

THE REFLECTION OF HISTORICAL EVENTS OF 1917–1919 IN FICTION WORKS AS ONE OF THE CURRENT PROBLEMS OF MODERN PHILOLOGICAL EDUCATION

Bykova T. V., Osmak N. D.

INTRODUCTION

An accepted standard of teaching at the philological faculties of higher educational institutions is the in-depth study of the subject. The history of Ukrainian literature in the university philological education occupies an important place, as it introduces students to the best works of Ukrainian literature as a classic model and a modern genre. Unlike secondary education, the university's level of teaching is always focused on professionalization, the cooperation of a teacher with a sufficiently trained contingent. School education is considered a kind of "mass" literature, something generally acceptable and sufficiently accessible. At the same time, for today's philological education, the issue of motivating interest in fiction in general is still in the general, because in order to study literature in depth, one must be aware of available literary samples, be able to compare and analyze them. Reflecting on why the younger generation gradually loses interest in the fiction word, K. Jaspers noted: "In the existence of mass order, general education is approaching the requirements of the average person. Spirituality perishes dissolves in the masses ... With a leveling mass order the educated layer disappears, which ... is able to respond to spiritual creations"; our contemporary uniquely trains and tensions related to the reading of fiction, which he successfully replaces the essay, and the newspaper is a book¹

The need for in-depth study of fiction literature has been repeatedly spoken by researchers V.Ya Nedilko, E.A. Pasichnyk, B.I., Stepanishin, G.L. Tokman Scientifically grounded position G.L. Tokman, who believes that the in-depth study of literature in educational institutions of the humanities teaching class is "a factor in innovation" The scientist argues that "in-depth study" text will be studied if the teacher and students, the teacher and the students will contemplate it not as an illusion of reality (the so-called "glass effect"), but a work of fiction that is achieved, for example, by the emphasis on a certain artistic details – plot, cover, stylistic, genre, etc. The in-depth study involves unlocking the boundaries of literary criticism, entering the sphere of related sciences; requires active use of technical means of instruction². That is, in-depth study of a fiction product must be understood

¹ Ясперс К. Смысл и назначение истории. М.: Республика, 1994. С. 329, 359.

² Токмань Г.Л. Методика викладання української літератури в старшій школі: екзистенціально-діалогічна концепція. К.: Міленіум, 2002. С. 209, 214, 216–217.

as the rejection of patterns, the search for new interpretations, evaluations, approaches, activation of speech and thinking flexibility, etc.

The problem of in-depth study was defined by scholars as a general issue, but rather on a concrete aspect (in-depth study of the process of solving current problems, historical perspective, peculiarities of philosophical intentions, artistic language of works, genealogical aspect, etc.), which needs to be considered in-depth, especially in university education, due attention did not turn. Among such topical issues that require in-depth study in contemporary philological education, the peculiarity of displaying significant events in the history of Ukraine belongs to a significant place. Exploring the need for in-depth study of the reflection of historical events in fiction works, we choose those events that remain unknown to contemporary students, in particular, the formation of independent Ukraine in 1917–1918 on the territory of Transcarpathian Hustal Region, which is reflected in the pages of works of V. Granje-Donskoy and U. Samchuk.

1. Theoretical and methodical aspects of studying by students the genre originality of Western Ukrainian historical fiction

The perception of the historical fiction of different periods of the history of Ukrainian literature by modern youth must be based, first of all, on the urgency of the problems raised in the works, their desire to understand the complex historical events not only by learning the “literal” factual data, but also by alternative methods, one of which is the presence of an artwork about the given historical event. Certainly, the writers can at the same time not adhere to the historical fact, artistically model events, express sympathy or antipathy to the heroes of various political camps, creatively approach to the creation of alternative history, and so on. However, despite such features, fiction works on historical subjects contribute to a greater awareness of the historian’s events reflected in the work. Therefore, the need for in-depth study of such works in order to use materials obtained in the process of artistic analysis of materials in understanding the historical process of a certain period are extremely important for philological and historical education. In doing so, while controlling the quality of the reading of artistic works, the teacher should take into account the individual characteristics of students, the age possibilities of perceiving the reading³.

When studying works of historical subjects it is necessary to consider that one of the main plot lines is almost necessarily connected with experiences, the inner existence of the hero in the process of selection – whether personal

³ Методика викладання зарубіжної літератури та теорії літератури у вищій школі: програма, контрольні питання, бібліографія до курсу (укл. Г.М. Теленько). Чернівці: Рута, 2007. С. 12 .

or social. Often, as a result of depicting external events, the writer can shift the reader's attention to the sphere of the metaphysics of emotional experiences, which promotes the activation of poetic discourse, the psychology of prose, in which the author is often the author of the main system-forming principle⁴. This is the complexity of the creative process of perceiving the work of fiction both as students and students.

Students as future teachers-speakers learn the notion of "historicism" when studying works on historical subjects. This concept as a modification dominant determines the system of genre-based principles embodied in a certain type of artistic structure. They create a historical genre. Students-philologists must be able to determine the innovation in the "historical genre" of the writers of the twentieth century, to realize "the historical prose as an actualization of genetic memory"⁵.

When creating a teaching and methodological system of genre studying historical prose, a scientific methodological base will be the scientific achievements of Ukrainian and foreign annalists; the original concepts of historical fiction literary critics that can be used to realize historical foundations in modern school and university practice.

Offering a system of work with students as a result of in-depth study of fiction works on historical subjects, it is necessary to take into account the opinion that the methodological effectiveness of the analysis should be based on the generic and genre nature of the epic, but not only by observing the plot deployment of events. A peculiar "extraordinary" way, which will allow to see its "deep meaning"⁶ – comprehension of genre-style unity determined for comprehension of university programs of historical novels, novelettes, essays, stories, narratives, etc., correspondingly related to certain genres of genetic features, taking into account evolutionary processes during the nineteenth and twentieth centuries ... (not only in chronology but also in the fiction evolution of the text, in particular the perfection of the form Copyrights structure); in the context of modern theoretical achievements of the generics⁷.

One of the main problems in philological education in the study of works of historical fiction is, in our opinion, an explanation for students of the terminological instrument in the sense of understanding the issues of genreology. Thus, the terms "narrative", "story", "novel" on the historical

⁴ Романишина Н.В. Українська художня мала проза: теоретико-методичні аспекти вивчення. Монографія. Рівне: ТзОВ «Принт Хаус», 2013. С. 6.

⁵ Історія української літератури ХХ століття: у 2 кн. Навч. посібн. В.П. Агеєва та ін., за ред. В.Г. Дончика. К.: Либідь. Кн. 1 [1910–1930-ті роки]. С. 475.

⁶ Штейнбук Ф.М. Методика викладання зарубіжної літератури в школі. К.: Кондор, 2007. С. 222.

⁷ Романишина Н.В. Українська художня мала проза: теоретико-методичні аспекти вивчення. Монографія. Рівне: ТзОВ «Принт Хаус», 2013. С. 181–182.

subject envisage not only genre-marked semantics, but also point to the narrative manner of presentation, predict the plot, the message of a certain history from the life of real people, within certain limits of space and time.

It is also worth taking into account the correlation of historical truth with conceptual fiction thought. Thus, historian V. Antonovich warned writers of his time against the abuse of poetic freedom, otherwise the historical work ceases to be historical, passes into the field of fantasy; capturing readers of fiction forms, contributes to the establishment of a distorted conception of the historical epoch. Modern scholars of philology suppose in historical works “anachronisms, historical inaccuracies, even mistakes ... and arbitrariness”⁸.

Therefore, in-depth study of a work in the context of the analysis should include another fiction work of another genre, which may also reflect the events that were the subject of consideration in the article. At the methodological level, this is explained on the basis of artistic analysis of two genres of various works, for example, the historic-journalistic novel “Towards the Fate” by V. Grendz-Donskoy and the socio-psychological novel “The Mountains Speak” by U. Samchuk. These artistic works are the main subject of the reflection of which were so far not well-known historical events – the fighting competitions of the Ukrainian Sich Riflemen from 1917 to 1920.

Individual visions of historical events had become a special way to study the complex process of forming national consciousness of Transcarpathian Highlanders, forming their Ukrainian patriotic selfconsciousness. Hutsul texts of the interwar decades devoted to forming national consciousness of the Ukrainian Transcarpathia and Transcarpathians fighting for their independence, often based on the documentary plots, which enriched reproducing the events in Yaseniv, Kvasy, Rakhiv, Hust.

V. Grendzha-Dons'ky profiled his “Nazustrich Voli (Towards Freedom)” as “an important artistic document of prewar life of Transcarpathia”⁹. The epic author created art “chronicle” of life at the awkward time of Hutsul Republic in December 1918–January 1919, which is justified as the chronicle describes all the important events. The author recreated consciously the historic sequence of events in order to preserve their “fresh” impressions and thoroughly investigate the causes of the defeat of Hutsul Republic. The characters of the stories are close to real historical participants of fighting for independence of the land, according to the author’s comment of V. Grendzha-Dons'ky: “Still, I tried to give at least an approximate picture

⁸ Дерево пам’яті: книга українського історичного оповідання: у 4 вип. (упоряд. І прим. Текст, авт.. передм. В.О. Шевчук). К.: Веселка, 1990. Вип. 2. С. 10.

⁹ Мишанич О. Син Верховини. Гренджа-Донський В. С. На зустріч волі В.С. Гренджа-Донський. Твори у 2-х томах. Том 2. Сини Верховини. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 7.

of the aspirations, enthusiasm, desire ... and the chaos that reigned then basing on the the participants' stories"¹⁰.

The artistic struggle chronicle of Hutsul Republic was combined by the writer with journalistic text. This made it possible to "look inside" deep into the soul of the individual characters, reproduce the atmosphere of rebellions relations with their fellow Hutsul villagers and enemies of Hutsul Republic—Hungarians, Romanians, Czechs.

From the position of perfect analyst and researcher of the inner world, the author depicted the changes that occurred in the Transcarpathian minds when they got the opportunity to win their own independence: "... and they believed in their potential and that faith made them even stronger in their souls. The slogan of freedom of nations was heard around and Hutsuls were caught by the spirit of rebellion, and the general desire to unite all the Ukrainian lands was reigning"¹¹. The scene of Hutsuls' involving into the participants of the rebellion for the Hutsul land freedom taking place on the eve of Christmas is filled with the symbolic meaning. Traditionally depicted carols celebration ceremony is filled with the "new" content by means of writer's displaying the uprising of Hutsuls and characteristics of its reasons: "Hey, Hutsuliya (Hutsul land), Hutsuliya! Once you stretched vast to the Magyar valleys, and only traces are left of you now. Now in the mountains and in the darkness your people are wandering and starving along with animals"¹².

Among the failure reasons of Hutsul Republic the author singled out a number of activities of enemies of the land independence (Romanians, Hungarians, Czechs) and Hutsuls' own striving to get the power in their separate parts of land by force. This destructive forces from the viewpoint of the Ukrainians were opposed by the heroics of the Hutsul land which «fought long and defended each piece of the homeland, until their Hutsul Republic was under Romanian oppression"¹³. The stories reflected the fate of individual heroes, fighters facing the choice between the civic duty to serve their native land and executing orders of leaders of the Hungarian army who were

¹⁰ Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим*. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 401.

¹¹ Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим*. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 354.

¹² Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим*. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 362.

¹³ Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим*. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 363.

enemies of Hutsul land; choice between their love for girls and patriotic feelings etc. In all the stories depicting the history of Hutsul people every day life, the writer tried to be honest with his readers, revealed the factors that guided the characters in their own choice, physical and spiritual obstacles that stood in the way of obtaining their own independence by the Hutsuls. Dreams on the future of the Hutsul land seem to be honest, sincere slightly naive, given the real situation of that time when expressed by fighters at calm moments before the battle: “They say they want our land to be attached to Ukraine, and it would be good ... Ukraine is rich in bread, we were there and we are aware of that ... To these mountains people from there will come to rest. Our Transcarpathian land should become Ukraine’s Switzerland and Ukraine for us should be a great place ... of earning money ... Ukrainian villages will grow in Magyar valleys”¹⁴. Among the other issues the author foresaw Hutsuls’ employment both in the country and abroad and anticipated the tourism popularity of the Transcarpathian Hutsul land.

The writer repeatedly stressed the mountaineers’ desire mountaineers to join the entire Ukraine. The stories mention the help of the Ukrainian Halychyna Army to the rebels, however, in his opinion, the idea of joining the Transcarpathian Hutsul region to Ukraine was rooted in the minds of Hutsuls even earlier, despite the aggression of the Hungarian authorities. The stories contain numerous examples of civil pathetic rhetoric on ideological grounds of Transcarpathian Hutsul struggle for their independence. Speeches of patriotic Hutsuls, hopes and dreams of dying or wounded heroes, conversations between soldiers-defenders of Hutsul Republic, instructions before the battles of Hutsul hundreds conductors define the basic ideological load of the collection “Towards Freedom” – the consolidation of the whole Ukraine under the yellow and blue banner. Hutsuls’ firm belief in their loyalty to “small” motherland in the name of liberating “great” homeland which were shown in the story by the writer for providing the texts of the stories with patriotic sounding.

In reflecting the patriots of the Hutsul land V. Grendzha-Dons’ky becomes the bearer of the truth. Modeling fights for liberty will not exclude idealization justified by the sympathy for the patriots of the Hutsul land, contemporary to the author, “Farmer Petro Popenko is one of the best sons of the Hutsul land, a fighter for the freedom of his people, for weeks he went from house to house, like the apostle, making the rebel army conscious and organized”.

Depicting the activities of the All People Hust Congress, the writer put the text in chronicle style, trying to reproduce the smallest details in the course of

¹⁴ Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим.* Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 371.

events. He also used his own evaluation of Hutsuls activity and their attempts to create their own state, “As you can see, Hutsuls are capable, intelligent people, they are able to cope with the most difficult times. When Monaco and other little states can exist, why could not there be Hutsul Republic when its people are able to live for months and to observe the strictest inner order”¹⁵.

However, the writer objectively assessed the activity of Hutsul-fighters, took the defeat, hopelessness of the Hutsul state without the proper support. Being insufficiently processed in the artistic terms, but caused by the time requirement to describe “hot pursuit” proclaiming the Hutsul Republic, the story “Towards Freedom” by V. Grendzha-Dons’ky expanded the scale of Hutsul texts in the Ukrainian literature of the interwar years.

The phenomenon of appearing “little peasants independent state” on the territory of the Carpathian land was artistically described by the native Volyn’ citizen U. Samchuk in his social and psychological novel “Hory hovoryat’ (Mountains speak)” (1933). The writer “showed the process of national revival of Hutsuls and awareness of the tragic position of their motherland, divided between two empires”¹⁶. H. Kostyuk noted that in the novel “it was stressed, on the one hand, the idea of the national and spiritual unity of the torn Ukrainian land, and on the other – great attraction and young enthusiasm of the national revival of the Transcarpathian land”¹⁷.

2. The novel “Mountains speak” by Ulas Samchuk as an example of philosophical reflections on the problem of national patriotism and the choice of man

Unlike the stories of V. Grendzha-Dons’ky, Samchuk depicted the historical events through personal perception of the characters. Transcarpathian Hutsul land is characterized in the text of the story at crossing the textual dimensions – historical and personal. This novel architectonic enables to highlight the most fateful change in the national consciousness of the Transcarpathian people through awareness of their own “I”, to study how the dynamics of the historical events change priorities of the person private life.

Traditional for the Ukrainian literature image of the patriotic fighter in the book is revealed in several artistic manifestations, whose characteristics give

¹⁵ Гренджа-Донський В.С. Лько Липей. Карпатський розбійник. *Гренджа-Донський В.С. Твори у 2-х томах. Том 1. Шляхом терновим*. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 407.

¹⁶ Власенко-Бойцун А. Улас Самчук – літописець. *Українські назви у ЗСА та інші праці з назвознавства й історично-літературного дослідження*. Бісмарк-Грилі, 1977. С. 121.

¹⁷ Костюк Г. Образотворець «времени лютого». *У світі ідей і образів: вибране: Критичні та історико-літературні роздуми (1930–1980 рр.)*. К: Сучасність, 1983. С. 297.

a complete picture of the gradual increase in awareness of the Transcarpathian Hutsuls' identification with all the Ukrainian people.

The image of the Ukrainian patriot is revealed in the novel primarily through depicting the fate and forming national identity of the protagonists – Tsokan' brothers who were at the head of the newly established Hutsul Republic. Incidentally, these prototypes of the real people, Klympush brothers, were revealed under the names of Kocherhan brothers by V. Grendzha-Dons'ky in the collection of stories. These two writers remained faithful to the historical truth, but the brothers in Ulas Samchuk's book were not only the embodiment of the real historical persons. Prose writer, depicting in the almost documentary style the historical realities of that time, also included fiction into the text. He diversified the artistic text by the traditional “wandering” plots of Shakespearean “style” scenes – presented enmity of two Hutsul families, the resistance of parents against marriage of their children, love of an ordinary Hutsul man to the daughter of a wealthy Hungarian forester, “gangster” style carefree life of Hutsuls etc.

Reality of the early twentieth century essential made essential changes into the Hutsul life of the work characters – they change priorities in life, form the “other” vision of the traditional Hutsul life, create new social habits. The work of U. Samchuk allows readers to see the “new” formation Hutsul – clearly conscious of the national position, identifying himself with the “big” Ukraine. Depicting the heroic struggle of brothers Tsokany for freedom of their native village of Yasini, “Samchuk depicts the fate of the nation, opens its national character, stating that people get activated and consolidated under the influence of the historical events”¹⁸.

The process of internal national “maturity” of the characters was depicted from the 15 years distance from the position of one of the Tsokan brothers, Dmytro. Life fate of the three Tsokan brothers in the book complement each other, reflecting the impressive panorama of life in the Transcarpathian Hutsul region it being the part of the Austro-Hungarian Empire, which mostly ruled by Hungarians as the region was quite dependent on the empire and differed on the development of the national consciousness of the Halychyna Hutsul region, where it was previously announced establishing the West Ukrainian peoples republic. At the same time the Transcarpathian Hutsul region “more decisive actions were prevented by the political, social, economic and cultural backwardness of the land”¹⁹.

¹⁸ Александрова Г. Слово про історію та долю свого народу. *Самчук У. Гори говорять*. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 7.

¹⁹ Піпаш В. Закарпатська Гуцульщина. Історико-етнографічний нарис. Ужгород: Видавництво Олександри Гаркуші, 2012. С. 45.

The reliably modeled in a novel picture of reality of prewar Hutsul land when Hutsuls did not reveal their national activity, did not act against the oppression of Hungary authority but they perceived demands of the ruling elite as an ordinary thing. Applying the grading device, the narrator, using separate strokes, gradually introduces the reader to the “new” world of Hutsul family. The strokes consist, in particular, in the old Tsokan’s encouraging the education of his own children and others’, unlike the other Hutsuls. Neglecting attitude of the Hungarian authorities to Hutsuls cause at first farmers’ “quiet resistance”, but gradually the growing protest among the Hutsuls appeared. The opinions expressed by the hero echo the position of farmers in the works of Marko Cheremshyna, H. Khotkevych and indicate their gradual intensification towards upholding indigenous subethnic group.

The expressed range of negative emotions in this case concerns still the sporadically expressed protest against oppression and the hope for a proper universal “epiphany” is laid by Hutsuls upon the coming war as a shock to decisive actions. The explanation of this Hutsul indecision was made by Dmytro’s own reflections on the features of the national character of the Hutsuls “I, after all, like every Hutsul, can not complain. For me everything is fine. That’s if something occurs on my mind, I rise and go into the woods”²⁰. Given the Hutsul genetic mentality, unity of Hutsul and nature as the original principle of life, built on the observation, such a subconscious desire to “escape” from the outside world with its aggressive environment is a proof to the original and eternal “ground based approach”²¹ of Hutsul to the native land that gave him energy to life (according to the laws of the natural world). External events of life did not provide Hutsuls with such a harmony. Being social outsiders in foreign countries, Transcarpathian Hutsuls were not treated there as a separate nation, and associated themselves with either Rusyns, or other Hutsuls of the Carpathians, “Who will you go to fight? We are Rusyns, and there across the mountain the same people live. The same fools are those people and the same extremely poor”²².

The events of the World War I gave impetus of flowering the Hutsul identity, strengthened the internal confrontation between Hutsuls and the representatives of the Hungarian authority²³. Moving the focus from the

²⁰ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 42.

²¹ The term is used to show constant sorrow, love, genetically inserted into Ukrainians, to their own land. The term was first explained in the works of Mykola Ponedilok.

²² Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 32.

²³ Events of the wartime in Yaseniv are similar to the situations described in the works of M. Cheremshyna, M. Matiyev-Mel’nyk of that period.

social resistance to the national one resonates in the persons sphere. In particular, it is the episode of “initiation into the mystery of Ukraine” of two Tsokan brothers. Moving from a purely domestic quarrel with the other Hungarian soldiers to “hot” thinking that “Hutsuls are not some garbage, but they belong to some great people”²⁴, Yura introduces Pavlo’s consciousness into the world of remote Ukraine. Knowledge on Ukraine of the elder brother was a result of communication with the Halychyna people, with whom he spent a long time during his medical treatment. The change in psychology of Hutsul peasant was opened by the prose writer by Pavlo’s behavior, chain of his thoughts: outwardly calm, indifferent attitude, is changing into the first interest: «I wonder what he’s somehow talked about. Some Ukraine, Kyiv!”²⁵.

Special figurative-expressive importance is given by this writer to national symbols. The first Hutsul’s attitude to one of the national symbols of Ukraine – yellow and blue flag is shown through the perception of younger brother Dmytro, who was also mobilized to the Hungarian army. An important ideological and moral content of the text is felt in the simple and clumsy hero’s reflections on the meaning of the ribbon, which was given to him by the ordinary Hutsul girl Paranya “The ribbon was two-tone – yellow and blue. The value of those colors was for me at that time of the same care, just like the value of the colors of a grey cat. However, her mouth, cheeks, breasts and all this made me learn there a lot in holiness, and I wear that piece, carefully wrapped in paper in the pocket that is closest to the heart”²⁶. They became the reflection of the character’s inner evolution.

The natural inclination of Hutsul consciousness to knowledge leads Dmytro Tsokan to thinking about their own affiliation to the Ukrainian community. Symbolically, a significant role in this process is played by the Bible and “Kobzar” by Taras Shevchenko which were given to him by the Sich shooter Borys Verkhola from the “treacherous regiment”²⁷. Awareness of the common affiliation to the same national community of the Transcarpathian and Halychyna Hutsuls becomes “thread of start” of a new life of Tsokan. The writer strengthened the effect of the national “epiphany” of Hutsul by introducing into the text the story of communication between

²⁴ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 64.

²⁵ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 64.

²⁶ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 67.

²⁷ So the the detachments of the Austrian-Hungarian army were named which contained Sich shooters.

Tsokan and a hostile Russian army soldier, who gave Tsokan letter to his own wife. Reading it, Tsokan discovered another Ukrainian-Easterner who had to fight on the other side of the front.

The birth of the Ukrainian Hutsul identity takes place constantly in the confrontation of two worlds built on contrasts. In this case we have the first evidence of duality of the dichotomy “own” – “strangers”. These statements are filled with the bitterness of loss: “And how many our people we beat that night! Lots of them. It’s too bad we kill ourselves”²⁸. The hero is beginning to gradually understand the causes of the global crisis, war, however, being a “wheel” of the “global scheme extermination of peoples” he does not show active resistance, does not join the rebel groups during the hostilities and he is not in the ranks of Sich shooters.

In fact, the author does not create the figure of the rebel-hero but the difficult way of the patriot is depicted, which leads to the consciously chosen goal, through personal experiences and military duty of a soldier, waiting for an opportunity to give his strength, courage and knowledge to benefit his native land to come. The awareness of belonging to the “Big” Motherland, Ukraine, comes through his understanding of the values of their own “small” native land, Hutsul land.

The second part of the novel is valuable because of the story of proclaiming and activity of Hutsul Republic in the end of 1918 and 1919. Through personal perception of the characters, their work for the sake of developing the independence of the Transcarpathian Hutsul land and the idea of the consolidation of all the Ukrainian lands.

The sense of national consciousness of the heroic patriots Tsokan brothers was born at the moment of confrontation with the antagonistic positions of representatives of the “other” nations, Hungarians, Jews, Russians who actively express their own attitude to the developing national Hutsul land. The antagonists heroes of Tsokan brothers in the book are representatives of the former imperial power: “Lord of Hutsuliya” Rosenkranz, priest Babchynskyy, ranger Yonash. Their dismissive attitude to Hutsuls was formed directly by ages of dominion over them in this land. They were treating Hutsuls as “best breeds of monkeys” who are incapable of national protest. Reasoning of the authorities respond to the inner essence of the original philosophy of life of Huzul land, it was its content that pushed priest Babchynskyy to address the Hutsuls at the national assembly: “... Our people

²⁸ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 78.

were always busy with farming, cattle, women, kids, while the power and politics were done for them by someone else ...”²⁹.

“The voice of the people” is embodied in the novel by U. Samchuk in Yura Tsokan’s speech that openly expresses the vision of a new future for a “small” Hutsul motherland which is necessarily connected with the national awakening the Hutsul community. His speech is full of dignity and respect for his own people. Among the factors that shape the dignity of every people, the hero names free of “many outsiders” native land, national education and language. Remarkably, the author enables the character to express all the painful thoughts which were mastered by Hutsuls for several centuries, he argues the ideas that led to the emergence of such changes in the Hutsuls’ consciousness.

Close to the truth, U. Samchuk expresses in the character’s words the causes of the natural desire to “be masters for themselves” which were backed by Transcarpathian Hutsul land territorial remoteness from other parts of Hungary. Besides, the text of the first part of the work is the proof that the military actions on the territory of Hutsul land contributed to the “new” Hutsuls’ desire “The Carpathian Hutsul land during the war had the front line passing four times. This population suffered from the terror forces of both warring parties ... that hatred was formed both to Austria-Hungary and Russia”³⁰.

Finally, the creation of a new generation of national was assisted by communication of Hutsuls from Transcarpathian Hutsul land with representatives of Halychyna Hutsul region, which was a part of the West Ukrainian peoples republic. By reproducing their care, military, education assistance, and the desire to consolidate, U. Samchuk captures events on his book pages from the position of narrator-chronographer who by describing all the significant events wants to capture the consciousness of every Ukrainian how independence in Transcarpathian Hutsul land was achieved.

One of the symbols of Ukrainian consolidation around a common idea of independence is blue and yellow flag whose value for all Hutsul was explained by Yura Tsokan at the “national assembly”: “This banner is a sign of our unity and consensus. This is a flag our great state to be, which will appear on the Dnieper near Kyiv and to which we must belong”³¹. Showing the flag is the highest point of psychological stress for all characters of the

²⁹ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 125.

³⁰ Піпаш В. Закарпатська Гуцульщина. Історико-етнографічний нарис. Ужгород: Видавництво Олександри Гаркуші, 2012. С. 46.

³¹ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 130.

work. It is no accident, that they are terminated by the circumstances of life but come together under the banner to establish a new state. A sharp change in the internal state of Hutsuls was shown by the writer by comparison with the symbolic hurricane, young wind, which is a symbol of the new life “Silence. Everything seems to be still. Suddenly some force breaks through the dead things and a storm breaks down. Roars and rages are the elements of the traditional people’s fighting... It was possible to hear my friends roaring. It captured the whole crowd, it screamed and soon it seemed the sky was screaming”³².

Following the idea of the human ordering the world, reluctance to go to gain its independence by way of people’s revolt, the writer gives his character an active national patriotic ability to organize raging Hutsul folk consciousness, which for centuries sought “to be the masters on their own land”. The atmosphere of “people’s rebellion”, embodied in the image of Hutsul Tulayda, finds no support in the minds of the educated Tsokan brothers that by precept of Yaseniv citizens “care of Hutsuls’ business”.

All this creates the image of “ideal” patriot of his native land, who takes care of its national interests. Maybe there is some didacticism in it, dedication to certain programme or excessive moralizing in certain aspects of Tsokan brothers that in the first part of the novel is more interested in personal experiences than in the national matters. However, it is logical for the author’s concept: they “regenerate”, without losing their “personal” life, they begin to experience their national affairs, become the real Ukrainian patriots that seek by the freedom for their “small” homeland Hutsul to gain independence for the “Great” Ukraine.

“His” vision of a real relationship between Hutsuls and Ukrainians is expressed by Pavlo Tsokan: “Now they know that Hutsul and Ukrainian are the same. We will prove to them what it means to be a Ukrainian. I have got to know ... by now the flavor of the word. Pride, respect to yourself, aim! That’s when the mountains speak our language, the language strong and conscious children of the great nation”³³.

Hatred to the Hutsul-representants nation that managed to “see the light” as a result of the united national movement, is accentuated by means of exponential anti-Ukrainian position of forester Yonash: “They are all bandits.

³² Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 132.

³³ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 220.

Hutsuls will always remain the same. It must be tied like a dog on a leash”³⁴. He does not quit “his truth” even when there is a threat to his life. These anti-heroes are just another proof of God’s blessing for Hutsuls to fight for their freedom.

Thus, each character stands for different representatives of the Transcarpathian Hutsuls who confront each other in their views. The writer uses “splitting” the inner “I” of each character to show different sides of the human soul, a painful process of “enlightenment” of heroic patriots, immutability of beliefs of both heroes and anti-heroes. In the light of the characteristics of the image of Ukrainian patriot in Hutsul text of U.Samchuk the general problem of national patriotism is touched upon.

For each character of the work, this concept is associated primarily with their nationality. Because of this, philosophical considerations arise during the confrontation of several viewpoints. The open attitude to the concept of patriotism can be seen from the perspective of Hutsuls and Hungarians as representatives of the two antagonistic camps. However, in a cohort of each of them one can find their specific branches, given the nature of the character or the author’s personal attitude to him. According to the text of the work it is clear: what is “national” for proper Hutsul, is perceived as “alien” from a position of Hungarians, because they are not considered to be the members of the separate nation.

However, he clearly understands the boundaries of the Ukrainian patriotism, given the contemporary unfavorable conditions for the restoration of Ukrainian statehood, when “Hutsul again hid himself”³⁵. Without investigating the reasons of failing Hutsul Republic, the author of the novel embodies the idea of indestructibility of national patriotism in the “Hutsul” background.

The very author’s idea of the future union of “small” fatherland, Hutsul land with the other regions of “Great” Ukraine is embodied in the form of a small boy Tulaydan who wore a felt hat with “yellow and blue colors” as a memo, “strums rapid hopak dance instead of kolomyky” and kept on the wall of his hut “smoked image beyond recognition”, which has features of Taras Shevchenko. V. Grendzha-Dons’ky also hopes for the revival of the idea of statehood among the Hutsuls. His young patriots, brought up by the memory of the fallen fighters for independence of Hutsul land, only they determine its future fate. While describing the future of Hutsul land the

³⁴ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 149.

³⁵ Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 239.

writers hold common views on the emergence of national intelligence among young Ukrainian patriots bred by “little” fatherland, Hutsul land on the examples of Ukrainian national patriotism for big gains in the name of the new homeland Ukraine.

CONCLUSIONS

Thorough and deep study of the work in the light of genre concepts reveals new analysis possibilities from the position of the geneological theory of the text, forms the ability to determine the genre from the standpoint of individual creativity, teaches to act methodologically competently consistently move from the product, understood as a system, to determine its place in the system of literary series³⁶.

So, many authors created in their imagination “new” Hutsul land that could be the unifying core for the disadvantaged all over the world, a model of the “new” “discovered Paradise” for the other weary nations searching for centuries their own independent states. Often the “Promised Land” in the author’s concept could be found in the neighbourhood, it was only necessary to make some efforts to “open their eyes” to this paradoxical situation. Artistic feature of the presented Hutsul texts of these writers is individually determined by the author place of Hutsul land in the spatial continuum of Ukraine. Above all, it represents “Great” Ukraine in the works, the eternal pursuit of their own statehood. Artistic texts of the liberation struggle era of 1918–1919 are full of motive of serving native people, and the idea of the liberation of the land becomes a uniting enzyme of creative efforts of many writers regardless borders.

The potential of historical fiction, especially on the education of national patriotism in modern students, can play a major role in correcting the situation of the general decline of the reader’s culture, the rise of the prestige of humanities, the opening of modern youth spiritual treasures of artistic words.

SUMMARY

The national liberation movement of 1917–1920 was in the focus of description in numerous works of Ukrainian writers of both early 20th century and our contemporaries. Forming process of the national patriotic consciousness of our contemporaries is impossible without the works where authors by means of disclosing the characters fates described historical processes of their contemporary times. Development of the independent

³⁶ Тынянов Ю.Н. Поэтика. История литературы. Кино. М.: Наука, 1977. С. 277.

Hutsul Republic in 1918–1919 was reflected in the works of U. Samchuk and V. Grendzh-Dons'koy. The authors depicted the artistic chronicle of their native land which for the first time in the history of Ukraine managed to become an independent state. Hutsul Republic in the writers' meaning became a model of the "new" "discovered paradise" for the other peoples tired by centuries of searching their own state. Despite the defeat of Hutsul Republic, in showing the future of their land the writers hold joint views and opinions on emerging national intelligence among young Ukrainian patriots bred by Hutsulshchyna land on examples of the whole Ukrainian national patriotism for the great gains for the sake of the new Motherland Ukraine. The potential of historical fiction, especially on the education of national patriotism in modern students, can play a major role in correcting the situation of the general decline of the reader's culture, the rise of the prestige of humanities, the opening of modern youth spiritual treasures of artistic words.

REFERENCES

1. Александрова Г. Слово про історію та долю свого народу // Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. С. 3–9.
2. Власенко-Бойцун А. Улас Самчук – літописець // Українські назви у ЗСА та інші праці з назвознавства й історично-літературного дослідження. Бісмарк-Ґрилі, 1977. С. 113–126.
3. Гренджа-Донський В.С. Ілько Липей. Карпатський розбійник // Гренджа-Донський В. С. Твори у 2-х томах. Том 1. Шляхом терновим. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 508–597.
4. Дерево пам'яті: книга українського історичного оповідання: у 4 вип. (упоряд. і прим. текст, авт. передм. В.О. Шевчук). К.: Веселка, 1990. Вип. 2. 511 с.
5. Історія української літератури ХХ століття: у 2 кн. Навч. посібн. В.П. Агеєва та ін., за ред. В.Г. Дончика. К.: Либідь. Кн. 1 [1910–1930-ті роки]. 784 с.
6. Костюк Г. Образотворець «времени лютого». *У світі ідей і образів: вибране: Критичні та історико-літературні роздуми (1930–1980 рр.)*. К: Сучасність, 1983. С. 294–310.
7. Методика викладання зарубіжної літератури та теорії літератури у вищій школі: програма, контрольні питання, бібліографія до курсу (укл. Г.М. Теленько). Чернівці: Рута, 2007. 24 с.

8. Мишанич О. Син Верховини. Гренджа-Донський В. С. На зустріч волі // В.С. Гренджа-Донський. Твори у 2-х томах. Том 2. Сини Верховини. Упор., підгот. текстів, передм. З. Гренджі-Донської. Ужгород: Карпати, 2004. С. 5–15.
9. Піпаш В. Закарпатська Гуцульщина. Історико-етнографічний нарис. Ужгород: Видавництво Олександри Гаркуші, 2012. 68 с.
10. Романишина Н.В. Українська художня мала проза: теоретико-методичні аспекти вивчення. Монографія. Рівне: ТзОВ «Принт Хаус», 2013. 576 с.
11. Самчук У. Гори говорять. Упорядкув. та передм. Г. Александрової. К.: ДП «Видавничий Дім «Персонал», 2008. 248 с.
12. Токмань Г.Л. Методика викладання української літератури в старшій школі: екзистенціально-діалогічна концепція. К.: Міленіум, 2002. 320 с.
13. Тынянов Ю.Н. Поэтика. История литературы. Кино. М.: Наука, 1977. 574 с.
14. Штейнбук Ф.М. Методика викладання зарубіжної літератури в школі. К.: Кондор, 2007. 316 с.
15. Ясперс К. Смысл и назначение истории. М.: Республика, 1994. 527 с.

Information about authors:

Вукоча Т. В.,

Doctor of Philological Sciences, Associate Professor,
Professor of the Ukrainian Literature Department
National Pedagogical Dragomanov University
9, Pyrogova st., Kyiv, 01601, Ukraine

Osmak N. D.,

Candidate of Philological Sciences, Professor,
Professor of the Ukrainian Literature Department
National Pedagogical Dragomanov University
9, Pyrogova st., Kyiv, 01601, Ukraine



ECONOMICS COLLEGE IN STALOWA WOLA

**PHILOLOGICAL SCIENCES: DEVELOPMENT
PROSPECTS IN COUNTRIES OF EUROPE
AT THE BEGINNING OF THE THIRD MILLENNIUM**

Collective monograph

Stalowa Wola, Poland
2018

*Recommended for publication
by the Academic Council of Economics College in Stalowa Wola*

Responsible for release: dr Małgorzata Korecka, rector
(Economics College in Stalowa Wola)

Philological sciences: development prospects in countries of Europe at the beginning of the third millennium: Collective monograph. Stalowa Wola : Izdevniecība "Baltija Publishing", 2018. 336 p.

CONTENTS

Синтаксичний аспект поетики онімів в українському художньому постмодерністському дискурсі Бербер Н. М.	1
The reflection of historical events of 1917–1919 in fiction works as one of the current problems of modern philological education Вукова Т. В., Осмак Н. Д.	17
Improvement of the conditions for training future philologists in the circumstances of socio-communication space functioning in a higher education establishment Бilychenko O. L., Kovalenko V. P.	34
Метаморфози та метафоризація термінів у художньому дискурсі Романа Іваничука Городиловська Г. П.	50
Symbolic representation of conceptual space in folktales: translational perspective Demetska V. V., Volovyk A. A.	69
Arthurian precedent proper names as the secondary nomination in the modern Internet discourse Kalambet Ya. I.	86
Інтертекстуальний потенціал українських паремій Калько В. В.	104
English-language fairy tale as a genre of pedagogical discourse Kishchenko N. D., Tsybmal Yu. O.	120
Concept variability in the political discourse Koliieva I. A., Kuptsova T. A.	132
The phenomenon of text reconstruction: established traditions, challenges and perspectives (based on the newspaper synoptic texts reconstruction) Kolomiets O. M.	149
До проблеми компетентності майбутніх учителів-словесників у вимірах нової української школи: фоностилістичний аспект Кузнецова Г. П.	165
Language teaching and forming of oral communication skills through role play Kuzmenko A. O., Serdiuchenko Yu. O.	184

Archetypal images of <i>cause</i> as a dominant of causal complex in the cross-linguistic perspective	
Lemish N. Ye., Zernetska A. A.	204
Professional language is a specialized subsystem of the language that serves the design industry. Types of special lexical unit in the design subsystem	
Maryanko Y. G., Zaitseva O. Y.	222
Concept of the city as a unit of cognition in philology: Kabul in Khaled Hosseini's novel "The Kite Runner"	
Muntian A. O.	239
Взаємодія світу природи та світу мистецтва у віршовому доробку Ігоря Качуровського (до 100-річчя від дня народження поета)	
Науменко Н. В.	259
Типи пресупозицій в логічному та семантичному вимірах	
Остапчук Я. В.	277
Drama translation as a particular case of literary translation: culture-specific elements in Thornton Wilder's play „Our Town”	
Pasenchuk N. V., Hizer V. V.	296
Літературна ономастика та інтерпретація тексту (на матеріалі творчості Дж. Г. Байрона)	
Шотова-Ніколенко Г. В.	315