number of factors, which is why a decision should be taken on the basis of the reasons which have led to the test results.

Errors in intelligence measurements, which are not at all random, can cause irreversible changes in the destiny and life of a person, especially a child. In fact, any form of selecting children on the basis of intelligence or creativity tests is invalid from a scientific perspective because by definition such tests are not instruments for diagnosing giftedness in general and intellectual giftedness in particular. One should consider the fact that the so-called 'passing scores' used in such tests (in the form of indicators of convergent and/or divergent productivity) have no clear theoretical or empirical arguments.

Creativity tests face a different situation. The social programme of identifying gifted individuals, which emerged in the USA in the 60's of the XX century, has not lost its topicality till today. The second half of the XX century saw a widespread opinion of 'creativity' as a distinct type of giftedness which is independent of intellect. Such a view is based on a range of inconsistencies in interpreting abilities and talents. It shows in a paradoxical phenomenology: a person with a high intellectual ability can be

uncreative, and, vice versa, it can frequently happen that a less educated and even less gifted person can be creative.

This example allows to concretize the problem: if skills and special abilities do not determine creative activity, then what is the clue to the 'creativity' of an individual's creative potential? Undoubtedly, it is easier to answer this question by appealing to special creative talent or to a special mental operation which determines it (for instance, *divergence* – the notion introduced by J. Guilford to refer to creative reasoning). The researcher's conception claims to understand the nature of creativity which is based on *divergent reasoning* factors. According to R. Sentenberg, 'For many years this model (J. Guilford's creativity conception) served as a foundation for studying creative reasoning without being either proved or disproved' [16, p. 112]. In both international and domestic psychology, there is almost no research which does not refer to J. Guilford and E. Torrance or use their tests as methodological foundations of studying creativity. One of the reasons is that the authors' theory is coupled with an 'easy-to-use' diagnostic procedure – diagnostic test methods (creativity tests) [24]. The simplicity and obvious truthfulness of the idea secure its tremendous popularity throughout the world.

In the second half of the XX century, 'divergence' turned into 'a symbol of faith' for not only western but also for domestic psychologists, with literally all kinds of creativity being connected with it. According to D. Bohoyavlenska [5], this is explained by a number of strengths in interpreting creativity as divergent productivity. Divergence, defined as 'the ability to think in various directions' meets the need for 'a wider space' in practical application, meets the needs of an individual because for a person with an average IQ index, low academic performance, low scores in subject tests, no education or work experience in a certain area, divergence helps to regard themselves as 'a creative individual'. For this reason, creativity came to be posited in opposition to intellect. Unlike the problematic situation method and IQ tests, this approach eliminates limitations to studying an individual's creative potential; its advantage also lies in the possibility of group testing. As per J. Guilford, the tests aimed at measuring the fluency, originality and flexibility of reasoning in non-verbal, symbolic, semantic and behavioural tasks reveal an individual's creative potential. Tasks such as 'name as many variants of the non-standard use of the stationery clip as possible' are most characteristic of tests which identify divergent semantic categories [24].

The Ukrainian psychologist V. Moliako, an expert in the psychology of creativity, points out, quite reasonably, that as a rule the results of testing divergent abilities (creativity) can rarely predict actual creative achievements in a person's everyday and professional life [11; 12]. Therefore, standardized test methods provide, if at all possible, only a heavy-handed measurement of creative abilities in the form of divergent reasoning, but they tell nothing of the originality of the creatively gifted child or adult.

One should not disregard the problem of interpreting intelligence or creativity test results. Applying psychometric tests to these phenomena is based on the assumption that intellectual or creative ability is a linear (unipolar) dimension which can be described in terms of 'low parameter – high parameter'. In fact any psychic activity is a multidimensional construct with a complex structure. Individual intellectual resource ('intellect level') or creative resource ('creativity level') is determined by a balanced concatenation of various cognitive abilities, by the formedness of metacognitive experience, individual cognitive advantages, the cognitive and stylistic organization of psyche, motivational needs, intentions, etc. Additionally, the degree of the expressiveness of the intellect can be influenced by a great number of factors. Thus a low score obtained from the Wechsler method can result not only from an inadequate development of skills and knowledge but also from a low socialization level, intense anxiety, low motivation, highly developed creative abilities, and so on.

The practice of interpreting a low psychological test score as 'bad'; and high, as "good" is problematic. Such an interpretation is not quite correct. There are an infinite number of individual variations in the ways intellectual abilities are expressed; they cannot be accounted for by traditional testing norms (for instance, every child's individual cognitive style changes the profile of their abilities, which manifests itself in variations as to performing different types of intellectual activities). Accordingly, deviations of testing results towards increasing or decreasing should not be regarded as deviations from the norm. Finally, while testing a pre-schooler or schooler, it is important to consider

the fact that their actual abilities are revealed only in the process of psychic development; the speed of 'maturation and development' of psychic functions is individual for every child, to say nothing of the difference in the psychic development dynamics in boys and girls.

Psychological methods are intended for collecting information about every child in the *monitoring* mode, i.e. psychological examination must comply with the requirements of comprehensiveness, duration, multiplicity, ecological validity (must be conducted in a real-life situation), subject orientation (must be dialogical, include elements of emotional support, create conditions for a child to reveal their independence) [19, p. 69-70].

However, if intellect is not a criterion for creativity potential, then what determines it? J. Guilford gives an unambiguous answer – personality traits. This research perspective was supported by many psychologists; for instance, by D.W. MacKinnon [22, p. 273-281]. The contemporary American psychologist M. Runco, exploring the personological perspective on interpreting creativity, claims that studying the personality traits of famous authors is a more informative source of grasping creativity than studying their literary texts [26; 27].

The following trends in studying creativity can be tentatively identified in the personological perspective [4, p. 366-386]: a study of personality traits and motives; analysis of the I structure (I-image, I-conception) regarding creativity; exploring creativity in the context of an individual's self-actualization; studying a individual's intuition as a creativity mechanism; psychoanalytic perspective (emotional wounds of childhood, 'hidden' in the subconscious, as a source of creativity); studying the creativity of an individual on the verge of a psychotic breakdown (psychopathological or near-pathological phenomena).

Therefore, creativity is a general personality characteristic rather than a cognitive skill. According to E. Torrance's threshold hypothesis [28], if an IQ score is below 115-120 (it should be borne in mind that there is an informal rule – if a person's IQ is below 110 points, they are not capable of assimilating a college curriculum), intellect and creativity constitute a single factor; if an IQ is above 120 (higher than average), creativity becomes an independent value (IQ above average - 115-129). Thus there are no creative individuals with a low intellect, but there are intellectuals with a low creativity potential [14, p. 368-369].

J. Renzulli does not agree either with the cognitive or with the personological perspectives on giftedness; he advances the hypothesis that intellectual giftedness is not just outstanding abilities but also creativity as well as motivational engagement [25]. T. Gordeieva generally agrees with J. Renzulli's conception; however, she regards giftedness as a phenomenon which characterizes an individual who has great achievements in an activity. In other words, the main criterion for giftedness is an individual's achievements in a certain sphere – a real product of anything: learning, creative activity, labour, sport, art, and so forth. Intellectual and motivational factors are the main determinants of an individual's achievements. To be more exact, a high level of intellectual development is the main determinant, and motivation is the driving force of developing giftedness [9].

The psychology of giftedness gradually moved to recognizing the role of motivational and personality factors; at present motivation is represented in all current theories of giftedness (J. Renzulli's Three-Ring Conception, or the Enrichment Triad Model; F. Mönks' Multifactor Model; the Munich Model of Giftedness developed by K. Heller; etc.) as well as in theories of creativity (T. Amabile's Three-Component Model, R. Sentenberg and T. Lubart's Investment Theory of Creativity). The evaluation criteria for giftedness have changed – it is regarded as a high or outstanding achievement level (or competency) in a chosen field. The percentage of individuals considered to be gifted depends on how narrow the level of achievement is. According to J. Renzulli, from 1-3 to 20 percent of the population is regarded as gifted by various researchers, with 5 percent being the average figure [9; 23]. Drawing on significant (yet small) correlations between IQ tests and J. Guilford's divergent reasoning tests, H. Eysenck expressed the opinion that creativity is a component of general intellectual giftedness [2]. Therefore, a high level of intellectual development presupposes a high level of creative abilities, and vice versa. There does not exist a creative process as a specific form of psychic activity which is not connected with an individual's intellectual potential.

**The problem of differentiating types of giftedness** requires particular focus. At present the educational systems of the USA and many European countries use the classification of giftedness levels according to IQ scores. According to it, all gifted children can belong to one of the following five levels: (1) IQ of 115 points and higher – ‘bright’; (2) IQ of 130 and higher – ‘gifted’; (3) 145 and higher – ‘highly gifted’; (4) 160 and higher – ‘exceptionally gifted’; (5) 175 and higher – ‘profoundly gifted’ [4, p. 41]. However, many psychologists reject a high IQ score as a sole criterion for diagnosing intellectual ability. For instance, E. Winner [29] discusses various views on the problem and makes a generalization that all of them can be reduced to identifying ‘special types’ of giftedness on the basis of the classification of special abilities (sensory-motor, perceptual, attentional, mnemonic, mental, imaginative, communicative, mathematical, musical, linguistic, sporting, artistic, etc.). J. Guilford’s Structure of Intellect Model is a representative example of such an approach. The researcher postulated 120 narrowly specialized independent abilities with the help of factor analysis used as validation of consistency with the constructed theoretical model of intellect. In building the Structure of Intellect Model, the researcher used three main criteria in order to provide a detailed description of the three aspects of intellectual ability: (1) type of mental operation; (2) content of intellectual activity; (3) types of end product [13; 14; 24].

J. Guilford strongly rejected the general factor of intellect citing low correlations between various intellect test scores. However, further verification of the Structure of Intellect Model by our domestic researchers showed the following: (1) while checking the reliability of the tests used by J. Guilford, it was found that 98 per cent of the test figures positively correlate with each other at various levels of significance; (2) the figures of independent measurements are in fact united into more general factors; for instance, the assessment of semantic memory abilities requires taking into account end product varieties whereas measuring the effectiveness of semantic processes requires taking into account all types of operations and products [6]. In our opinion, the above-mentioned classifications (based on types of abilities, psychic processes or activities) overlook the main fact: the interpretation of giftedness as a unique phenomenological construct of a harmonious individuality but not as a set of processual, cognitive, productive, motivational or behavioural constituents.

The one-sidedness of the psychometric approach to giftedness has resulted in the fact that the US Federal Department of Education identifies six types of giftedness on the basis of the same abilities/activities: (1) high general intellect (IQ under 130); (2) high special abilities (mathematical, linguistic, etc.); (3) high creativity (advancing new ideas, creating new products, constructing new devices, etc.); (4) leadership qualities (high social intellect, various talents); (5) inclinations for fine and applied arts (artistic talents); (6) psychomotor abilities (sporting achievements) [21]. According to M. Kholodna, it is possible to identify at least six types of intellectual behaviour (the researcher gives them figurative names) which refer to intellectual giftedness within various research approaches [20, p. 169]:

- individuals with a high level of ‘general intellect’ (IQ over 135-140) identified on the basis of psychometric intellect tests (‘witty’);
- individuals with a high level of academic performance in the form of academic achievements (‘brilliant students’);
- individuals with a high level of divergent abilities revealed in the parameters of spontaneity and originality of generated ideas (‘creatives’);
- individuals with a high success rate in performing concrete activities, extensive subject-specific knowledge and considerable practical experience in a corresponding area (‘competent’);
- individuals with extraordinary intellectual achievements applied to real novel universally recognized types and spheres of social practice (‘talented’);
- individuals with extraordinary intellectual abilities connected with analyzing, evaluating, and predicting events or everyday, social, and political life (‘wise’).

Additionally, it is possible to interpret the above-mentioned phenomenology without applying the notion of creative giftedness as an explanatory principle since this phenomenon is discussed within its framework. A different contribution of the main components to the structure of intellectual giftedness



can produce a paradoxical picture when success in mastering an activity (the level of achievements), intellect (wit) and creativity do not coincide in their expression. The facts of such discrepancy in the expression of giftedness do not conclusively argue for dividing it into types (academic, intellectual, and creative), but, on the contrary, allow for seeing the role and place of these components in the structure of giftedness and account for the paradox of the human psyche without involving a special type of talent – creative giftedness.

It is known that an activity is always performed by an individual. Its objectives and motives influence the level of performing it. If an individual's objectives lie outside activity, that is a student prepares for lessons only in order not to be given a bad mark or not to lose the prestige of an excellent student, then activity is at best performed diligently; even in the case of a brilliant performance, its outcome does not exceed the normatively necessary product. The abilities of such a child have no bearing on giftedness because the latter entails being interested in the subject, overwhelmed with an activity. In this case, an activity is not stopped even when the necessary task is fulfilled or the primary goal is achieved. If a child loves an activity, they constantly improve it by realizing new ideas generated in the process of performing it. As a result, the new product of their activity definitely exceeds the original plan. In this case there is 'a development of an activity'. Creativity is the development of an activity initiated by a child themselves [7, p. 16-17].

Under such interpretation, the notions *giftedness* and *creative giftedness* are synonyms. Therefore, creative giftedness is not regarded as a special type of activity independent of giftedness; it is not a separate modality; it is characteristic of any type of work. Creative giftedness is not only a feature of a higher level of performing an activity but also of its change and development.

Such a theoretical approach has an important practical implication: the development of giftedness should not be reduced to curriculum planning (speeding, complicating); it is necessary to create conditions for forming an intrinsic motivation for an activity, an individual's goals and a system of values which constitute the basis of spiritual development. The Russian psychologist N. Leites, whose research focused on intellectually gifted children, stressed that they have extremely high intellectual activity. The researcher emphasized that such children have an exceptional need for intellectual activeness, a passion (no exaggeration) for acquiring knowledge. This is the main need of a gifted child regardless of age, temperament, character, interests, sex, health condition, and so forth. In other words, striving for knowledge acquisition is the most salient feature of any gifted child. This is a real cognitive need – it is unselfish, for the sake of interest as such [10].

This entails an important pedagogical aspect of bringing up gifted children. Intellectual activeness, which is a prominent characteristic of any gifted child, has a direct bearing on the development of their abilities. But abilities grow and develop from inclinations on one indispensable condition. The activity a child is engaged in should be connected with positive emotions; in other words, it should bring joy, satisfaction. If there is joy, inclinations develop; if there is no joy from intellectual activity, there will not be any outstanding abilities. Long-lasting joyless imposed or self-imposed activities will lead to excellent marks, appraisal, even knowledge, but the main thing will be missing - a high level of ability development. The connection between ability development and positive emotions has been validated not only in psychological but also in purely physiological experiments [10]. Therefore, if intellectual and creative abilities develop only in a labour of love, then the long-lasting classes which a child is forced to attend (additional classes given by a tutor) are either useless or harmless in terms of ability development because forced activity enhances a negative attitude. It is not accidental that the Ukrainian practising educationist V. Sukhomlynsky called the school which he headed and where he taught for years 'the school of joy'.

The criticism regarding the psychometric approach does not entail rejecting tests in practice but requires to apply them correctly in working especially with gifted children:

- psychometric tests should be applied **not for or before** making a decision regarding the level of giftedness but **after** the procedure of identifying a child as gifted with a view to exploring their strong and weak psychological qualities and organizing necessary individualized psychological and pedagogical assistance;

- psychometric tests can appear useful for recording/observing age-specific dynamics of giftedness in concrete children (for instance, under conditions of psychological and pedagogical monitoring).

Therefore, tests can be used as one of the numerous sources of additional information within the framework of identifying a child as gifted but not as a sole criterion for deciding whether a child is gifted, not gifted, or intellectually challenged.

An integrated approach to identifying gifted children is preferable. A wide spectrum of various methods can be involved: (a) varieties of the observation method used with children (in laboratory conditions, at school, during extra-curricula activities, etc.); (b) methods of identifying the cognitive-stylistic peculiarities of cognizing and interpreting reality; (c) special psychodiagnostic training sessions, expert evaluation of children's behaviour performed by teachers, parents, mentors; (d) 'trial lessons' given within special curricula as well as special learning games and subject-oriented lessons; (e) expert evaluation of concrete products of children's creative activity (pictures, poems, essays, technical models); (f) various intellectual and subject contests, conferences, sports competitions, artistic contests, festivals, reviews, and so forth; (g) psychodiagnostic investigation employing various psychometric methods depending on the objective of analyzing a concrete case of giftedness.

However, an integrated approach to identifying giftedness is not safe from errors. A gifted child can be left behind or, on the contrary, a child can first be considered gifted but later they will be unable to confirm such a characteristic (cases of discrepancy between prognosis and diagnosis). N. Leites points out that labels such as 'gifted' or 'ordinary' are unacceptable not only due to the danger of error in diagnostic conclusions. Labels of such kind can have a negative impact on a child's development, shape low or excessive ambitions, disorient a child, their parents and teachers. In this respect, the researcher suggests using the formulation 'a child with signs of giftedness', which is correct from the perspective of ethics and more objective from a scientific perspective [10].

Identifying a child as gifted should not be an end in itself; it should be connected with the objectives of their teaching and upbringing, as well as with providing them with psychological assistance and support. The latter aspect allows to considerably extend the sphere of psychodiagnostic methods and take into account the following: interaction of children with peers and adults; the existence or absence of various forms of desynchrony (unbalance) in the development of a gifted child; the development and operation of a child's affective sphere [7, p. 31]. Recognizing the importance of the social conditions in which a child develops entails the need for developing specialized methods of identifying giftedness with regard to a number of factors (age-specific, social and economic, cultural, national and ethnic, familial, including a child's physical health and socialization).

A separate trend is represented by experimental psychological research on giftedness; it is conducted with a view to obtaining new theoretical and empirical data on the nature of child giftedness. Such research can employ various psychological methods aimed at identifying types of giftedness as well as regularities of a child's interaction with social environment. In this respect, it should be borne in mind that giftedness criteria cannot be recorded once and for all – they are dynamic.

In our opinion, many problems in the psychological and pedagogical monitoring of gifted children can be avoided through using the potential of the **cognitive-stylistic approach** to diagnosing intellectual giftedness, creative abilities, inclinations and specific mental and personality traits of an individual. The objectiveness of the approach is based on diagnosing individual cognitive styles by means of experimental methods which are used exclusively individually (unlike standardized tests) and identify 'the peculiarities of the structure and operation of individual intellect' [18, p. 8]. In this respect, M. Kholodna points out the following: 'Let us analyze this situation! The operational level of measuring various cognitive styles employs rather simple procedures aimed at identifying (as it seems) separate individual differences in cognitive activity (the speed of finding a simple detail in a complex figure; the degree of interference of verbal and linguistic, sensory and perceptual functions; reliance on narrow or wide categories in understanding reality; accuracy of perceptual scanning, etc.)' [18, p. 265].

The low diagnostic and prognostic capacity of psychometric examinations (testing) and their one-sidedness urged psychologists to adopt a cognitive-stylistic perspective on studying an individual's

integral psychic phenomena.. This approach proved effective for diagnosing intellectual and creative giftedness in both children of different ages and adults as well as for the psychological and pedagogical monitoring of such individuals at various stages of ontogenesis. The reason is that the status and phenomenology of cognitive styles (hereinafter abbreviated as CS), intellectual and personality characteristics connected with them are determined by a number of principal factors: (a) being a property of cognitive processes, CS are regarded as an expression of personality organization as a whole since individual ways of information processing appear to be closely connected with motivational, affective, volitional and other spheres of an individual; (b) CS act as the main 'intermediary' between the situational influences of natural and social environment and an individual's behavioural reactions and acts. Additionally, the knowledge of the specifics of evaluating and processing information by an individual has significant practical implications since it allows for making prognostic conclusions regarding an individual's behaviour in concrete life situations. The research findings on CS have become the basis of building cognitive theories of personality. In contrast to personological trends, they claim that the determinant of personality traits and the peculiarity of individual behaviour are embedded in the ways of perceiving, structuring, encoding, categorizing, interpreting, predicting and understanding reality [14; 17; 18].

At present psychology has described approximately twenty various structural components of coherent CS of an individual, with most researched being *field dependence / field independence, narrow / wide range of equivalence, narrowness / latitude of categorization, rigidity / flexibility of cognitive control, tolerance to unrealistic experience, narrowness / latitude of scanning, smoothness / exacerbation, impulsivity / reflectivity, concrete / abstract conceptualization, cognitive simplicity / complexity*.

Current psychology views cognitive styles as specific ways of information processing by an individual regarding their environment; as stable means of organizing cognitive processes which are expressed in a mental hierarchy which affects all levels, including personality characteristics; as an integral characteristic of individuality connected with the type of reacting or choosing behaviour strategies and peculiarities of controlling an individual's cognitive processes, which encompasses a number of cognitive activity characteristics in the course of an individual's development and can be identified in an empirical way [18, p. 40].

However, various definitions of cognitive style have a common denominator connected with expressing a number of distinctive features [18, p. 40].

- CS is a structural feature of the cognitive sphere which shows the peculiarities of its organization and has no direct relation to its content;
- CS refers to individual specific means of obtaining a cognitive product; it is the instrumental feature of intellectual activity, which can be contrasted with its productive feature;
- In contrast to traditional unipolar psychological dimensions, CS is a bipolar dimension within which each CS is described in terms of two extreme forms of intellectual behaviour (polar dependence/independence, etc.);
- Evaluative judgments are not applicable to CS since the representatives of one style pole or other have advantages in the situations where their individual characteristics facilitate effective adaptation;
- CS is a stable characteristic of an individual expressed at various levels of intellectual activity and in various situations;
- CS is the preference of a certain way of intellectual behaviour (i.e. an individual can choose any way of processing information but they involuntarily give preference to a certain way of perceiving and analyzing what is happening and best corresponds to their psychological abilities.

Research on style finally developed a dramatically novel methodological apparatus. Research on individual differences in intellectual activity used to be based on the task method (mostly tests). In style-based research, subjects did not solve tasks in the literal sense of the word; they were asked to deal with a rather simple situation without any rigid preset conditions, requirements or time limits with an open instruction according to which the subject could choose their own most convenient and natural solution (to arrange objects into groups they way they will, to express their opinion of the

situation suggested, to approve decisions at their natural pace, etc.). Style-based research did not use normative evaluations of an individual result. Subjects were allocated to one of the two poles of a cognitive style on the basis of the median criterion. Thus in the traditional research on individual intellectual differences, the subject was consciously treated as an object which was easily manipulated; but in style-based research, the subject was treated as a subject who had an opportunity to show their ways of perceiving, analyzing and interpreting an experimental situation.

Let us consider another argument in support of the cognitive style approach – its humanistic, child-centered perspective, which is in line with the pedagogic postulate ‘there are no ungifted children’; it does not employ the IQ-based mythological criterion in order to classify children into elite, second and third classes. The effectiveness of the cognitive style approach to intellectual giftedness, and to creative abilities related to it, is determined by the following:

- Ability characterizes the level of achievements in an intellectual activity (i.e. it is its resultative feature). Style is a way of performing an intellectual activity (i.e. its processual feature). Therefore, various styles can determine equally successful solutions to a certain problem.
- Ability is a unipolar dimension (individual ability parameters are arranged along a vertical scale from minimal to maximal values). Style is a bipolar dimension (the individual parameters of style are arranged on two poles of a horizontal scale which are identified with the help of the median value).
- Abilities always have an evaluative context (developing abilities is always good). Style-based phenomena cannot be evaluated since any pole of a certain style is equally important in terms of effective intellectual adaptation.
- Ability is changeable over time (ability levels change depending on age, education, experience, etc.). Style is a stable characteristic of an individual which is inherent at various stages of ontogenesis and in various conditions of socialization.
- Ability is specific to the content of a certain activity. Style is generally revealed in various types of psychic activity.

One of the cognitive style research findings is that there are numerous and various connections of style parameters with personality characteristics. In this respect, there is a noticeable contrast with IQ; at the level of empirical research, it is connected with a small number of personality traits and social behaviour characteristics. This entails a conclusion that an IQ score has but an indirect bearing on the regulation of an individual’s psychic life. From this perspective, style-based parameters are referential indicators of the level of an individual’s intellectual maturity [18].

The analysis of the current approaches to diagnosing children’s intellectual and creative giftedness shows that the psychometric approach is methodologically, ethically and pedagogically inappropriate to these phenomena. It is necessary to develop a coherent approach to creating a uniform psychological and pedagogical conception of giftedness, to build theoretical, methodological, and empirical foundations for working with the conceptual model which views general giftedness as a coherent psychological system whose aspects can be perceived only in the context of the age dynamics and mental experience of an individual.

Any kind of giftedness, including that of intellectual and creative, has a certain general psychic basis which is important for its functioning, development and expression. One of such basic foundations is the cognitive style specifics of individual intellect operations. The cognitive style approach to diagnosing giftedness can serve as a theoretical foundation for developing a systemic technique of psychological diagnostics of general giftedness since it corresponds to the general principles of the humanization of Ukraine’s educational space, is child-oriented since it postulates the uniqueness of every child.

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Палій Анатолій. Основи діагностики індивідуальної інтелектуальної та творчої обдарованості. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 123–135.

В статті обґрунтовується актуальність дослідження проблеми інтелектуальної й творчої обдарованості індивідуальності, підкреслюється її теоретично-наукова, психолого-педагогічна, суспільно-економічна й соціальна значимість. Стверджується, що за відсутності високовалідних методів діагностики розумової (інтелектуальної та креативної) обдарованості психологічна практика в системі освіти може призвести до негативних наслідків. Вибір психодіагностичних процедур і методів роботи з обдарованими особами має визначатися психологічно обґрунтованою системною концепцією обдарованості, що базується на сучасних уявленнях про індивідуальну неповторність й унікальність зазначених інтегральних феноменів людської психіки.

Подано критичний аналіз психометричного (тестометричного) підходу до діагностики інтелектуальної (індекс IQ) і творчої (індекс креативності) обдарованості особистості. Стверджується, що стандартизовані тести апріорі не здатні об'єктивно «вимірювати» ні актуальну, ні потенційну розумову обдарованість конкретної індивідуальності.

Розглядаються класифікації видів обдарованості за кількісними критеріями (індексами), особистісними рисами, видами діяльності, мотиваційною складовою. Піддаються сумніву погляди на «креативність» як самостійний вид обдарованості. Стверджується, що розумова (інтелектуальна і творча) обдарованість виступає в нерозривній структурно-функціональній єдності, є системною якістю психіки, виявляється як інтегральний знак різних здібностей, особистісних властивостей і метакогнітивного досвіду в різних видах діяльності.

Обґрунтовується когнітивно – стильовий підхід до діагностики розумової обдарованості. Припускається, що він може слугувати теоретичним підґрунтям для розробки системної технології психологічної діагностики загальної обдарованості, відповідає основним принципам гуманізації освітнього простору в Україні, є справді дитиноцентричним, таким, що відстоює унікальну неповторність і своєрідність кожної індивідуальності.

**Ключові слова:** обдарованість, інтелект, креативність, творчість, тест, психометричний (тестометричний) підхід, психодіагностика, когнітивні стилі, індивідуальність.

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## THE PHENOMENON OF RELIGIOUS FAITH: THEOLOGICAL, PHILOSOPHICAL AND RELIGIOUS STUDIES INTERPRETATIONS

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**Abstract.** The article deals with the phenomenon of faith addressed from the perspective of theology, philosophy and religious studies. The central role of faith in the Christian religion is highlighted, as well as the specifics of the phenomenon in the 20<sup>th</sup> – early 21<sup>st</sup> century Catholicism. The general theoretical approaches to the phenomenon of religious faith in the works by national and world philosophers, theologians and religious studies scholars are reviewed; the paper highlights the principles of their theories based on rational interpretation of the premises of faith, Christian virtues, which underlie moral, ethnic and social norms in particular.

**Keywords:** the phenomenon of religious faith, the Christian religion, doctrinal faith, aggiornamento, interpretation of faith from the perspective of theology and religious studies, social existence of faith.

The phenomenon of religious faith is a core concept in religious studies, philosophy and theology. For instance, in modern theology, the nature of Christian faith is regarded as a spiritual phenomenon closely related to human nature, to consciousness and spirituality in the first place; it transforms into world view and takes the form of social action in the course of religious and cult practices. Ye. Kononenko rightly states that religious faith as the central conceptual element of religious spirituality is a multifaceted notion, which resists unambiguous definition [11, p. 108].

According to Stephen Evans, an outstanding American Christian philosopher, a widely held view in theology, religious studies and philosophy is that the general framework of faith is based on personal preference and trust in something, which makes us reflect on the object of our analysis; reflection itself facilitates the building up of trust. The scholar states that faith we reflect on comprises certain prior convictions; devotion to the object of faith and trust in it, which are the result of such reflection, are actually our faith on which we reflect further [33, p. 214–215]. This line of reasoning allows of the conclusion that from methodological perspective, theological and philosophical interpretations of faith are close in spite of the difference between the subject matter of theology (God) and that of philosophy (the created world), since, as it is suggested by Edith Stein, a representative of the 20<sup>th</sup> century German school of philosophy, ‘relies on cognition of the natural world and ... takes into consideration the truths of faith as a principle which gives it the right to criticize its own results’. In this way philosophy obliges theology providing it with conceptual and methodological apparatus, which the latter needs in order to describe the truths of faith; thus theology finds in philosophy ‘answers to



the questions which defeat its own means of cognition'; in terms of anthropology, this problem was also addressed by St. Thomas Aquinas [32, p. 21–22; see: 24, p. 39].

Thus philosophy extends its epistemological capacity offering theology help in rational cognition and substantiation of faith; according to Karl Rahner, it gives theology the necessary degree of reflection about faith; thus taking on intellectual responsibility, philosophy forms the scientific background of theology and provides intellectual justification of faith [20, p. 12–13]. K. Rahner uses the philosophical tool of transcendent reflection to prove that human nature is essentially spiritual; the philosopher believes that human nature is transcendent in the sense that humans are ready to accept Revelation as the primary source of faith [20, p.15]. The historical aspect of philosophical anthropology is related to theological-religious studies, which 'is based on the authority of the Holy Scriptures, on the belief that the Bible was inspired by God and the divine is incontestable' [29, p. 35, 37].

That is why, continues K. Pahner, there is no completely theology-free philosophy [20, p. 32–34]. This view is shared by a contemporary Russian philosopher S. Chernov, who calls philosophy 'two-faced Janus: one face looks in the direction of science, the other, of religion. Here, scientific passion for reflection is directed towards the absolute' [28, p. 21]. Thus research into the phenomenon of the Christian faith requires creative complementarity of two approaches, those applied by religious studies and philosophy.

The phenomenon of religious faith viewed from the perspectives of theology, theological-religious studies and philosophy is a major methodological scientific problem. Complex three-fold analysis of this phenomenon extends our knowledge of the principles and laws of human spiritual life – religious faith, religious truth [7, p. 94–95]. Gnoseologically speaking, faith in God as a source of religion is a common subject matter and a common object of theology, theological-religious studies and philosophy [2, p. 70].

The difference in the ways theology, religious studies and philosophy approach the religious faith phenomenon is rooted in their specific interpretations of the basic feature of religious faith, the concept of 'the sacred', 'the innermost', or 'hierophany', which has been proved by a number of researches [2, p. 59–60; 4, p. 465; 12, p. 92–95; 13, p. 40–46; 19, p. 462; 25, p. 22–23]. Religion is regarded as a result of interaction of several factors, the most important one being faith, which is the expression of spiritual state of an individual as a moral and social being; faith is realized as religious consciousness and religious experience.

On the other hand, as it is stated by Joseph Ratzinger (Pope Benedict XVI), it was philosophy and theology (thanks to Jesus Christ and his teaching) that gave the Christian faith its first imagery, concerning the fundamental question of death as the highest expression of existence in particular; it was philosophy and theology that provided its Christian interpretation. Thus the two sciences drew closer to each other and, according to the Cardinal, even merged together – 'the figure of the philosopher becomes the image of Christ', who in the episode of raising Lazarus from the dead is perceived as a philosopher; he gives the answers, changes death, thus changing life [21, p. 23–24]. That is why Justin Matyr, an early Christian philosopher, spoke of Christianity as of a true philosophy. His line of reasoning was based on the multi-level methodological connection between philosophy and theology. According to J. Ratzinger, firstly, the real connection between philosophy and faith is manifested in the fact that both answer two fundamental questions; what human existence is and how one should live to make it happen. Secondly, 'faith makes a philosophical and even an ontological statement about the existence of God; moreover, of God who dominates everything that exists', thus making 'statement about existence itself' [21, p. 33–34]. J. Ratzinger's first argument in favour of the relationship between philosophy and faith is his moral and philosophical characterization of Christianity: love is its basis, and it is related to 'the law and the Prophets'; at the same time, love is 'eros' for the truth and 'only in this way it remains undistorted, as agape for God and people'. That is why, states the Catholic theologian, we need gnosis, evidentiary knowledge to be more precise rather than theology [21, p. 38–39]; hence 'faith does not pose threat to philosophy, but protects it against any claims on the part of gnosis' because faith needs philosophy, it needs a keen truth seeker with broad world view; only in this way faith 'remains faithful to itself' [21, p. 40].

Thus philosophy plays an important role providing the basis for the acceptance of Revelation and in this way it is related to theological-religious studies. Thomas Aquinas defines philosophy as 'the preamble to faith', which explains the compatibility of philosophy and theology; human knowledge is assisted by the Revelation of grace. Being the preamble to faith, philosophy helps both theology and theological-religious studies in addressing such crucial issues as the existence of God, the problem of evil, the relationship between Revelation and human conviction, historicity of Revelation, etc. [10, p. 59–60]. Furthermore, theology needs philosophy as a principle of regulation and comprehension of the act of faith, as the basis for research into the content of faith [16], which demonstrates the connection between philosophy and theology, as well as between philosophy and theological-religious studies [29, p. 37–38] on the basis of unity between faith and the primary reason for human existence. Faith needs nature as its basis and theology needs philosophy 'as a necessary infrastructure' [15, p. 41–43]; this idea remains popular with contemporary philosophers and theologians [3, p. 92].

Another tendency in contemporary religious studies and theology (in fundamental theology based on complex analysis of the phenomenon of faith in particular) is rational and scientific approach [7, p. 92]. That is why contemporary fundamental theology is regarded as a connecting link between theology proper and religious studies, mainly theological ones.

Undoubtedly, theology, religious studies and philosophy research into the problem of faith from different perspectives. As to substantiation of religious faith, theological-religious studies are a more flexible subsidiary and applied branch of theology. That is why theological-religious studies are a suitable academic discourse which highlights the differences in the ways different Christian Churches interpret the concept of religious faith.

According to John Collins, an American philosopher and theologian, the Christian faith is 'highly rational: if we take into account the nature of God and why we can trust Him, it is the lack of faith that is completely illogical'; the scholar relates the truthfulness of our knowledge of God to deep rational understanding of religious truths; he states that '... the basic content of faith does not depend on whether I believe in God's truth or consider it a stupid thing' [8, p. 41–43].

Modern philosophical definition of the concept of faith is deep and complex; faith is defined as a form of manifestation of spiritual life, as a special state of consciousness and world view. The problem of the rational was considered to be especially important in the 18th – 19th century philosophy; in the new European philosophy, the conventional approach was based on the principle of autonomy of the individual who takes cognizance of the phenomenon; the status of faith as a specific instrument, mode of cognition and a specific kind of knowledge was often questioned. The classical German philosophers G.W.F. Hegel and I. Kant approached the problem from a somewhat different perspective. They attempted at describing specifics of rational and abstract cognition of the 'scientific' ('intellectual') type, establishing its criteria for reliability and verification, its advantages and limits. According to Yu. Perov, this approach made it possible 'to interpret faith as a necessary and irreplaceable kind of knowledge which compensates for insufficiency of its rational forms. Compared to "the sober reasonableness" of Enlightenment, it was the philosophy of rehabilitation of faith' [17, p. 31].

Another important feature of classical German philosophy was regarding faith as a subjective phenomenon; attention was turned mainly to outer sources of the borrowed content of faith, which the cognizer either produces directly or confirms [26, p. 109; 28, p. 12]. For I. Kant, the boundaries of knowledge were set by insuperable subjectivity which predetermined subjectivity of any knowledge separating it from faith; this was the core idea of his 'critique of practical reason' [18, p. 269–269]. Though, I. Kant believed that only pure religious faith was the faith of reason, 'which can be convincingly communicated to any individual'. It means, states Ye. Kononenko, that in Kant's theory, the content of religion was closely interwoven with morality [11, p. 115].

In Hegel's theory, faith in God was rationalized; religious feeling was regarded as a necessary, though insufficient, condition: for Hegel, any feeling was subjective and, as a result, accidental, while we should strive to know God in his entirety using intellect as a tool. That is why in many of Hegel's works, faith was treated as subjective reality necessary for both practical and theoretical spirit, which is the ultimate goal of philosophy. The philosopher discussed the problem of cognitive capacity of faith

(for instance, in his 'Science of Logic', 1812 – 1816) and specifics of philosophical knowledge. One of his central issues was the problems of faith, religious faith in particular. In his 'Phenomenology of Spirit', 1806, Hegel presented well-grounded criticism of 'distortion of faith by Enlightenment' contributing to 'philosophical rehabilitation of faith' [17, p. 35–39].

In the late 19<sup>th</sup> century, Hegel's ideas were approved of by Catholic philosophers, theologians and the Church, who paid special attention to the matters of human nature and intellect as a tool of cognition of faith phenomena [10, p. 60]. As a result, phenomenology (one of whose tasks was to research into the phenomena of religion and religious faith) started looking for an alternative to historicism which dominated the late 19<sup>th</sup> century philosophy. Phenomenology criticized and searched for an alternative to one-sided genetic and evolutionary view of religion, to sociological and psychological reductionism (Émile Durkheim; Sigmund Freud); it also denied the normative philosophical approach to theology. Phenomenologists also pointed out isolationism and inadequate treatment of non-Christian religions by orientalists, whose choice of regional religions as an object of research was rather subjective, and the research itself was carried out mainly from literary perspective [1, p. 13–15].

The phenomenology of religion contributed greatly to researching the phenomenon of religious faith, chiefly thanks to Rudolf Otto (1869-1937), a German thinker, whose most important achievements were a detailed analysis of the category of 'the sacred' and phenomenological description of the universal role of religious experience in the structure of faith [12, p. 85-89]. The deep meaning of religion and faith, according to R. Otto, is experiencing the 'numinous' – the divine; the philosopher explains its nature as a correlation between rational and irrational which predetermines the value sphere; the mystery of existence reveals itself in religious traditions, ideas and beliefs [23, p. 69], in feelings and foresight as the numinous disposition of the soul, which is an important factor in faith and its function [2, p. 59-60]. Though experiencing the sacred is of irrational nature, R. Otto considers it as a complex of psychological states of religious consciousness when it faces the numinous [13, p. 46].

The phenomenology of religion is closely related to theological-religious studies and philosophical theology; this affinity is based on the common religious creed and on the correlation between religion and theological spiritual and scientific tradition [2, p. 10]. It is justified by the fact that Christian theology unambiguously interprets religion as a unity between God and people; in modern humanities this statement is perceived as self-evident. Still, modern religious studies admit that critical approach to religious phenomena in different subjects, in the philosophy of religion and theological-religious studies in particular, may be quite useful in terms of practical cognition.

Yu. Kimelyov, a well-known Russian philosopher, emphasizes a special cognitive value of religious phenomena; their conceptual analysis helps to comprehend various expressions of religious attitude and religious experience of an individual as part of religious knowledge [5, p. 150; 6, p. 14-15]. According to V. Shokhin, Yu. Kimelyov suggests that modern philosophy 'tries to create a purely philosophical' teaching about God since he believes that 'philosophical theology' is actually philosophical and religious theorizing, as well as 'natural theology', 'religious philosophy', 'religious metaphysics', 'Christian philosophy', 'Christian metaphysics', 'rational theology'; religious knowledge has to be the central issue for various branches of the philosophy of religion; it is this knowledge that it can research and produce [30, p. 15-88; 31, p. 17].

An important characteristic of such a type of modern philosophy of religion, well-founded in terms of theology, (Russian philosophy in particular) is qualitative analysis of the nature of philosophical problems and of their impact on modern philosophy of religion; the presence of philosophical theism and natural theology in modern philosophy of religion is evidence of such influence and the affinity between philosophy and theology [30, p. 16–38]. It is realized, in particular, through the presence of mutual philosophical and religious cognitive tendency towards increasing authenticity of religious experience and religious knowledge, including 'pure Revelation knowledge'; it is tendency towards their merging, which is revealed in the presence of the Absolute [27].

The issues discussed above clearly indicate that in order to comprehend the phenomena of religion and religious faith, we have to adopt new approaches and, probably, apply the results obtained by

theology, religious studies, philosophy and anthropology, phenomenology to the phenomenon of faith. According to A. Kolodnyi, research on faith 'requires employment of specific scientific methods, introduction of special concepts and categories, cognitive devices which are probably used only by the philosophy of the irrational, the philosophy of intuitionism. It requires the creation of special conceptual categories; such categories are established for theology and the philosophy of the irrational, though they are not to be found in philosophical systems which are grounded on rational cognition and materialistic ideas' [9, p. 5].

In religion, states A. Kolodnyi, natural and historical objects become signs – human symbols and reference points for values; it gives an individual a feeling of involvement in Cosmic processes [9, p. 7]. So, researching into religious phenomena, we obviously have to take into account religious convictions and religious experience accessible, among other things, through the analysis of theological-religious studies. The latter, like theology, tries to adopt a complex, systemic approach relying upon the results obtained by different branches and employing different methods in order to substantiate religious experience and religious ideas, and to build up an integrated religious picture. Here the aim – to substantiate the phenomenon of religious faith – predetermines the choice of methods and information.

This complex systemic approach to substantiation of the phenomenon of religious faith is advocated by Pavel Florensky (1882-1937) and Pierre Teilhard de Chardin (1881-1955); according to Fiorenzo Reati, they were 'the apostles of a more mature Christianity which rose to the challenge of the new knowledge'; they advise a Christian 'to breathe Christian faith as though their lungs were directed at both the Orthodox East and the Catholic West' [22, p. 9]. According to Fabio Montovani, an Italian philosopher, the views of the two thinkers on the phenomenon of faith have much in common and complement each other, 'Teilhard shows us the way to the Omega point through deification of the world, ... Florensky takes us back to striking contemplation of the transcendent in all the things in existence [14, p. 59-60]. In other words, both the philosophers and priests strive for mutual support and harmony between faith and mind, which ensures integrity in Christ and the central place for Christ in the heart of a Christian. The scholars also emphasized that love rather than world view is the major way of faith and our personal salvation.

In conclusion, the phenomenon of religious faith requires further research in the terms of theology, philosophy and religious studies. These sciences interpret the concept of religious faith differently, either as the state of acknowledging 'the sacred, the divine' or as a method of its acknowledgement which involves rational substantiation and even the possibility of questioning the phenomenon from the point of view of science. Catholic theology regards faith as the substance of things which a person hopes to acquire, as evidence of the invisible, the source of existence; it regards the expression of innate religiosity as craving faith, which is a skill of mind and its experience, the way to the truth, the basis of knowledge that makes us free. That is why faith does not oppose intellect but seeks its help and trusts it. Faith is synthesis of certain prior ontological and gnoseological convictions, devotion to the object of faith, trust in it and rational reflection. Thus theology and theological-religious studies use similar methodological approaches researching into the nature of faith. Theological-religious studies as well as philosophy rely on natural cognition, the truths of faith being the foundations of their creed; they provide theology with epistemological opportunity for rational cognition and substantiation of faith, which is the basis for its intellectual justification.

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Кияк Святослав, Марціновська Дарина. Феномен релігійної віри у теологічних, філософських та релігієзнавчих інтерпретаціях. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 136–143.

У статті проаналізовано теологічне, філософське і релігієзнавче бачення феномену релігійної віри. Зокрема, з'ясовано роль віри як визначального ідентифікатора християнської релігії. Виявлено особливості інтерпретації віри в католицизмі ХХ – початку ХХІ століття. Проаналізовано домінантні тенденції бачення феномену релігійної віри в працях провідних вітчизняних і зарубіжних філософів, релігієзнавців і теологів та розкрито засади їх навчання віри, основу якого складає раціональне глумачення передумов віри, зокрема, універсальних християнських чеснот як морально-етичних домінант, що доповнюються їх актуальним соціальним трактуванням.

**Ключові слова:** феномен релігійної віри, християнська релігія, доктринальна віра, аджорнаменто, теологічна й релігієзнавча інтерпретація віри, суспільне буття віри.

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## Section: REVIEWS

### UKRAINIAN STUDIES IN THE PUBLICATIONS OF VASYL STEFANYK PRECARPATHIAN NATIONAL UNIVERSITY

МЬКНАЙЛО БИХУСЬАК, ОЛЕХ ХУТСУЛЬАК

**Abstract.** The review covers the major researches by the scholars of Vasyl Stefanyk Precarpathian National University in the fields of Ukrainian history, philology, psychology, philosophy and religious studies, political science, pedagogy – a range of topics under the umbrella title of ‘Ukraine and the World’. The activity of the University’s leading scholars and schools of Ukrainian studies is highlighted.

**Keywords:** Ukraine, Ukrainian culture and mentality, people, nation, ethnos, Galicia, ethnographic group, international ties, diaspora.

In the years of independence of the Ukrainian state, Vasyl Stefanyk Precarpathian National University became an important regional centre of development of Ukrainian studies as a system of integrative knowledge about Ukraine and Ukrainians of the world as an integral entity, a geopolitical and geocultural reality.

The Precarpathian region is a unique ethnic environment. It includes the following historical-ethnographic regions of Ukraine – Boikivshchyna (Boiko region), Hutsulshchyna (Hutsul region), Opillia and Pokuttia, which since long ago have been marked by certain boundaries and transitional areas with respective cultural-ethnographic and language peculiarities, here one can still hear old Ukrainian dialects. This peculiarity of the region is considered from the point of view of Ukrainian studies in the following complex and collective publications: ‘Мій рідний край - Прикарпаття’ (‘My Native Land – Precarpathia’) (editor-in-charge V. I. Kononenko, Ivano-Frankivsk, 2000), ‘Прикарпаття – спадщина віків’ (‘Precarpathia – Heritage of Ages’) (editor-in-charge M.V. Kohutiak, Lviv, 2006), ‘Етнос. Соціум. Культура: регіональний аспект’ (‘Ethnos. Social Medium. Culture: Regional Aspect’) (editor-in-charge V. I. Kononenko, Kyiv – Ivano-Frankivsk, 2006), ‘Соборність України: історія і сучасність’ (‘Unity of Ukraine: History and the Present’) (editor-in-charge V. I. Kononenko, Ivano-Frankivsk, 1999).

In comparison with the publications the tradition of which goes back to the period of Ivano-Frankivsk Pedagogical Institute, the landmark highlighting the qualitative transformation of Ukrainian studies to a new methodological level was the collective monograph ‘Духовні цінності українського народу’ (‘Spiritual Values of the Ukrainian People’) (editor-in-charge V. I. Kononenko, Kyiv – Ivano-Frankivsk, 1999). On the basis of historical-philosophic and ethnopsychological study of the spiritual heritage of the Ukrainian people, the monograph attempts the reconstruction of its values, the sociocultural factors of their formation in the historical development of the society, substantiates the



priority of national statehood, language, morals and reveals the dynamics of value orientations in the conditions of transformation of the Ukrainian society.

In 1999 the Institute of Ukrainian Studies, a special institution within the Precarpathian University, was founded. It releases a scholarly-theoretical journal 'Українознавчі студії' ('Ukrainian Studies') (14 issues have been released so far). The Institute Director V. V. Greshchuk published a number of collected materials on Ukrainian studies, in particular 'Іван Огієнко і національно-духовне відродження України' ('Ivan Ohiienko and the National Spiritual Revival of Ukraine' (Ivano-Frankivsk, 1992), 'Українознавство: документи, матеріали, раритети' ('Ukrainian Studies: Documents, Materials, Rarities') (Ivano-Frankivsk, 1999), 'Українська мова: навчально-методичні та виховні аспекти' ('Ukrainian Language: Methodological and Educational Aspects') (Ivano-Frankivsk, 1999), 'Українська мова в освіті' ('Ukrainian Language in Education') (Ivano-Frankivsk, 2000), 'Актуальні проблеми українського словотвору' ('Current Issues of the Ukrainian Word Formation') (Ivano-Frankivsk, 2002) and others. The researchers of this institution of the University have developed the conception and principles of compiling 'Словник гуцульської діалектної лексики в українській художній мові' ('Dictionary of Hutsul Dialect Vocabulary in the Ukrainian Language of Fiction'), which is unique in linguistics.

The University regularly issues scholarly periodicals in which the issues of Ukrainian studies play the leading role – 'Етнос і культура' ('Ethnos and Culture') (10 issues so far, editor-in-chief – V. I. Kononenko), 'Карпати: Людина. Етнос. Цивілізація' ('Carpathians: Person. Ethnos. Civilization') (4 issues so far, editor-in-chief – M. V. Kuhutiak), a semiannual 'Краєзнавець Прикарпаття' ('Precarpathian Country Researcher') (22 issues so far, editor-in-chief – Prof. V. V. Hrabovetskyi), internet portal 'Центр Сходу і Заходу' ('Centre of the East and the West') (editor-in-chief – O.V. Hutsuliak) and others.

A considerable number of publications on Ukrainian studies have been written by the founder of a new branch in the Ukrainian linguistics, linguistic culturology, Vitalii Kononenko, a researcher of the works of T. Shevchenko, M. Kotsiubynskyi, Lesia Ukrainka, V. Stefanyk, contemporary writers of Ukraine, the author of fundamental research works dealing with the comparative study of Slavonic languages. Among his monographs in the field of Ukrainian studies one should note the following: 'Шляхами народних приповідок' ('Following the Ways of Folk Proverbs') (Kyiv, 1994) 'Символи української мови' ('Symbols of the Ukrainian Language') (Kyiv – Ivano-Frankivsk, 2nd edition, 2013), 'Рідне слово' ('Mother Tongue') (Kyiv, 2001), 'Мова. Культура. Стиль' ('Language. Culture. Style') (Kyiv – Ivano-Frankivsk, 2002), 'Концепти українського дискурсу' ('Concepts of Ukrainian Discourse') (Kyiv – Ivano-Frankivsk, 2004), 'Мова в контексті культури' ('Language in the Context of Culture') (Ivano-Frankivsk, 2008), 'Українська лінгвокультурологія' ('Ukrainian Linguistic Culturology') (Kyiv, 2008), 'Текст і смисл' ('Text and Meaning') (Kyiv – Ivano-Frankivsk, 2012) and others. Last year a collection of philological studies 'Мова у дзеркалі особистості' ('Language in the Mirror of Personality') (Ivano-Frankivsk, 2013) was published to mark the jubilee of the Academician of the National Academy of Pedagogical Sciences V. I. Kononenko. It includes articles by the leading national and foreign scholars in the field of Ukrainian ethnolinguistics. V. I. Kononenko was the organizer of the 'Ukrainian Ethnopedagogy and Ethnology' Scholarly Pedagogical Centre and his works 'Українська етнолінгводидактика' ('Ukrainian Ethnolinguistic Didactics') (Ivano-Frankivsk, 1995), 'Етнолінгводидактика' ('Ethnolinguistic Didactics') (Ivano-Frankivsk, 1998) and others deal with the issues of developing national self-consciousness among young people by means of their mother tongue.

Mariia Holianych, PhD, a professor of the Department of the Ukrainian Language is the author of the monographs 'Внутрішня форма слова і художній текст' ('Internal Form of a Word and Fiction Text') (Kolomyia, 1997) and 'Внутрішня форма слова і дискурс' ('Internal Form of a Word and Discourse') (Ivano-Frankivsk, 2008). These works consider the internal form of a word as an interparadigmatic category, reveal its figurative projection and semantic multifacetedness. In co-authorship with Iryna Babii, Nataliia Ivanychyn, Roksolana Stefurak, M. I. Holianych edited and published a collective monograph 'Художній текст – слово – образ: лінгвостилістичний аналіз'

(‘Fiction Text – Word – Image: Linguistic Stylistic Analysis’) (Ivano-Frankivsk, 2010). The publication outlines the trends in the research of fiction text on the basis of the contemporary linguistic paradigms. M. I. Holianych also edited and published ‘Словник лінгвістичних термінів: лексикологія, фразеологія, лексикографія’ (‘Dictionary of Linguistic Terms: Lexicology, Phraseology, Lexicography’) (Ivano-Frankivsk, 2011), which registers the most common terms of lexicology, phraseology and lexicography; as well as a vocabulary work ‘Лінгвістичний аналіз тексту: словник термінів’ (‘Linguistic Text Analysis: a Dictionary of Terms’) (Ivano-Frankivsk, 2012).

Mykola Lesiuk’s ‘Доля моєї мови’ (‘The Destiny of My Language’) (Ivano-Frankivsk, 2004) includes popular studies and topical articles about the hard fate of the Ukrainian language; he is also the author of the following monographs: ‘Мовний світ сучасного галицького села (Ковалівка Коломийського району)’ (‘Language World of a Contemporary Galician Village (Kovalivka in Kolomyia District)’ (Ivano-Frankivsk, 2008), ‘Еротизм в українському пісенному фольклорі: лінгвістичний аспект’ (‘Eroticism in the Ukrainian Song Folklore: a Linguistic Aspect’) (Ivano-Frankivsk, 2010), ‘Становлення і розвиток української літературної мови в Галичині’ (‘Establishment and Development of the Literary Ukrainian Language in Galicia’) (Ivano-Frankivsk, 2014), and a coauthor of a number of collective monographs.

The Ukrainian toponymy of Galicia is researched by Myroslav Haborak, who is the author of the following monographs: ‘Гідронімія Івано-Франківщини: словник-довідник’ (‘Hydronymy of Ivano-Frankivsk Region: a Reference Dictionary’) (Sniatyn, 2nd edition 2010), ‘Назви гір Івано-Франківщини: словник-довідник’ (‘Mountain Names of Ivano-Frankivsk Region: a Reference Dictionary’) (Ivano-Frankivsk, 2005), ‘Назви поселень Івано-Франківщини (Бойківщина, Гуцульщина та Опілля): історико-етимологічний словник’ (‘Names of Settlements of Ivano-Frankivsk Region (Boiko Region, Hutsul Region and Opillia): a Historical-Etymological Dictionary’) (Ivano-Frankivsk – Sniatyn, 2007), ‘Назви гір і полонин Івано-Франківщини: словник-довідник’ (‘Mountain and Dale Names of Ivano-Frankivsk Region: a Reference Dictionary’) (Ivano-Frankivsk, 2008), ‘Топонімія Галицької Гуцульщини: етимологічний словник’ (‘Toponymy of the Galician Hutsul Region: an Etymological Dictionary’) (Ivano-Frankivsk, 2011), ‘Топонімія Покуття та деяких прилеглих територій: Етимологічний словник-довідник’ (‘Toponymy of Pokuttia and Some Adjacent Areas: an Etymological Reference Dictionary’) (Ivano-Frankivsk, 2013). A number of works dealing with local dialects have been written by Mykhailo Bihusiak.

The issues of the Hutsul Region and the Carpathian ethnographic group of Hutsuls are addressed in ethnological, historical, dialectological, pedagogical, economical and study-of-art publications. Among them are the periodicals ‘Гуцульська школа’ (‘Hutsul School’) (1994-1996) and ‘Гірська школа українських Карпат’ (‘Mountain School of the Ukrainian Carpathians’) (since 2006). The most notable among collective monographs is the two-volume illustrated publication ‘Старожитності Гуцульщини: джерела з етнічної історії населення українських Карпат. Каталог пам’яток історії та культури’ (‘Antiquities of the Hutsul Region: Sources from the Ethnic History of the Population of the Ukrainian Carpathians. Catalogue of Historic and Cultural Monuments’) (Lviv, 2011), with M. V. Kuhutiak being the author of the idea, the editor-in-chief and the manager of the authors’ team. The book is based on the historical and archeological research carried out by the Institute of History, Ethnology and Archeology of the Carpathians at the Precarpathian University. The catalogue introduces for the first time into scholarly circulation hundreds of authentic monuments, reveals the peculiarities of development of the region’s ethnic history, spiritual and material culture. Recognition has been received by the monographs of: Volodymyr Klapchuk ‘Гуцульщина та гуцули: економіка і народні промисли (друга половина XIX – перша третина XX ст.)’ (‘Hutsul Region and Hutsuls: Economy and Folk Handicrafts (2nd Half of the 19<sup>th</sup> – 1<sup>st</sup> Third of the 20<sup>th</sup> Century)’) (Lviv – Ivano-Frankivsk, 2009), Volodymyr Hrabovetskyi ‘Гуцульщина XIII-XIX століть: історичний нарис’ (‘Hutsul Region in the 13<sup>th</sup>-19<sup>th</sup> Centuries: a Historical Study’) (Lviv, 1982), ‘Ой, попід гай зелененький ходить Довбуш молоденький: етногенез, поширення, варіанти’ (‘There Near the Green Grove Goes the Young Dovbush [words of a folk song]: Ethnogenesis, Spread, Variants’) (Ivano-Frankivsk, 2000), ‘Легендарні опришки – лицарі Карпат (XVI-XIX ст.) в літописі та ілюстраціях’ (‘Legendary Opryshky – the

Carpathian Knights (16<sup>th</sup>-19<sup>th</sup> Centuries), Chronicled and Illustrated' (Ivano-Frankivsk, 2008), 'Олекса Довбуш (1700-1745)' ('Oleksa Dovbush (1700-1745)') (Lviv, 1994) and others.

The study of Pokuttia as a separate ethnographic region of Precarpathia is represented in an abundantly illustrated collective monograph 'Покуття: історико-етнографічний нарис' ('Pokuttia: a Historical-Ethnographical Study') (Ivano-Frankivsk, 2012; author of the idea and manager of the authors' team: Vasyl Marchuk; editor-in-chief: Andrii Korolko). Mykhailo Pankiv devoted much attention to the study of the traditions and history of Pokuttia in his monographs: 'Садиба на Покутті (кінець XIX – початок XX ст.)' ('A Homestead in Pokuttia (Late 19<sup>th</sup> – Early 20<sup>th</sup> Century)') (Sniatyn, 2005), 'Народна їжа на Покутті' (Folk Cuisine in Pokuttia) (Ivano-Frankivsk, 1991), 'Пісні з Покуття' ('Songs from Pokuttia') (Ivano-Frankivsk, 2001).

The issues of history of Galicia (from the ancient past to the present day) are studied in the monographs by Mykola Kuhutiak: ethnic-social orientation – 'Галичина: сторінки історії' ('Galicia: Pages of History') (Ivano-Frankivsk, 1993), ethnic-political orientation – 'Українська націонал-демократія. 1918-1939' ('Ukrainian National Democrats. 1918-1939') (Lviv, 2005, 2 vol.), 'Західноукраїнська Народна Республіка. 1918-1923' ('West Ukrainian People's Republic. 1918-1923') (Lviv, 2008), ethnic-cultural orientation – 'Терношорське скельне святилище в Карпатах' ('Ternoshory Rock Sanctuary in the Carpathians') (Ivano-Frankivsk, 2007), 'Кам'яні старожитності Космача' ('Rock Antiquities in Kosmach') (Ivano-Frankivsk, 2007), 'Скельні святилища сокільських вершин' ('Rock Sanctuaries on the Sokilskyi Ridge') (Ivano-Frankivsk, 2008). A wide range of topics is covered in Volodymyr Hrabovetskyi's publications that generalize about the history of the Ukrainian Precarpathia: 'Ілюстрована історія Прикарпаття' ('Illustrated History of Precarpathia') (Ivano-Frankivsk, 2002, 3 vol.), 'Нариси історії Прикарпаття' ('Studies of the History of Precarpathia') (Ivano-Frankivsk, 1992-1995, 8 vol.), 'Галичина: проблеми середньовічної і нової історії' ('Galicia: Issues of Mediaeval and Modern History') (Ivano-Frankivsk, 2004) and others.

Quite a few single and collective monographs deal with the history of the Galician Ukrainians starting from the Principality of Galicia-Volhynia up to the present day. It is worth singling out the most significant, in our opinion, among them: Bohdan Tomenchuk's 'Археологія городищ Галицької землі' ('Archeology of Ancient Settlements of Galicia') (Ivano-Frankivsk, 2008), collective publications 'Стародавній Галич: цивілізація відома і таємнича' ('Ancient Galych: a Familiar Civilization Full of Secrets') (Ivano-Frankivsk, 2010), 'Король Данило Галицький у пам'ятках історії та культури' ('King Daniel of Galicia in Historic and Cultural Monuments') (Ivano-Frankivsk, 2009), 'Роксолана у світі' ('Roxolana in the World') (Ivano-Frankivsk, 2008), 'Козацтво і Західна Україна: історія, культурна спадщина' ('Cossackdom and Western Ukraine; History and Cultural Heritage') (Ivano-Frankivsk, 2012), 'Ярослав Пастернак – дослідник старожитностей України' ('Yaroslav Pasternak – a Researcher of Ukrainian Antiquities') (Ivano-Frankivsk, 2006), Ihor Raikivskyi's 'Історія України XIX ст.' ('History of Ukraine in the 19<sup>th</sup> Century') (Ivano-Frankivsk, 2002), Oleh Zhernokleiev's 'Українська соціал-демократія в Галичині: нарис історії (1888-1918)' ('Ukrainian Social Democrats in Galicia: a Historical Study (1888-1918)') (Kyiv, 2000), Volodymyr Velykochii's 'Українська історіографія суспільно-політичних процесів у Галичині 1914-1919 рр.' ('Ukrainian Historiography of the Sociopolitical Processes in Galicia in 1914-1919') (Ivano-Frankivsk, 2009), Liliia Shcherbin's 'Українське питання у діяльності Конституційно-демократичної партії Росії (1905-1918 рр.)' ('The Ukrainian Issue in the Activities of the Constitutional Democratic Party of Russia (1905-1918)') (Ivano-Frankivsk, 2011), Oleksandr Marushchenko's 'Організація Українських Націоналістів та Українська Повстанська Армія' ('Organization of Ukrainian Nationalists and the Ukrainian Insurgent Army') (Kyiv, 2002), Mykhailo Pankiv's 'Схрони, криївки і бункери ОУН-УПА: Документи. Спогади. Короткі біографії' ('Dugouts and Bunkers of the Organization of Ukrainian Nationalists and the Ukrainian Insurgent Army: Documents. Reminiscences. Short Biographies') (Kolomyia, 2012), Petro Fedorchak's 'Галичина у Другій світовій війні (1939-1945 рр.)' ('Galicia in World War II (1939-1945)') (Ivano-Frankivsk, 2001), Vasyl Marchuk's 'Світоглядна роль українських національно-демократичних традицій державотворення' ('World-View Role of the Ukrainian National Democratic Traditions of State Formation') (Ivano-Frankivsk, 1995).

The founder of the school of history of the national liberation revolution in Ukraine is Oleksandr Karpenko, the author of the monograph 'З історії Західноукраїнської Народної Республіки' ('On the History of the West Ukrainian People's Republic') (Ivano-Frankivsk, 2006). O.Y. Karpenko is also the editor-in-charge of the collective publication 'Західноукраїнська Народна Республіка 1918-1923: Історія' ('West Ukrainian People's Republic 1918-1923: History') (Ivano-Frankivsk, 2001). He is also involved in the preparation of the collection of documents and materials 'ЗУНР: 1918-1923 pp.' ('WUPR: 1918-1923') (2001-2006; 5 vol., 8 books).

The relations of Ukrainians with other peoples are studied in the monographs by the Chancellor of the Precarpathian University Ihor Tsependa: 'Українсько-польські відносини 40-50-х років ХХ століття: етнополітичний аналіз' ('Ukrainian-Polish Relations in the 40-50's of the 20th Century: Ethnopolitical Analysis') (Kyiv, 2009); by Ivan Monolatii: 'Разом, але майже окремо. Взаємодія етнополітичних акторів на західноукраїнських землях у 1867-1914 pp.' ('Together but Almost Separately. The Interaction of Ethnopolitical Actors in West Ukrainian Territories in 1867-1914') (Ivano-Frankivsk, 2010), 'Інші свої. Політична участь етнічних акторів пізньогабсбурзьких Галичини і Буковини' ('Other Friends. Political Involvement of Ethnic Actors in the Late-Habsburgian Galicia and Bukovina') (Ivano-Frankivsk, 2012), 'Жити і давати жити іншим: німецький дискурс західноукраїнської етнополітичної сфери' ('Live and Let Live: the German Discourse of the West Ukrainian Ethnopolitical Sphere') (Ivano-Frankivsk, 2008), 'Цісарська Коломия 1772-1918 pp.' ('Kolomyia in the Kaiser Times of 1772-1918') (Ivano-Frankivsk, 2010), 'Образ українців і України у суспільно-політичній думці Німеччини' ('The Image of Ukrainians and Ukraine in the Public Political Opinion of Germany') (in co-authorship; Ivano-Frankivsk, 2008); by Oleh Zhernokleiev: 'Національні секції австрійської соціал-демократії в Галичині й на Буковині (1890-1918 pp.)' ('National Sections of Austrian Social Democrats in Galicia and Bukovina (1890-1918)') (Ivano-Frankivsk, 2006); by Volodymyr Matviishyn: 'Українсько-французькі літературні зв'язки ХІХ – початку ХХ ст.' ('Ukrainian-French Literary Ties in the Late 19<sup>th</sup> – Early 20<sup>th</sup> Century') (Lviv, 1999), 'Український літературний європеїзм' ('Ukrainian Literary Europeanism') (Kyiv, 2009), by Yurii Sultanov: 'Діалог Схід - Захід' ('The Orient-Occident Dialogue') (2003), 'Джерела літературної традиції в Україні в контексті синтезу культур' ('Sources of Literary Tradition in Ukraine in the Context of Synthesis of Cultures') (2003), by Oleh Yehreshii: 'Єпископ Григорій Комишин і питання українсько-польського порозуміння' ('Bishop Hryhorii Khomyshyn and the Issue of Ukrainian-Polish Understanding') (Ivano-Frankivsk, 2001), by Oleksandr Marushchenko: 'Українсько-польські стосунки періоду Другої світової війни у вітчизняній історіографії' ('Ukrainian-Polish Relations in the Period of World War II in the National Historiography') (Kyiv, 2003), by Mykola Henyk: 'Акція «Вісла» в контексті польсько-українських стосунків ХХ століття' ('Operation Vistula in the Context of Polish-Ukrainian Relations in the 20th Century') (Ivano-Frankivsk, 1999, 82 p.); by Volodymyr Komar: 'Концепція прометеїзму в політиці Польщі (1921-1939 pp.)' ('The Conception of Prometheism in Poland's Policy (1921-1939)') (Ivano-Frankivsk, 2011), in the collective monograph 'Українсько-польські відносини в Галичині у ХХ столітті' ('Ukrainian-Polish Relations in Galicia in the 20<sup>th</sup> Century') (Ivano-Frankivsk, 1997; edited by P. S. Fedorchak).

The following publications deal with the historical-methodological issues of Ukrainian studies: Yaroslav Melnyk, Nataliia Kryvoruchko 'Пролегомени до українського дискурсу: етнокультурний, політичний та лінгво-семіотичний аспекти' ('Prolegomena to the Ukrainian Discourse: Ethnocultural, Political and Linguistic-Semiotic Aspects') (Ivano-Frankivsk, 2012); Ukrainian life and culture in the English-speaking environment is the topic of the collective monograph 'Українська культура в англійській інтерпретації = Discovering Ukrainian Culture' (editor-in-charge Y. V. Bystrov, Ivano-Frankivsk, 2013).

The history of establishment and development of the Ukrainian drama and theatrical art is researched in Stepan Khorob's 'Українська драматургія крізь виміри часу' ('Ukrainian Drama in the Course of Time') (Ivano-Frankivsk, 1999), 'Слово – образ – форма: у пошуках художності' ('Word – Image – Form: in Search of Figurativeness') (Ivano-Frankivsk, 2000), 'Українська релігійна драма кінця ХІХ – початку ХХ століття' ('Ukrainian Religious Drama of the Late 19<sup>th</sup> – the Early 20<sup>th</sup>

Century') (Ivano-Frankivsk, 2001), 'Українська модерна драма кінця ХІХ – початку ХХ століття (неоромантизм, символізм, експресіонізм)' ('Ukrainian Modern Drama of the Late 19<sup>th</sup> – the Early 20<sup>th</sup> Century (Neoromanticism, Symbolism, Expressionism)') (Ivano-Frankivsk, 2002), 'На літературних теренах' ('In the Realm of Literature') (Ivano-Frankivsk, 2006), 'Літературно-мистецькі знаки життя' ('Literary-Artistic Signs of Life') (Ivano-Frankivsk, 2009), 'Діалоги у відсвіті слова (Українська драматургія в типологічних зіставленнях)' ('Dialogues in the Reflection of Word (Ukrainian Drama in Typological Comparison)') (Ivano-Frankivsk, 2013) and others. Marta Khorob is the author of the monograph 'Грані художнього буття: нариси з української літератури ХХ століття' ('Facets of Fictional Being: Studies of the 20<sup>th</sup> Century Ukrainian Literature') (Ivano-Frankivsk, 2013).

The professional relations and artistic mentality of the region's famous writers are represented in Roman Pikhmanets' 'Іван Франко і Василь Стефаник: взаємини на тлі' ('Ivan Franko and Vasyl Stefanyuk: Interrelations on a Background') (Lviv, 2009), 'У своїм царстві...' (In His Own Realm...) (Sniatyn, 2010), 'Із покутської книги буття: Засади творчого мислення Василя Стефаника, Марка Черемшини і Леся Мартовича' ('From the Pokuttian Book of Life: Principles of Creative Thought of Vasyl Stefanyuk, Marko Cheremshyna and Les Martovych') (Kyiv, 2012).

Yevhen Baran studies various facets of the contemporary Ukrainian literary process. The author's most significant texts are generalized in the following publications: 'Тиша запитань' ('The Silence of Questions') (Ivano-Frankivsk, 2011), 'Дев'яності навиворіт' ('Nineties Inside Out') (Ivano-Frankivsk, 2011), 'У полоні стереотипів' ('In Captivity of Stereotypes') (Ivano-Frankivsk, 2009), 'Наодинці з літературою' ('One on One with Literature') (Lutsk, 2007), 'Актуальні проблеми нової української літератури' ('Current Issues of the New Ukrainian Literature') (Ivano-Frankivsk, 2001), 'Українська поезія ХХ століття в іменах' ('20<sup>th</sup> Century Ukrainian Poetry in Names') (Ivano-Frankivsk, 2001), 'Іван Нечуй-Левицький' (Ivan Nechui-Levytskyi) (Lviv-Kyiv, 2001), 'Звичайний читач' ('An Ordinary Reader') (Ternopil, 2000), 'Українська історична проза другої половини ХІХ – початку ХХ ст. і Орест Левицький' ('Ukrainian Historical Prose of the 2<sup>nd</sup> Half of the 19<sup>th</sup> – the Early 20<sup>th</sup> Century and Orest Levytskyi') (Lviv, 1999). The issues of the Ukrainian lyric poetry in the context of Slavonic literature are addressed by Ihor Kozlyk in 'Теоретичне вивчення філософської лірики і актуальні проблеми сучасного літературознавства' ('Theoretical Study of Philosophical Lyric Poetry and the Current Issues of the Contemporary Study of Literature') (Ivano-Frankivsk, 2007). In her monographs 'Світ у тексті (еволюція стилістичних систем в українській ліриці другої половини ХХ ст.)' ('The World in Text (Evolution of Stylistic Systems in the Ukrainian Lyrics of the 2<sup>nd</sup> Half of the 20<sup>th</sup> Century)') (Ivano-Frankivsk, 2013), 'Концепція світу в ліриці Аркадія Казки' ('Conception of the World in Arkadii Kazka's Lyric Poetry') (Ivano-Frankivsk, 2005) Olha Derkachova studies the contemporary Ukrainian literary process in the light of evolution of lyric poetry.

The region's mythology, folklore and history is represented in the research and folkloristic records by Stepan Pushyk – 'Перо золотого птаха' ('Feather of the Golden Bird'), 'Страж-гора' ('Strazh-Hora'), 'Писаний камінь' ('Pysanyi Kamir'), 'Славетний предок Кобзаря' ('Kobzar's Glorious Ancestor'), 'Дараби плывут у легенду: Криваве весілля на Каялі' ('Timber Rafts Floating into Legend: a Bloody Wedding by the Kayala River'), 'Нове про 'Слово о полку Ігоревім' ('New Things about 'The Tale of Igor's Campaign'), 'Бусова книга' ('Bus' Book') (published as a series of articles in periodicals). The writer's selected works were published in 6 volumes (7 books) in 2004-2012, in 7 separate collections he published recorded folk tales, songs, Ukrainian toasts and proverbs.

Stepan Vozniak is the founder of the school of study of the history of the Ukrainian philosophical thought. In particular, it is worth mentioning his book 'В пошуках суспільного ідеалу (Іван Франко і соціалізм)' ('In Search of the Social Ideal (Ivan Franko and Socialism)') (Ivano-Frankivsk, 2007, 170 p.), his co-authorship in collective monographs 'Українська культура: історія і сучасність' ('Ukrainian Culture: History and the Present Day') (Lviv, 1994), 'Іван Франко і національне та духовне відродження України' ('Ivan Franko and Ukraine's National and Spiritual Revival') (Ivano-Frankivsk, 1997), 'Духовні цінності українського народу' ('Spiritual Values of the Ukrainian People') (Ivano-Frankivsk, 1999), 'Аксіологічні аспекти трансформації сучасного українського суспільства'

(‘Axiological Aspects of Transformation of the Contemporary Ukrainian Society’) (Ivano-Frankivsk, 2007), ‘Етико-аксіологічні аспекти трансформації сучасного українського суспільства’ (‘Ethical-Axiological Aspects of Transformation of the Contemporary Ukrainian Society’) (Ivano-Frankivsk, 2009), ‘Українська філософська думка у контексті європейської філософії’ (‘Ukrainian Philosophical Thought in the Context of European Philosophy’) (Ivano-Frankivsk, 2010). As a tribute to S.M. Vozniak, a collective publication ‘Історія філософії як школа думки’ (‘History of Philosophy as a School of Thought’) (Ivano-Frankivsk, 2013) was released.

It is worth noting the monographs by: Yaroslav Hnatiuk ‘Український кордоцентризм у конфлікті міфологій та інтерпретацій’ (‘Ukrainian Cordocentrism in the Conflict of Mythologies and Interpretations’) (Ivano-Frankivsk, 2010), where the author makes a historical-philosophical reconstruction of the leading trend of philosophy of the Ukrainian sociocultural reality; Volodymyr Budza ‘Соціально-філософські погляди М. Грушевського: футурологічний аспект’ (‘Sociophilosophical Views of M. Hushevskyyi: a Futurological Aspect’) (Ivano-Frankivsk, 2003); Halyna Duchkovska ‘Філософсько-політичні основи українського національно-визвольного руху 20-50-х років ХХ століття’ (‘Philosophical-Political Bases of the Ukrainian National Liberation Movement in the 20-50’s of the 20<sup>th</sup> Century’) (Ivano-Frankivsk, 2003); Roman Piatkivskyyi ‘Проблема людини в українській філософії’ (‘The Issue of a Human Being in the Ukrainian Philosophy’) (Ivano-Frankivsk, 2010). One should also note the monograph by the Candidate of Philosophy Oleh Hutsuliak ‘Пошуки заповітного царства: міф – текст – реальність’ (‘Search of the Cherished Kingdom: Myth – Text – Reality’) (Ivano-Frankivsk, 2007, 540 p.), where the author deals with the folklore image of ‘Yaitse-Raitse’ [paradise egg] as a symbol of the ancestral home, the paradise lost. Ivan Ostashchuk is the author of the textbook ‘Релігійна символіка’ (‘Religious Symbols’) (Ivano-Frankivsk, 2008), where a significant part deals with the everyday functioning of Christian and pagan religious symbols in the life and art of Ukrainians.

Mykhailo Holianych and Ivan Makarovskyyi should be given credit for a long editing, arrangement and publication of the collection of articles ‘Українська національна ідея: дослідження, переклади, публікації’ (‘The Ukrainian National Idea: Studies, Translations, Publications’) (7 issues) containing research in the sphere of Ukrainian studies by the participants of topical conferences paying tribute to the outstanding figures of the Ukrainian cause. Mykhailo Holianych and Stepan Vozniak were involved in the publication of ‘Філософська думка України: імена та ідеї’ (‘Philosophical Thought of Ukraine: Names and Ideas’) (Ivano-Frankivsk, 1996), Yurii Moskalenko – in ‘Філософія: персоналії, терміни, поняття’ (‘Philosophy: Names, Terms, Notions’) (Ivano-Frankivsk, 2004).

The issue of the role of religion in the sociopolitical tradition of the Ukrainian people is addressed by Vasyl Marchuk. In particular, it is revealed in his monographs: ‘Церква, духовність, нація: Українська греко-католицька церква в суспільному житті України ХХ ст.’ (‘Church, Spirituality, Nation: Ukrainian Greek Catholic Church in Ukraine’s Social Life in the 20<sup>th</sup> Century’) (Ivano-Frankivsk, 2004), ‘Українська греко-католицька церква. Історичний нарис’ (‘Ukrainian Greek Catholic Church: a Historical Study’) (Ivano-Frankivsk, 2001), ‘Дорогою Христової віри’ (‘Following the Road of the Christ’s Faith’) (Ivano-Frankivsk, 2003). A collection of articles ‘Спадщина митрополита Шептицького в національному і духовному відродженні України’ (‘Metropolitan Sheptytskyi’s Legacy in Ukraine’s National and Spiritual Revival’) (Ivano-Frankivsk, 2013) was also published. Numerous publications by Sviatoslav Kyiak deal with the role of church in the preservation of the Ukrainian national identity: ‘Ідентичність українського католицизму: генезис, проблеми, перспективи’ (‘Identity of the Ukrainian Catholicism: Origin, Issues, Prospects’) (Ivano-Frankivsk, 2006), ‘Другий Ватиканський собор і релігійно-суспільні проблеми сучасності’ (‘The Second Vatican Council and Religious-Social Problems of the Present Day’) (Zhovkva, 2011), ‘Християнська етика’ (‘Christian Ethics’) (Ivano-Frankivsk, 1997). The University’s researchers involved in the religious studies also conduct research in the field of Ukrainian studies – in single monographs and studies, e.g.: Liubov Henyk ‘Релігійно-моральне виховання в навчальних закладах Східної Галичини кінця ХІХ – початку ХХ ст.’ (‘Religious-Moral Upbringing in the Educational Institutions of Eastern Galicia in the Late 19<sup>th</sup> – the Early 20<sup>th</sup> Century’) (Ivano-Frankivsk, 2000); Ihor Koval, Candidate

of History, 'Церковна археологія' ('Ecclesiastical Archeology') (Ivano-Frankivsk, 1998), 'Дослідник підземного архіву України' ('Researcher of Ukraine's Underground Archives') (Lviv, 1999), 'Свята земля України' ('Ukraine's Sacred Ground') (Ivano-Frankivsk, 2000), 'Біблійна і церковна археологія' ('Biblical and Ecclesiastical Archeology') (Ivano-Frankivsk, 2006), Oleh Chuiko 'Монастирі Галичини (середина XVI – початок XX століття)' ('Galicia's Monasteries (Mid 16<sup>th</sup> – Early 20<sup>th</sup> Century)') (Ivano-Frankivsk, 2011), 'Культура монастирів Галичини XVI – XIX ст.' (Culture of Galician Monasteries in the 16<sup>th</sup> – 19<sup>th</sup> Centuries) (Ivano-Frankivsk, 2011) and others.

Significant aspects of the traditions of study of the Ukrainian people's psychology are researched in the following monographs: Ihor Hoian 'Історико-філософська рефлексія психологізму: на перетині філософії і психології' ('Historical-Philosophic Reflection of Psychologism: at the Intersection of Philosophy and Psychology') (Ivano-Frankivsk, 2011), 'Історія психології' ('History of Psychology') (in co-authorship, Ivano-Frankivsk, 2008); Viktor Moskalets 'Психологічне обґрунтування української національної школи' ('Psychological Substantiation of the Ukrainian National School') (Lviv, 1994), 'Психологія релігії' ('Psychology of Religion') (Kyiv, 2004); Olena Khrushch 'Етнічна психологія' ('Ethnic Psychology') (Ivano-Frankivsk, 1994), 'Соціальна психологія' ('Social Psychology') (Ivano-Frankivsk, 1994). Psychological aspects of the development of a personality's axiological orientation on the basis of traditional Ukrainian values are studied in the following works: Zinoviia Karpenko 'Аксиологічна психологія особистості' ('Axiological Psychology of Personality') (Ivano-Frankivsk, 2009), 'Аксиопсихологія особистості' ('Axiopsychology of Personality') (Kyiv 1998); Svitlana Lytvyn-Kindratiuk 'Народознавство та організація здорового способу життя школярів' ('Ethnology and the Organization of Schoolchildren's Healthy Way of Life') (in co-authorship, Ivano-Frankivsk, 1997).

The initiator of the study of popular pedagogy as a branch of Ukrainian studies and the introduction of the experience of family upbringing into the present day pedagogical practice is Myroslav Stelmakhovych. In particular, he is the author of 'Народна дидактика' ('Popular Didactics') (Kyiv, 1985), 'Народна педагогіка' ('Popular Pedagogy') (Kyiv, 1985), 'Українське родинознавство' ('Ukrainian Family Studies') (Ivano-Frankivsk, 1994), 'Українська родинна педагогіка' ('Ukrainian Family Pedagogy'), 'Теорія і практика українського національного виховання' ('Theory and Practice of the Ukrainian National Upbringing') (Ivano-Frankivsk, 1996) and others. Academician M.H. Stelmakhovych's accomplishments and life is described in the book 'Сподвижник української етнопедагогіки (на пошану академіка АПН України Мирослава Стельмаховича)' ('Upholder of the Ukrainian Ethnopedagogy (a Tribute to the Academician of the Academy of Pedagogical Sciences of Ukraine Myroslav Stelmakhovych)') (Ivano-Frankivsk, 1999).

Recognition has been received by Nelli Lysenko's publications: 'Етнопедагогіка дитинства' ('Ethnopedagogy of Childhood') (Kyiv, 2011), 'Педагогіка українського дошкілля' ('Pedagogy of the Ukrainian Preschool Education') (Ivano-Frankivsk, 2004-2010), 'Актуальні проблеми українського національного дошкілля' ('Current Issues the Ukrainian National Preschool Education') (Ivano-Frankivsk, 1995), 'Українське народознавство у дошкільному закладі' ('Ukrainian Ethnology in a Preschool Institution') (in co-authorship, Kyiv, 2002), 'Сучасна школа України: етнопедагогічна проєкція теорії і практики' ('Ukraine's Contemporary School: an Ethnopedagogical Projection of Theory and Practice') (edited by N.V. Lysenko, Kyiv, 2013).

The traditions of the Ukrainian pedagogy and their updating today are dealt with in Bohdan Stuparyk's 'Українознавство в національній школі' ('Ukrainian Studies in the National School') (Ivano-Frankivsk, 1995), 'Ідея національної школи в Галичині та національного виховання в педагогічній думці Галичини (1772-1939)' ('The Idea of National School in Galicia and of National Upbringing in the Pedagogical Thought of Galicia (1772-1939)') (Kolomyia, 1995), 'Життя, віддане національній ідеї' ('A Life Consecrated to the National Idea') (Ivano-Frankivsk, 1998), 'Національна школа: витоки, становлення' ('National School: Origin, Establishment') (Ivano-Frankivsk, 1998), 'Педагогічна концепція Івана Ющишина' ('Ivan Yushchyn's Pedagogical Conception') (Ivano-Frankivsk, 1998), 'Українська педагогіка в персоналіях' ('Ukrainian Pedagogy in Names') (Kyiv, 2005) as well as in the collected articles published in his commemoration: 'Грані творчої спадщини Богдана Ступарика' ('Facets of Bohdan Stuparyk's Scholarly Legacy') (Ivano-Frankivsk, 2003), 'Українська

педагогіка на межі тисячоліть: Матеріали педагогічних читань на пошану професора Богдана Ступарика' ('Ukrainian Pedagogy at the Turn of the Millennium: Materials of Pedagogical Readings to Pay a Tribute to Prof. Bohdan Stuparyk') (Ivano-Frankivsk, 2003); in Roman Skulskyi's 'Підвищення етнопедагогічної культури майбутніх вчителів' ('Improvement of the Would-Be Teachers' Ethnopedagogical Culture') (Ivano-Frankivsk, 1998), 'Національне виховання учнів засобами українського народознавства' ('National Upbringing of Schoolchildren by Means of Ukrainian Ethnology') (Ivano-Frankivsk, 1995), 'Методика викладання народознавства в школі' ('Methods of Teaching Ethnology at School') (Ivano-Frankivsk, 1995) and in collective publications edited by him; in the works of Tetiana Zavorodnia 'Підготовка вчителів для української народної школи Галичини (1919-1939 роки)' ('Training of Teachers for Ukrainian Popular Schools in Galicia (1919-1939)') (Ivano-Frankivsk, 1999), 'Теорія і практика навчання в Галичині (1919-1939 роки)' ('Theory and Practice of Teaching in Galicia (1919-1939)') (Ivano-Frankivsk, 2007), 'Науковий доробок українських галицьких педагогів у галузі дидактики' ('Scholarly Works of Galician Ukrainian Pedagogues in the Field of Didactics') (Ivano-Frankivsk, 2002), 'Дидактична думка в Галичині (1919-1939 роки)' ('Didactic Thought in Galicia (1919-1939)') (Ivano-Frankivsk, 1998), 'Зміст початкової освіти в українських школах на західноукраїнських землях (1919-1939 роки)' ('Content of Primary Education in Ukrainian Schools on the West Ukrainian Territories (1919-1939)') (Ivano-Frankivsk, 2011); in Nadiia Lutsan's 'Вплив української народної гри на розвиток мовлення дітей' ('The Influence of Ukrainian Popular Games on the Development of Children's Speaking') (Odessa, 1995), 'Мовленнєво-ігрова діяльність дітей дошкільного віку' ('Speaking-while-Playing Activity of Preschool Children') (Odessa, 2005), 'Розвиток мовлення дітей засобами народних ігор' ('Development of Children's Speaking by Means of Popular Games') (Odessa, 2007), 'Людина і світ' в інноваційних технологіях навчання' ('Person and the World' in Innovative Teaching Technologies) (Kyiv, 2012); in Vasyl Khrushch's 'Національне виховання учнів засобами українського народознавства' ('National Upbringing of Schoolchildren by Means of Ukrainian Ethnology') (in co-authorship, Ivano-Frankivsk, 1995), 'Українознавство в національній школі' ('Ukrainian Studies in National School') (in co-authorship, Ivano-Frankivsk, 1995); in Nataliia Blahun's 'Українознавство' ('Ukrainian Studies') (Ivano-Frankivsk, 2000); in Larysa Slyvka's 'Виховання здорового способу життя молодших школярів (історичний та етнопедагогічний виміри)' ('Cultivating a Healthy Way of Life in Primary Schoolchildren (Historical and Ethnopedagogical Aspects)') (Ivano-Frankivsk, 2013); in Liubomyra Pliichuk's 'Організаційно-педагогічні засади природоохоронної діяльності учнів молодших класів на західноукраїнських землях' ('Organizational Pedagogical Principles of Environmental Activities of Primary Schoolchildren on the West Ukrainian Territories (1919-1939)') (Ivano-Frankivsk, 2007); in Bohdan Kindratiuk's 'Народознавство та організація здорового способу життя школярів' ('Ethnology and the Organization of the Schoolchildren's Healthy Way of Life') (Ivano-Frankivsk, 1997); in Roksolana Zozuliak's 'Творчий доробок українських письменників як чинник морального виховання сучасних молодших школярів (на матеріалі творів, виданих у Галичині у 1900-1939 рр.)' ('Works by Ukrainian Writers as a Factor of Moral Upbringing of Contemporary Ukrainian Primary Schoolchildren (based on the works published in Galicia in 1900-1939)') (Ivano-Frankivsk, 2005); in Volodymyr Kostiv's 'Народно-педагогічні ідеї минулого у формуванні сучасного сім'янина' ('Popular Pedagogical Ideas of the Past in the Development of a Contemporary Family Person') (Ivano-Frankivsk, 1996), 'Ідеї народної та наукової педагогіки у вихованні дітей і молоді' ('Ideas of Popular and Scholarly Pedagogy in the Upbringing of Children and Youth') (Ivano-Frankivsk, 1999), 'Моральне виховання дітей із неповних сімей' ('Moral Upbringing of Children from One-Parent Families') (Ivano-Frankivsk, 2001) and in the two-volume 'Родинна педагогіка' ('Family Pedagogy') (Ivano-Frankivsk, 2006) published in co-authorship with Bohdan Kovbas.

Quite a few publications deal with the outstanding figure of Ukrainian studies and popular pedagogy Sofia Rusova. In particular, these are the following monographs: Oksana Dzhus 'Шевченкіана Софії Русової' ('Sofia Rusova's Shevchenkiana') (Ivano-Frankivsk, 2013), collected articles: 'Софія Русова і Галичина' ('Sofia Rusova and Galicia') (arranged and edited by Z. I. Nahachevska, Ivano-Frankivsk), 'Ідеї Софії Русової у контексті сучасного дошкільного



виховання' ('Sofia Rusova's Ideas in the Context of the Contemporary Preschool Upbringing') (Ivano-Frankivsk, 2001), 'Ідеї національної школи у педагогічній спадщині Софії Русової та Степана Сірополка' ('Ideas of National School in the Pedagogical Legacy of Sofia Rusova and Stepan Siropolk') (Ivano-Frankivsk, 1996).

Folklore choreography and the design of folk garments of the Precarpathian ethnic groups are studied in Bohdan Stasko's 'Хореографічне мистецтво Івано-Франківщини' ('Choreographic Art of Ivano-Frankivsk Region') (Ivano-Frankivsk, 2004), 'Митці народної хореографії Прикарпаття' ('Precarpathian Folk Choreography Artists') (Ivano-Frankivsk, 2009), 'Танці з Прикарпаття' ('Precarpathian Dances') (Ivano-Frankivsk, 2009), 'Український народний одяг' ('Ukrainian Folk Garments') (Ivano-Frankivsk, 2009), 'Історико-побутовий танець' ('Historical Everyday-Life Dance') (Ivano-Frankivsk, 2012).

The following monographs research the history of art of Galicia: Mykhailo Fihol 'Мистецтво стародавнього Галича' ('The Art of Ancient Galych') (Kyiv, 1997), 'Історія Галича' ('History of Galych') (Lviv, 1999), 'Радість і смуток Ярослава Пстрака (1878-1916)' ('Yaroslav Pstrak's Joy and Sorrow (1878-1916)') (Lviv, 1997); Bohdan Boichuk 'Галицькі іконостаси і церковна археологія' ('Galician Iconostases and Ecclesiastical Archeology') (Ivano-Frankivsk, 2012), 'Сакральне мистецтво Галичини' ('Galician Sacral Art') (in co-authorship, Ivano-Frankivsk, 2012); Petro Kuzenko 'Сакральна культура України' ('Sacral Culture of Ukraine') (Ivano-Frankivsk, 2008); Ass. Prof. Volodymyr Lukan 'Вибрані статті про мистецтво. Явища. Постаті. Імена' ('Selected Articles on Art. Phenomena. Figures. Names') (Ivano-Frankivsk, 2009), 'Історія українського мистецтва' ('History of the Ukrainian Art') (Ivano-Frankivsk, 2010). Bohdan Tymkiv is the author of a number of publications, including: 'Шляхи вдосконалення занять з народного декоративно-ужиткового мистецтва в школі' ('Ways of Improving the Lessons in Decorative and Applied Folk Art at School') (Ivano-Frankivsk, 1996), 'Мистецтво України та діаспори: дереворізьба сакральна й ужиткова' ('The Art of Ukraine and the Diaspora: Sacral and Applied Wood Carving') (Ivano-Frankivsk, 2012), 'Виготовлення художніх виробів з дерева' ('Making Artistic Woodwork') (Lviv, 1996) and others.

Mykhailo Stankevych is the author of the following monographs: 'Українське художнє дерево XVI-XIX ст.' ('Ukrainian Artistic Woodwork in the 16th-19th Centuries') (Lviv, 2002), 'Бучач та околиці' ('Buchach and Its Surroundings') (Lviv, 2010). Bohdan Hubal researches the issues of the Ukrainian design and published 'Кластер народних художніх промислів 'Сузір'я' ('The 'Suziria' Cluster of Artistic Folk Handicrafts) (Ivano-Frankivsk, 2008), 'Композиція в дизайні. Одно-, дво- і тривимірний простір' ('Composition in Design: One-, Two- and Three-Dimensional Space') (Ternopil, 2011). The same field is studied by Stanislav Shumeha: 'Дизайн. Історія зародження та розвитку дизайну. Історія дизайну меблів та інтер'єра' ('Design. History of Origin and Development of Design. History of Furniture and Interior Design') (Kyiv, 2004), 'Технологія художніх виробів з деревини' ('Technology of Artistic Woodwork') (Lviv, 2001), 'Мистецька школа в системі національної освіти України' ('Art School in the System of National Education of Ukraine') (Lviv, 1999). Ass. Prof. Vasyl Khomyn is the author of 'Сакрально-монументальне малярство Галичини 20-30-х років ХХ ст.' ('Sacral-Monumental Painting in Galicia in the 20-30's of the 20th Century') (Lviv, 2004), 'Творчість П. Ковжуна, М. Осінчука в сакрально-монументальному мистецтві Галичини першої третини ХХ ст.' ('The Creative Work of P. Kovzhun and M. Osinchuk in the Sacral-Monumental Art of Galicia in the First Third of the 20th Century') (Ivano-Frankivsk, 2004), Mykhailo Hnatiuk published 'Художнє дерево в інтер'єрі народного житла' ('Artistic Woodwork in the Popular Dwelling Interior') (Ivano-Frankivsk, 2000).

The study of musical folklore of Ukraine and the promotion of playing the folk instruments is the aim of the following publications: Violetta Dutchak 'Аранжування для бандури' ('Arrangements for Bandura') (Ivano-Frankivsk, 2001), 'Бандурне мистецтво діаспори' ('Diaspora's Bandura Music') (Kyiv, 2005), 'Дзвенить могутньо, святі бандури' ('Twang Mightily, Sacred Banduras') (Ivano-Frankivsk, 2009); Ass. Prof. Olha Fabryka-Pototska, Candidate of Study of Art, 'Пісенна культура лемків України (XX-XXI ст.)' ('Singing Culture of the Ukrainian Lemkos (20<sup>th</sup>-21<sup>st</sup> Centuries') (Ivano-Frankivsk, 2013). Hanna Karas has summarized her many years of research in the monograph

‘Музична культура української діаспори у світовому часопросторі ХХ століття’ (‘Musical Culture of the Ukrainian Diaspora in the World Time and Space of the 20<sup>th</sup> Century’) (Ivano-Frankivsk, 2012, 1164 p.).

Petro Krul is the author of ‘Східнослов’янська інструментальна культура: історичні витоки і функціонування’ (‘East Slavonic Instrumental Culture: Historical Origin and Functioning’) (Ivano-Frankivsk, 2006); Oksana Bakhtalovska – ‘Інтерпретації виконавського романтичного стилю у скрипковій музиці ХІХ століття’ (‘Interpretations of Romantic Performance Style in the Violin Music of the 19th Century’) (Ivano-Frankivsk, 2011); Ass. Prof. Yurii Voloshchuk, Candidate of Study of Art, - ‘Скрипкова музика у творчості композиторів Галичини: національні традиції і європейські модерні тенденції’ (‘Violin Music in the Works of Galician Composers: National Traditions and European Modernistic Trends’) (Kyiv, 1999), ‘Концертне життя Галичини і виконавсько-пропагандистська діяльність провідних галицьких скрипалів (1848-1939)’ (‘Concert Life in Galicia and Performance and Promotion Activities of the Leading Galician Violinists (1848-1939)’) (Kyiv, 1999), ‘Музичні навчальні заклади Галичини у підготовці скрипалів-професіоналів і аматорів (1848-1939)’ (‘Galician Music Educational Institutions Training Professional and Amateur Violinists (1848-1939)’) (Kyiv, 1999), ‘Українське скрипкове мистецтво’ (‘Ukrainian Violin Music’) (Ivano-Frankivsk, 2002). Myron Cherepanyn published the monograph ‘Музична культура Галичини (друга половина ХІХ – перша половина ХХ ст.)’ (‘Musical Culture of Galicia (2nd Half of the 19<sup>th</sup> – 1<sup>st</sup> Half of the 20<sup>th</sup> Century)’) (Kyiv, 1997); Khrystyna Fitsalovych – ‘Вплив пісень січового стрілецтва та УПА на духовний розвиток молоді’ (‘The Influence of Songs of the Sich Riflemen and the Ukrainian Insurgent Army on the Spiritual Development of Youth’) (Ivano-Frankivsk, 1996), ‘Сприйняття музики – основа музичної культури школярів’ (‘Perception of Music – the Basis of the Schoolchildren’s Musical Culture’) (Ivano-Frankivsk, 1996).

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The traditions of the Ukrainian popular mathematics, astronomy, measurement and calculation system, cosmological conceptions are dealt with in the following monographs: Mykhailo Pankiv ‘Числа, міри і час’ (‘Numbers, Measures and Time’) (Ivano-Frankivsk, 2012), Ivan Klymyshyn ‘Календар природи і людини’ (‘Natural and Human Calendar’) (Lviv, 2nd edition, 1983), ‘Небо нашої планети’ (‘The Sky of Our Planet’) (Lviv, 1979), ‘Перлини зоряного неба’ (‘Pearls of the Starlit Sky’) (Kyiv, 1981), ‘Календар і хронологія’ (‘Calendar and Chronology’) (Moscow, 1990), ‘Календар і пасхалія’ (‘Calendar and the Paschal Table’) (Ivano-Frankivsk, 2nd edition, 1992), ‘Наші календарні проблеми’ (‘Our Calendar Issues’) (Ivano-Frankivsk, 2000), ‘Збагнути світ і себе в ньому’ (‘To Understand the World and Ourselves in It’) (Ivano-Frankivsk, 2011), ‘Зоряне небо України’ (‘Ukraine’s Starlit Sky’) (Ivano-Frankivsk, 2005). The promotion of the Ukrainians’ physical culture is addressed in Hanna Prezliata’s ‘Здоровий спосіб життя: ідеї, пошуки, досвід’ (‘A Healthy Way of

Life: Ideas, Search, Experience') (Ivano-Frankivsk, 2013), 'Народні рухливі ігри та забави' ('Popular Motion Games and Pastime') (Ivano-Frankivsk, 2007).

The history and experience of the Ukrainian self-organization is studied by Anatolii Hrytsan in 'Просвітня зоря Прикарпаття: Нариси про історію товариства 'Просвіта' на Прикарпатті між двома світовими війнами (1921-1939)' ('Precarpathian Star of Enlightenment: A Study of the History of the 'Prosvita' Society in Precarpathia between the Two World Wars (1921-1939)') (Ivano-Frankivsk, 2001); by Zinoviia Nahachevska in 'Педагогічна думка і просвітництво в жіночому русі Західної України (друга половина XIX ст. – 1939 р.)' ('Pedagogical Thought and Enlightenment in the West Ukrainian Women's Movement (2nd Half of the 19th Century - 1939)') (Ivano-Frankivsk, 2nd edition, 2007); by Halyna Bilavych in 'Товариство 'Рідна школа' (1881-1939)' ('The 'Ridna Shkola' Society (1881-1939)') (Ivano-Frankivsk, 1999), by Yaroslav Lutskiy in 'З історії туристично-краєзнавчої роботи в 'Пласті' (1911-1930)' ('Glimpses of History of Traveling and Country Study Activities in the "Plast" (1911-1930)') (Ivano-Frankivsk, 1998), 'Український краєзнавчо-туристичний рух у Галичині (1830-1939)' ('Ukrainian Country Study and Tourist Movement in Galicia (1830-1939)') (Ivano-Frankivsk, 2003) and others.

The Precarpathian University's scholars have published many popular science, reference and advertising publications, guides, albums, collections of songs, musical notation and journal publications dealing with Ukrainian studies in their various aspects.

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Бігусяк Михайло, Гуцуляк Олег. Українознавство у виданнях науковців Прикарпатського національного університету імені Василя Стефаника. *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 144–155.

В огляді розглянуто основні напрями українознавчих досліджень науковців Прикарпатського університету. Зроблений аналіз публікацій з історії, філології, психології, філософії, релігієзнавства, політології, педагогіки, об'єднаних темою «Україна і світ». Висвітлено діяльність провідних учених-українознавців і наукових шкіл університету.

**Ключові слова:** Україна, українство, народ, нація, етнос, Галичина, етнографічна група, міжнародні зв'язки, діаспора.

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## REVIEW OF THE 'PRECARPATHIAN UNIVERSITY BULLETIN. PHILOLOGY' (ISSUES 23– 35)

IRYNA DZHOCHKA

**Abstract.** The review focuses on the issues addressed by the contributors to the long-standing philological journal from the 'Precarpathian University Bulletin' series. The themes and contents of the articles in the fields of linguistics, literary criticism and folklore studies are highlighted; the major areas of research are characterized.

**Keywords:** philology, artistic word, poetics, text, semantics, dialect words, onomastics.

In the last four years, 13 issues represented in six collections of the 'Philology' series of the 'Precarpathian University Bulletin' have been released. These publications contain articles dealing with the current issues of theory and history of linguistics and study of literature. The research works address both general theoretical aspects of philology and specific particular issues related to various areas and conceptions of contemporary philology. Some Bulletin issues are topical, with articles representing the ways and prospects of solving certain current scientific problems. The publications are written by famous Doctors of Philology, professors of the Vasyl Stefanyk Precarpathian National University and other scientific and educational institutions of Ukraine and the near abroad.

A high professional scientific level of the said publication is maintained by the leading scholars, professors of the Institute of Philology, including: Vitalii Kononenko, Vasyl Greshchuk, Stepan Khorob, Mykola Lesiuk, Mariia Holianych, Roman Pikhmanets, Roman Holod, Ihor Kozlyk, Volodymyr Barchuk, Nataliia Maftyn, Svitlana Lutsak, Yevhen Baran and others, who regularly publish the results of their research in it. Traditionally, the publication also contains works by associate professors, Candidates of Philology as well as postgraduate students. Young scholars have a chance to win recognition for their research in the section 'Rostrum of the Young'. Some issues are topical and contain the results of research reports from conferences held at the Precarpathian University.

The issues of 2009-2010 contain studies, articles, reviews and bibliographic materials dealing with the current problems of theory and history of philology (sections 'Fiction: Text, Context, Intertext', 'Theoretical Issues'), the phenomena and processes of the Ukrainian and foreign literature (sections 'Poetics of a Literary Work', 'Genre and Style Dimensions of Nikolai Gogol's Works'), comparative studies (section 'Comparative Study of Literature'). One should single out Mykola Lesiuk's publication 'Пам'ятаймо про минуле, неповторне, думаймо про майбутнє, невідоме' ('Let Us Remember the Past That Will Not Come Back and Think About the Future That Is Unknown') dedicated to the 70<sup>th</sup> anniversary of the Institute of Philology and revealing the history of its founding, the ways of

development and the present day functioning of the Department of Philology (now the Institute of Philology) of the Precarpathian University [1].

The 2010 issues present studies dealing with the current problems of the Ukrainian dialectology. In particular, the problems of interrelation between a dialect and a literary language, the phonetic, lexical and word-formation peculiarities of the Hutsul dialect are addressed in the articles of the respective sections ('Hutsul Dialect in Interaction with Other Territorial Language Groups', 'Hutsul Vocabulary: Structure, Semantics, Pragmatics', 'Grammar of the Hutsul Dialect', 'Peculiarities of the Hutsul Discourse'). It is worth noting the publications elaborating on the current theoretical and applied issues of contemporary dialectology, such as Kostiantyn Herman's 'Лінгвогеографічне дослідження гуцульського діалекту' ('Linguistic Geographical Study of the Hutsul Dialect') and Vasyl Greshchuk's 'Лексична картотека словника "Гуцульська діалектна лексика в українській художній мові": принципи формування' ('Lexical Index of the Dictionary "Hutsul Dialect Vocabulary in the Ukrainian Language of Fiction": Principles of Compilation') [2].

In the issues of that year we also see the continuation of the series of articles dedicated to the Institute of Philology's anniversary. They contain an article that was preserved in the family archives 'Іван Франко, якого ми знаємо мало' ('Ivan Franko That We Know Little of') by the former Chairperson of the Department of the Ukrainian Literature Prof. Liubov Kilichenko as well as reminiscences about her by Ass. Prof. Stepan Protsiuk. The 'Theoretical Issues' section is traditional and presents studies of literature by Roman Holod, Ihor Kozlyk, Svitlana Lutsak, Oleh Pylypiuk and others. The issues of fiction text are addressed in the section 'Fiction Text: Idea and Figurative Aspects' (studies by Vitalii Kononenko, Roman Pikhmanets, Volodymyr Barchuk, Olha Sloniovska and others); the typology of linguistic and comparative-study phenomena of the Ukrainian and foreign literature is revealed in the articles of the following sections: 'Poetics of a Literary Work' (studies by Yevhen Baran, Marta Khorob and others), 'Comparative-Typological Studies' (researches by Stepan Khorob, Nataliia Maftyn and others). The traditional sections 'Rostrum of the Young' and 'Criticism, Bibliography' are also represented (the latter contains reviews of Svitlana Lutsak's monograph 'Домінанта як ментальне осердя художньо-естетичного процесу (на матеріалі української літератури межі ХІХ-ХХ ст.)' ('Dominant Idea as the Mental Core of the Figurative-Aesthetic Process (based on the Ukrainian literature of the late 19th – early 20th centuries)') and others) [3].

The 2011 issues present articles dealing with the current problems of Ukrainian onomastics. General theoretical and applied problems of onomastic vocabulary, the peculiarities of oikonymy, historical and contemporary anthroponymy, hydronymy, homonymy, fiction onomastics are analyzed in the studies contained in the sections 'Theoretical and Applied Problems of Onomastics', 'Oikonymy', 'Microoikonymy', 'Historical Anthroponymy', 'Contemporary Anthroponymy', 'Hydronymy, Homonymy, Zoonymy', 'Fiction Onomastics', 'Onomastic Vocabulary in Phraseology and Folklore'. One should note the onomastic studies by the leading scholars of Ukraine in the field of onomastics and related linguistic branches (articles by Vasyl Greshchuk, Myroslav Haborak, Pavlo Chuchka, Vasyl Luchyk, Liubomyr Belei, Mykhailo Torchynskyi, Viktor Shulhach, Dmytro Buchko, Sviatoslav Verbych, Volodymyr Oleksenko and others) [4].

The 2012 issues summarize the results of research reports from the 2nd All-Ukrainian Scientific Conference with International Participation 'Hutsul Dialect Vocabulary and Lexicography' held at Kolomyia Institute of the Precarpathian University. The materials contained in the Bulletin reveal the functional-semantic manifestations of the Hutsul dialect vocabulary, identify parallels between the Hutsul dialect and other dialects, elaborate lexicographically on the Hutsul dialect vocabulary and the reflection of the Hutsuls' linguistic picture in it. Certain studies deal with the onomastic vocabulary of the Hutsul region. It is worth mentioning the publishing of a specimen copy of the dictionary 'Гуцульська діалектна лексика в українській художній мові' ('Hutsul Dialect Vocabulary in the Ukrainian Language of Fiction'). One should also emphasize that such a dictionary will be the first of its kind in Ukraine. Its authors are instructors and researchers of the University's Institute of Philology and Institute of Ukrainian Studies (Roman Bachkur, Valentyna Greshchuk, Ivan Dumchak, Lilia Paryliak, Vira Pitel). The project manager and the author of the idea of this dictionary is Prof. Vasyl

Greshchuk, Doctor of Philology. No doubt, the studies by famous scholars, including Sviatoslav Verbych, Dmytro and Hanna Buchko, Vasyl Greshchuk, Vitalii Kononenko, Nina Huivaniuk, Marian and Mariia Skabiv, Volodymyr Barchuk, Nadiia Babych and others, will arouse the readers' interest. Interesting studies can also be found in the sections 'Hutsul Dialect Vocabulary in the Ukrainian Language of Fiction' (with the analysis of the dialect vocabulary used in the works of T. Melnychuk, P. Plytka-Horytsvit, T. Prokhasko, S. Vintsenz, M. Vlad, S. Vorobkevych, M. Matios, A. Sheptytskyi) and 'Hutsul Dialect Vocabulary and the Linguistic Picture of the World' (with the research of greeting constructions used in old carols, maledictions, the archetype of fire, the metonym 'верем'я' [good weather], the concept of 'vatra' [bonfire] and others in the Hutsuls' linguistic picture) [5].

The basis of the 2012 issues are the materials of the theoretical and practical conferences held at the Precarpathian University to mark the 140th anniversary of the classic Ukrainian writers Vasyl Stefanyk and Les Martovych. Among the presented research works the readers can find both study of literature and linguistic research of the works of the region's outstanding writers. The section 'A Writer and the Time: Reception, Context' analyzes various aspects of interaction of a writer and the time: the interaction of a writer and the epoch he/she lives in (Roman Pikhmanets), Vasyl Stefanyk in the reception of other artists (Bohdan Lepkyi, Hryhir Luzhnytskyi, Bohdan Boiko and others). It is worth noting the studies by the professors of the Jagiellonian University Yaroslav Polishchuk 'Гуцульщина екзотична і Гуцульщина без екзотики (Василь Стефаник на тлі культурного дискурсу Карпат)' ('Exotic and Non-Exotic Hutsul Region (Vasyl Stefanyk in the Context of the Cultural Discourse of the Carpathians)') and Yaroslav Mokliak 'Василь Стефаник і політика' ('Vasyl Stefanyk and Politics') as well as by the professor of the University of Lublin Ihor Nabytovych 'Ритуал ініціаційної смерті як архітектонічний прийом у новелі Василя Стефаника "Камінний хрест"' ('The Rite of Initiation Death as an Architectonic Tool in Vasyl Stefanyk's Short Story "The Stone Cross"'). A few studies (by Marta Khorob, Halyna Vypasniak, Anna Chernysh) deal with the reception of Vasyl Stefanyk by Stepan Protsiuk (based on the novel 'Троянда ритуального болю' ('The Rose of Ritual Pain')). Innovative approaches characterize the studies by Stepan Khorob, Vitalii Kononenko, Vasyl Greshchuk, Mariia Holianych, Mykola Lesiuk, Svitlana Lutsak, Roman Holod, Bohdan Melnychuk, Larysa Horbolis, Lidiia Matsevko-Bekerska, Liubomyr Senyk, Nataliia Maftyn and others [6].

The philologists' research works focus on the current issues of linguistics, study of literature and the related disciplines. A significant number of studies also deal with the regional culturological aspects.

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Джочка Ірина. Огляд Вісника Прикарпатського університету. Філологія (випуски 23–35). *Журнал Прикарпатського університету імені Василя Стефаника*, 1 (4) (2014), 156–159.

В огляді дана характеристика проблематики багаторічного часопису з філології із серії «Вісників Прикарпатського університету». Розглянуто тематику і зміст статей із мовознавства, країнознавства, літературознавства й фольклористики, визначено основні напрямки наукових досліджень.

**Ключові слова:** філологія, художнє слово, поетика, текст, семантика, діалектизми, ономастика.

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## YOUNG PRECARPATHIAN SCHOLARS: A REVIEW OF RESEARCH WORKS

OLEKSII VOROBETS

**Abstract.** The article presents a review of scientific papers, monographic researches in humanities that were written under the guidance of leading scientists at the Vasyl Stefanyk Precarpathian National University.

**Keywords:** monograph, humanities, scientific school, young scientists.

Academic research in humanities is broadly represented in the Precarpathian region. Taking into consideration the significant accomplishments of the outstanding Galician leading figures of the past – Ivan Franko, Viktor Yurkevych, Ivan Krypiakevych, Ivan Vahylevych, Bohdan Lepkyi, Mykhailo Hrushevskiy, Kornlyo Zaklynskyi and others – the young generation of scholars establishes new conceptions and hypotheses that spread not only in Ukraine but also abroad.

It should be noted that research in humanities has brought together groups of scholars within scientific schools functioning under the aegis of leading scholars at the public higher educational institution 'Vasyl Stefanyk Precarpathian National University'.

It is worth mentioning the research works by the young scholar Ivan Monolatii, who has published a number of works in the recent period that are significant for the development of the contemporary historical and political science. His monograph 'Разом, але майже окремо. Взаємодія етнополітичних акторів на західноукраїнських землях у 1867-1914 рр.' ('Together but Almost Separately. The Interaction of Ethnopolitical Actors in Western Ukrainian Territories in 1867-1914') (2010) [10] may be qualified as a study of the sociocultural phenomenon of interethnic interaction in Western Ukraine. According to new methodological principles, the author analyzes the problem of interaction of ethnic nations (Ukrainians, Poles, Jews, Romanians, Germans and others) on the basis of intergroup interactionism. Using the problem-chronological approach, the author deals with the activities of actors representing various ethnic communities, studies the dialectics of interethnic relations in the parameters of their contradictions in the Austrian-ruled Galicia and Bukovina in 1867-1914.

I. Monolatii's monograph 'Цісарська Коломия 1772-1918 рр. Драма на три дії з життя другого міста Галичини габсбурзької доби' ('Kolomyia in the Kaiser Times of 1772-1918. A Drama in Three Acts from the Life of the Second Largest City of Galicia in the Habsburgian Era') (2010) [11] provides an insight into Kolomyia's history and culture in the period of the Austrian rule (1772-1918). In this historical period the capital of Pokuttia (the south-eastern part of Ivano-Frankivsk Region) experienced an era of national and spiritual rise, a short-lived independence in education, culture, publishing and amateur theatre.



One should also pay attention to I. Monolatii's work 'Інші свої. Політична участь етнічних акторів пізньогабсбурзьких Галичини і Буковини' ('Other Friends. Political Involvement of Ethnic Actors in the Late-Habsburgian Galicia and Bukovina') (2012) [9]. This book deals with institutional processes in the sphere of the Austro-Hungarian ethnic policy in terms of securing the rights and needs of ethnic political actors. The author characterizes the regulatory legal basis for the formalization of the people's political involvement, analyzes the platforms and strategies of the political parties founded on an ethnic basis.

The issues of independence of the Ukrainian state, its integrity and national identity are also elaborated on by Nadiia Kindrachuk in her monograph 'За Україну незалежну (Роль Народного Руху України у здобутті незалежності України: 1989-1991 рр.)' ('For Independent Ukraine (The Role of the People's Movement of Ukraine in Gaining Ukraine's Independence: 1989-1991)') (2013) [5]. The research is devoted to the role of the People's Movement of Ukraine (Rukh) in gaining Ukraine's independence in 1989-1991. The key statements and conclusions are made on the basis of study of a wide range of sources. The author identifies the lines, forms and methods of activity of the Rukh's organizational units when implementing the organization's policy decisions, and reveals the regional peculiarities of the Rukh's activity.

It is worth mentioning the scientific school of linguistic semantics of Vitalii Kononenko, under whose aegis his disciples – doctors and candidates, doctoral and postgraduate students – published the monograph 'Предикат у структурі речення' ('Predicate in the Sentence Structure') (2010) [14]. The authors' team includes promising young scholars: Oleksii Vorobets, Volodymyr Hoshylyk, Orest Hurhula, Mariana Kovbaniuk, Nataliia Mahas, Yana Mudrak, Oksana Semeniuk, Iryna Tymofieieva, Oksana Fedurko.

The publication was developed on the basis of two universities – the Vasyl Stefanyk Precarpathian National University and the University of Warsaw, which suggests quite a high level of research of the current issues in the field of semantics. The integrity of this research lies in the search of new ideas and promising areas with an emphasis on the latest achievements in world linguistics. The publication is an attempt to identify the wide potential of creating predicate signs in the Ukrainian language, which proves a high level of development of the syntactic system.

'Нариси з основоцентричної дериватології' ('Studies in Stem-Centric Derivatology') (2007) [12] is a monograph developed under the aegis of Vasyl Greshchuk and dealing with lexical derivation based on a word-forming stem as a typologizing factor in word formation. The authors' team includes the following young linguists: Iryna Dzhochka, Nataliia Poslavska, Roman Bachkur. The study provides theoretical principles of stem-centric derivatology, describes word formation from nouns, adjectives and verbs in the contemporary Ukrainian language. The research also contains new theoretical propositions about the systemic organization of word formation and the peculiarities of realization of word-forming capacity by various parts of speech.

One should note the reference dictionary of linguistic terms 'Лінгвістичний аналіз тексту: словник термінів' ('Linguistic Text Analysis: a Dictionary of Terms') [8] released in 2012 by young linguists. The idea of the dictionary belongs to Mariia Holianych, and among its authors are her young disciples: Nataliia Ivanyshyn, Roksolana Stefurak, Ruslana Rizhko. The dictionary has 869 entries explaining 901 most common terms. The definition-containing part of the dictionary is formed so as to provide several definitions by various authors to every registered item. Such an approach is accounted for by the necessity to show the dynamic nature of the terminological system mentioned in the title, the variety of its elements reflecting the current state of development of text linguistics.

It is worth mentioning a research work in English philology 'Схемні образи часу в сучасній англійській мові' ('Schematic Images of Time in Contemporary English') (2013) [2] by Nataliia Hoshylyk. The monograph deals with the conceptualization of time in the contemporary English language. It reveals the peculiarities of language representation of sensory and sociocultural temporal concepts that are the basis of the semantics of temporal lexemes; it identifies the basis of figurative conceptualization of temporal units.

A young researcher Tetiana Kachak published a number of studies in the collected methodological articles 'Література для дітей і дитяче читання у контексті сучасної літературної освіти' ('Literature for Children and Children's Reading in the Context of Contemporary Literary Education') (2013) [4], dealing with literature for children and teenagers, which is regarded by the researcher as an interesting object of study for experts in literature, for pedagogues, psychologists, sociologists and publishers. The author believes that it is time not only to develop the theory but also to realize the historical evolution of traditions, the dominating trends and the establishment of the canon of contemporary children's literature.

In her monograph 'Художні особливості жіночої прози 80-90-х років ХХ ст.' ('Figurative Peculiarities of Women's Prose in the 80-90's of the 20th Century') (2009) [16] T. Kachak provides the analysis of prose works by Nina Bichuia, Halyna Hordasevych and Liubov Ponomarenko published in the 80's of the 20th century and works by Oksana Zabuzhko, Svitlana Yovenko, Yevheniia Kononenko, Sofiia Maidanska, Valentyna Masterova, Halyna Pahutiak, Halyna Tarasiuk, Liudmyla Tarnashynska and other writers published in the 90's. The author studies the dynamics and the main aspects of development of women's prose, the phenomenon of women's creative work, identifies the specific peculiarities of the Ukrainian women's prose and "women's writing" in the 80-90's of the 20th century, in particular the specific nature and novelty in addressing the current issues.

Olha Derkachova has recently published a new monograph 'Світ у тексті (еволюція стильових систем в українській ліриці другої половини ХХ ст.)' ('The World in Text (Evolution of Stylistic Systems in the Ukrainian Lyric Poetry of the 2nd Half of the 20th Century)') (2013) [3]. In the light of semiotic studies, the author characterizes the properties and typological features of stylistic models, interprets many poetic texts and identifies the changes of authors' types and of the nature of texts.

It is worth mentioning a pedagogical study 'Етноекономічна компетенція школяра' ('Schoolchild's Ethnoeconomical Competence') (2008) [1] by Olena Budnyk. The monograph analyzes the structures of ethnoeconomical competence of a young person, presents the results of research of the sociopedagogical experience of development of a Ukrainian child's economical knowledge and skills, provides reference content, pedagogical means and methods of ethnoeconomical education of schoolchildren as well as substantiates the leading ideas of ethnoeconomical development of children and youth in the Ukrainian diaspora.

In her monograph 'Розвиток земської освіти другої половини ХІХ – початку ХХ ст.' ('Development of the Zemstvo-Based System of Education in the Second Half of the 19th – the Early 20th Century') (2010) [15], a young researcher Myroslava Sakhnii makes a complex analysis of the zemstvo-based ['zemstvo' is an elective district council in pre-revolutionary Russia] system of education in the Left-Bank Ukraine in second half of the 19th – the early 20th century. The author has identified the didactic, organizational and methodological principles and the specific nature of activities of the zemstvo-managed educational institutions as well as the peculiarities of training teachers for zemstvo-managed schools.

A promising researcher Olha Klymyshyn is the author of a number of works dealing with the issues of spiritual development of a personality, the psychological basis of human religious faith, Christian-oriented psychology. The most notable among them is 'Психологія духовності особистості: християнсько-орієнтований підхід' ('Psychology of a Personality's Spirituality: Christian-Oriented Approach') (2010) [6]. The author elaborates on the idea that the historical evolution of psychology as a science obviously leads to a teleologically determined holistic conception of a human being as an integral bodily-spiritual reality, a bearer and subject of spiritual aspirations and abilities. In the context of Christian psychology, human personality is regarded as a noological essence characterized by potential universality, creative and volitional orientation, an immanent ability to choose the good and reject the evil, an ontological readiness to self-actualization by way of self-restriction for the sake of establishing the transcendent spiritual values.

Active work on new scientific issues is also carried out by young doctoral students of the Department of Pedagogical and Age-Related Psychology: Nadiia Kohutiak, whose scientific interests include methodological aspects of teaching psychology in comprehensive schools, art therapy for

adults and children, work with autistic children (theme of doctoral thesis: 'Theoretical-Methodological Principles of Correcting the Mental Model in Preschool Children with Autistic Disorders') and Yurii Sydoryk, who researches the issues of functional states, aetiogenesis of neuroses, family relations of persons suffering from psychosomatic disorders, systemic and psychodynamic therapy and the use of psychophysiological methods (theme of doctoral thesis: 'Socio-Psychological Adaptation of Persons with Depressive Disorders').

The field of study of art is represented by a research work by Olha Fabryka-Pototska 'Пісенна культура лемків України (XX-XXI ст.)' ('Singing Culture of the Ukrainian Lemkos (20-21st Century)') (2013) [17], which reveals the main stages of the history of collecting and studying the song folklore, identifies the contributions of single researchers and collectors of folklore of the Lemko region. The author represents the characteristic features of the said ethnic group's singing culture and the evolution of ritual and non-ritual song genres, analyzes the peculiarities of functioning of genre songs of the Lemko folklore in professional and authentic folk music of the 20th century.

The tandem of Myron Cherepanyn and his young disciple Maryna Bulda published the monograph 'Естрадний олімп акордеона' ('Accordion's Peak in the Variety Scene') (2008) [19], in which the authors represent the background and the main lines of establishment and development of accordion and button accordion variety and jazz music in Ukraine and foreign countries in the 20th century, highlighting the issues of modernization of music language of the accordion and button accordion pieces by the contemporary Ukrainian composers.

In the field of legal studies it is worth singling out such fundamental works as the collective monograph 'Охорона прав суб'єктів корпоративних відносин' ('Protection of Rights of Corporate Entities') (2013) edited by Volodymyr Luts [13]. The authors' team includes the following scholars: Volodymyr Luts, Valentyna Vasylieva, Oksana Vinnyk, Nadiia Kobetska, Ivan Kalaur, Iryna Sarakun, Mariana Pleniuk, Viktoriia Vasylieva, Oleksandr Kovalyshyn, Liliia Sishchuk. The research reveals the peculiarities of the protection of rights of corporate entities in Ukraine. On the basis of detailed analysis, the authors identify the notion and the legal nature of corporate rights, their content and classification, the ways and forms of protection of rights. Particular attention is devoted to the peculiarities of judicial protection of corporate rights.

It is worth singling out the study by Liliia Fediuk 'Особисті немайнові права юридичних осіб' ('Personal Non-Property Rights of Legal Entities') (2013) [18], which represents a complex research of personal non-property rights of legal entities and analysis of personal non-property rights. In the book the author considers the issue of development of rights in legislation, the notion and types of personal non-property rights of legal entities.

Oleh Kuzmych has recently published a monograph 'Договори на користь третіх осіб у цивільному праві України' ('Agreements in Favour of Third Parties in the Civil Law of Ukraine') (2014) [7], where, on the basis of analysis of doctrinal studies in civil law, of the legislation in force, the materials of judicial practice, the author identifies the legal nature of agreements in favour of third parties in civil law, reveals the peculiarities of correlation of such agreements with other related legal constructs, establishes the subject composition of such agreements, the content of the parties' rights and obligations.

A characteristic feature of the research works by young scholars is a yearning to master the modern methodology of research but, at the same time, to present the material in an accessible manner, not indulging too much in terminology, to conduct efficient debates with other researchers and to offer in an unobtrusive way their own point of view substantiated with significant arguments. For one should not forget that these works should be of use to students when they process scientific knowledge.

Every month young Preparation scholars contribute new research works, including those published in the University's scientific bulletins in various fields of study.

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У статті запропоновано огляд наукових праць, монографічних досліджень гуманітарного спрямування, які написані під орудою провідних учених на базі ДВНЗ “Прикарпатський національний університет імені Василя Стефаника”.

**Ключові слова:** монографія, гуманітарні науки, наукова школа, молоді вчені.



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