

SVITLANA BORODITSA,

*candidate of philological science, assistant professor
(city Ternopil);*

LESIA VASHKIV,

*candidate of philological science, assistant professor
(city Ternopil)*

**«Mental field» and the phenomenon of «ukrainian soul»
in the novel «Mountains speak!» by Ulas Samchuk**

This article analyzes the features of the author's artistic thinking in the novel «Mountains speak!» through the prism of historiosophical and mental factors, including synthesis of realistic modeling of historical reality and understanding psychological strain of a Ukrainian in the context of complex political, social and spiritual kinks of the XX century.

Key words: *historiosofic conception, mentality, moral and ethical ideal, novel, artistic thinking of the author.*

General presentation of the problem... The problem of Ukrainian mentality as a unique substance of folk world experience that provides identity for various segments of the nation's history, at present is extremely topical in Ukrainian ethnosophy.

Firstly, we believe the national character of Ukrainians to be understudied for now: Ukrainian ethnos is trying to revive full value of national life, but integration of Ukraine as a passive community within a totalitarian empire for several centuries led to the modification of mental structures and the underlying mechanisms of Ukrainians' behavior, and moreover – «zanyknennya (fading) of nation» (A. Zabuzhko), which is capable of self-development and self-organization. Of course, in the process of history archetypes of psychological behavior that were apparent in the early stages of forming ethnic group, are being modified. But we can see geomental codes which ensure national continuity and succession – mental antecedence, deep spiritual «I» of the Ukrainian people, «the spirit of the nation», and their analysis will contribute to the research of mechanisms of formation and transformation of the national character, as the mentality, according to historians and philosophers, largely determines people's «choice» of their historical destiny [Khramova 1992: 9].

Secondly, ethnosophic studios of V. Antonovich, M. Kostomarov V. Lipinsky, I. Mirchuk, I. Nechuy Levitsky etc., by making «philosophy of national defeat,» aggravated the problem of identity of Ukrainian mentality and the sense of historical existence of the Ukrainian nation, and that fact forces us critically reflect accumulated theoretical material.

Presentation of the essential material... Static, «namely data» of proto-form of people's outlook is deployed in the process of nation's self-determination and self-realization during historical conflicts and shifts. The phenomenon of «Ukrainian soul», according to V. Yaniv [Yaniv 1994: 65], is determined by the boundary of Ukraine, which absorbed geo-signs of extremes and characterizes Ukrainian mentality as ambivalent. These issues are updated by the western-ukrainian writer U. Samchuk in the novel «Mountains speak!» (Chernivtsi, 1934), who combines realistic way of social observation with a masterful picture of human psychological problems in complex political, social and religious situations of the XX century.

U. Samchuk's novel revives a difficult period of awakening and rise of Ukrainian national spirit in Transcarpathia, realizing these mental processes in the context of the history of XX century. Complex, full of serious failures, but unique Hutsul struggle against Magyarization and denationalizing destructive forces that distorted and destroyed national consciousness at the gene level, is directed by the author into a stream of large state-building efforts of the Ukrainian people. «Mountains speak!» interprets events in Transcarpathia in the early XX century from a new historical perspective: «not as peripheral, marginal, in the narrow, provincial understanding» (A. Vlasenko-Boytsun), but in the context of the significant events of Ukrainian and world history.

Organic synthesis of the novel genre varieties in the original novel model has made it possible for U. Samchuk to study in detail the origin of ethno consolidation idea of Ukrainian statehood, gradual recovery processes of cosmos of Transcarpathians national consciousness as well as their maintenance of spiritual boundaries of national «I» through self-identification with the Ukrainians. Writer's attention to the events of Transcarpathian reality during the period of World War I has contributed to deep understanding of the regional situation in 1938-1939. Socio-political and spiritual life of Carpathian Ukraine in 30-th aroused his creative imagination, enchanted him to write the novel with the optimal form that would comprise Carpathian land in its most typical and characteristic manifestations.

In the power field of these trends compositional structure of the novel «Mountains speak!» has been formed: the work consists of two parts, each of which is a definite step in the difficult process of national self-knowledge of people. Part I is divided into 22 chapters that assert those basis of the spirit due to which hutsuly has not completely lost their national «!» and preserved traditions and shrines they keep to in an effort to find and understand their nature. Part II comprises 26 sections and delivers subtle analysis of Ukrainian awakened spirit, national body and hidden mechanisms of its complete revitalization. Two parts of U. Samchuk's novel basically contain the fundamental binary opposition of rest and movement, through which the author reaches epic breadth and multifaceted coverage of controversial and tragic times. He often finds capacious symbol or metaphor to express the general idea of each of them, the great historical lesson, by avoiding merely «historical morality», and that is shown in the title of the work – «Mountains speak!», which indicates deep generalizing character of the artistic image.

Each historical event and character of the novel is characterized by the depth of understanding, creating symbolic text code. «Symbol is a language constituent that moves the body and allows to predict another site of action, different from the one where the statement plainly says « [Barth 1989: 457], – considers R. Barth. Thus, the symbol structure includes subject image and deeper meaning as two opposite poles that do not exist without each other, and it itself intends to give the coherent analysis of the world by means of the partial phenomenon.

The metaphorical image of the mountains in U. Samchuk's work has gained complex symbolic-semantic fullness and grew into a large-scale, autonomous image-character, that holds cosmic balance of Hutsul ethno space. Transcarpathian Ukrainians perceive mountains both as their own and family fate that allowed the writer to interpret this symbiotic relationship as spatial-territorial component of national identity: so in chapter I mountains are passive, silent, apathetic, as a symbol of «nothingness» of the people, its being absent, but in chapter II they have stepped out of antispace into history space: «they are put to stake brighter and brighter and in time become the sight of numerous giant figures» [Samchuk 1996: 124] – and they loudly have spoken to the world, confirming national identity, the formation of a new quality of Ukrainian nation due to the principle of nationhood, and not just ethnicity. Stringing colored expressive and affective verbs U. Samchuk conveys dynamism and heroism of a historical moment, its determination and nationwide character: «The mountains are roaring and bubbling. Mountains are blazing and breathing anger»[Samchuk 1996: 252].

The semantic structure of the mountain symbolic image in the novel «Mountains speak!» is multilayered and due to the classification of F. Kreuzer, is flexible, for it «tries to accommodate semantic infinity in a closed form» [Philosophical Encyclopedic Dictionary 1989: 581]: mountains are the center of the Hutsul etno space, the guardian of their existence, that concentrates the idea of absolute life, the generator of Hutsul lifestyle and thinking as well as the idealized model of the universe. Mountains have triggered and «support» mental system of Transcarpathian Ukrainians who «due to imaginary internal efforts climb up together with the hills» [Kulchytsky 1992: 53]: «Mountains. What in the world is better than our powerful, cheerful mountains. Cheerful indeed. There is no sadness in the mountains. Mountains are rich in charms of beauty, perfection of structure and inexhaustibility of style. Everything is in place and necessary. Everything is, as it should be. But the mountains are always naive. These powerful, clumsy giants can easily be deceived. Wild fraudsters come and abuse its innocent gullibility»[Samchuk 1996: 35]. The lyrical monologue of Dmitry Tsokan, a «leading character» of the U. Samchuk novel, captures metaphorical identification of the Carpathian Mountains image with ontological and essential basics of hutsuls' life as well as mental field of national consciousness.

Psychoanalyst K.G. Jung, being in line with the romantic tradition, interpreted all the wealth of symbolism as an expression of the unconscious stable figures (archetypes), whose dynamics underlies dreams, myths, symbols of art. Based on the symbolism of K.G. Young, mountains in the western Ukrainian writer's novel are seen as historically established image, where national peculiarities of attitude and outlook of that ethnic group, and the main features of its national character are encoded and concentrated. Mircea Eliade in his study «Cosmos and History» developed ontological concept, where he defined the structure of archaic ontology:

- 1) constituents, whose reality is a function of repetition, imitation of heavenly (sacred) archetype;
- 2) constituents (cities, churches, houses), whose reality is part of the symbolism of the celestial Center, that makes them similar to itself and transforms them into «centers» of the world;
- 3) worldly actions and rituals, which embody the meaning provided to them only because they deliberately repeat actions done by gods, heroes or ancestors in the beginning [Élyade 1987: 33].

U. Samchuk gradually increases the degree of abstraction, reaching its top when he creates meanings of mountains image symbolism: according to M. Eliade theory of structural integrity of the world, mountains in his novel embody architectonic symbols of the «centre». They are «sacred» and, consequently, are a certain «center» that condenses and preserves national identity. As the axis of the

Hutsul world, each of them is aware of these invisible but strong connections, so during that anxious and uncertain time «population twisted, clenched like a fist, squeezed up against their lonely mountain-defenders» [Samchuk 1996: 181], but the strangers, and first of all enemies, experience their «smallness», «insignificance» and «needlessness» in the space of Transcarpathia. Even Kitty Yonashivna feels their extraordinary power that frightens her: «Here I live in the mountains, I love them, but my soul is restless. There is no room here. The world is so wide, and I am pressed of room. Mountains are strangling»[Samchuk 1996: 176]. On the other hand, their attractive magnetism ultimately leads her to spiritual catharsis, so that she finds a way to herself, to the center of her own existence and the existence of the Hutsuls.

Structural and semantic richness of the artistic image of the mountains in the novel «Mountains speak!» as well as his multilevel symbols provide conceptual unity of the work, contribute to a deep understanding of new trends in social and spiritual life of Transcarpathia. They are grounded on the archetype of the sanctuary, which is the base, the dominant archetype of Hutsul national consciousness (compare: in the ancient myths Temple Mount personified gods). Mountains are a refuge place from hordes, disasters and catastrophes, this is a «field-not-blood.» Analyzing the concept of a «world mountain» in terms of cosmogony, B. Chepurko offers his own concept: «Obviously, we are talking about an invisible sun axis-basis – the sun of movement, a world pole, a circle, around which the Sun circles on the once laid sunny mountain road... Actually the mountain means «solar grove», God's Power, the Sun Power, rush-run, the Running of the Sun «[Chepurko 1991: 78].

Cosmological thinking involves high praise of «mountain» phenomenon and identifies it with the center of world movement. In the second part of the novel U. Samchuk studies a gap in the circles of life movement that provokes and causes havoc, death: mountains are burning, blazing, although «the sun is not visible or cold like the executioner soul. Sets bloodily and violently floods freezing tops of mountains with ferocious colors. The devil himself would not have invented a better spectacle, when a huge silver bloodstains bewilderingly hovers over the earth throwing at you rays which chill the soul»[Samchuk 1996: 85]. The sun represents not life and light, but deadly structure, that bears negative energy. It is «terrible» and «thrilling» because the tragedy is happening on the earth – World War I, that was triggered by two inhuman regimes.

Western Ukrainian writer has filled his novel structure with new features, and that has resulted in novel to become a universal form for describing historic victories and tragedies in the light of the national character of a Ukrainian hutsul, as «mental field provides unity not only horizontally – of all existing today, but also vertically – making invisible bridges between antiquity and future centuries»[Marynyuk Destiny 1993: 310]. He elevates the Ukrainian national identity and mentality to the level of philosophical reflection, searching for inherent structures and structural elements of social psyche, which ensure national continuity and succession. These are prototypes, meta-individual and super-conscious phenomena «that lay the foundations of either specific national or common to mankind symbolism» [Dictionary of Literary Directory 1993: 65]. In the context of Samchuk's psychological analysis they play a functional role.

Following W. Scott, F. Stendhal, O. Balzac, U. Samchuk appeals to portraying major historical conflicts through the prism of national character. He attempts to be accurate in creating a psychological portrait of the characters: in the novel «Mountains speak!», as well as in previous works he shows that human nature is conditioned by circumstances, and it results in her or his psychology to become motivated and mobile. The complexity and originality of the author's approach to the problem of nature lies in penetrating into the subconscious actions of characters. He is convinced that each individual is born with a holistic personality «sketch», which is incorporated by birth, but outer environment only detects the essence of the individual.

In the novel «Mountains speak!» social determinism of human nature is organically synthesized with individual predetermination of his deep spiritual content that shows the relationship between specific historical and folk-psychological aspects within the image structure of the characters: «Shutko is looking and reasoning. What is Shutko reasoning – hard to say, but frown, bitter oak look, deep wrinkles around the mouth wide – are signs of Hutsul's anger. This is a particular anger. Anger, recruited for years, decades and may keep explosion down for a long time. When he explodes – even the mountains will be scary. Shutko is chewing «pipa» and reasoning»[Samchuk 1996: 258]. Psychological description, based on correspondence between the outer and inner portraits, between feelings and their expression, shows changes in the psyche of the Hutsuls, notes the revival of the human person, his liberation from the yoke of centennial historical limitations. Yasynskyi as the householder is inwardly focused on his own world, he is focused on the core of his nature. The writer uses this method to show that each character of the novel being an individuality is the bearer of the collective unconscious.

Due to K.G. Jung, it is the deepest layer of the human psyche, super individual and subconscious stereotypes, «learned by the subject as a member of a particular social group typical models of common

behavior, whose impact on human's activities is actually not recognized by the subject and is not controlled by him» [Philosophical Encyclopedic Dictionary 1989: 58]. The collective subconscious is the scope of «archetypal mind», the contents of which are images, «which can be understood only in comparison with their historical parallels» [Jung 1994: 38]. Genre model of Samchuk's novel handles a certain set of archetypal schemes, most of which are destiny determining. Archetypal collective unconscious patterns constantly and actively influence the consciousness and during its formation they play a crucial role.

Conclusion... Thus, archetypes are the basic and structure creative factor either for the characters of the novel «Mountains speak» or its genre-compositional organization. Swiss scientist interprets the archetype as «typos, apparently archaic formation comprising mythological motifs both in form and in content» [Jung 1994: 31]. In W. Samchuk's poetics mythology in organic connection with psychology is exposed to be an important element of describing perpetual models of personal and social behavior, as myth is «capacious form or structure that is able to translate the most fundamental features of human thought and social behavior, and artistic practice» [Meletinsky 1976: 10]. Owing to this the author has managed to create an original story pattern characterized by the composition with multiplanar nature of reality interpretation. Through the interaction of real and mythological worlds the writer has revealed the deep essence of the characters, namely, the mythological fields provide their images with ideological and contextual, as well as semantic load that has crystallized the characters nature in a stable and coherent structure. O.F. Losev thinks that «myth is a personal being or, more precisely, the image of being personal, personal form, the face of the individual» [Losev 1994: 73]. In the novel «Mountains speak!» the whole mythological complex is being unfolded, on which the author has laid deep layers in the structure of the characters, providing them with psychological reasoning of their ontological position, actions and deeds. Due to this approach, his images acquire a broad scale and perspective, consequently their complex and multidimensional inner world is being displayed and revealed.

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