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A DISCOURSE ANALYSIS OF DESTRUCTIVE SOCIO-MENTAL AND ETHNOCULTURAL CONSTANTS IN TARAS SHEVCHENKO'S WORKS (BASED ON "KOBZAR")

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Abstract. The article explores the constants in Taras Shevchenko's poetry with a critical perspective on their functions in shaping a model of the world. The author attempts to give a systemic description of the constants and examines the poet's interpretation of their characteristic features. In Taras Shevchenko's poetic worldview, they gain systemic importance and are regarded as major obstacles to fostering national freedom, independence, and self-sufficiency. The approach allows for a somewhat different perspective not only on Taras Shevchenko's oeuvre but also on Ukraine's history and culture, as well as for new insights into the socio-cultural and political events of the last few decades. To date, linguists, literary critics, culturologists and other specialists have either regarded the categories under study as details of secondary importance or overlooked them altogether. This research project breaks some new ground in decoding Taras Shevchenko's poetry.

Keywords: cultural and mental constant, discourse, ethnoculture, mentality, poetic text, worldview.

1. INTRODUCTION

It is possible to gain an understanding of the socio-cultural, political, demographic and other processes of the past few decades, as well as to make forecasts for the near future by taking into account the attitudinal, ethno-cultural, social and axiological factors. They constitute a discrete, quite distinct and interpretable dimension of the past. It is no exaggeration to note that such a holographic perspective on the past defines all the nations that have managed to gain independence, and it is particularly true of Ukraine. This is accounted by the fact that it took Ukraine almost one thousand years to gain statehood. Since the moment of gaining independence, in the early 1990s, the Ukrainian nation has been searching for its self-identity, its place in the modern world.

In search of the reasons why Ukraine has had little success in building its statehood, it is necessary to draw on literary classics whose heritage contains clues to many sensitive questions, which have hitherto remained unanswered. It should be stressed that searching for answers to the topical questions associated with Ukrainian statehood in the works of the great artists of the past is motivated by the desire to gain a more extensive and objective understanding of our past and its great thinkers. On no account must the suggested reflections be regarded as an attempt to devalue or malign the past.

This research is based on Taras Shevchenko's oeuvre, which is no accident because this historical and artistic figure is not only regarded as emblematic of the genealogy of Ukrainian statehood and

culture but also as one whose role is pivotal. As noted by S. Smal-Stotskyi, "from the mouth of the genius and prophet, Taras Shevchenko, 'flowed, like our wide Dnieper,' hitherto unheard-of words about the most genuine love of Ukraine; words 'which fell deep into the heart and, like fire, baked the cold souls' of fellow country people" [2, p.13]. Taras Shevchenko's mission was not only that his works crystallized Ukraine's culture, nation, spirituality, literary language, worldview, philosophical-axiological model, mental ornament, etc., but also that his poetry provides a clear and distinct account of a range of vices, flaws, and deviations which are destructive to building a state system.

2. ANALYSIS AND DISCUSSION

The pictures of reality during the times of Taras Shevchenko reflect a need for cultural, historical, and genealogical changes. The poet frequently refers to past epochs regarding them as heroic, valorous, courageous, praiseworthy; he also addresses his contemporaries, who lack optimism. Undoubtedly, the poet finds many positive things, which evoke his most tender feelings and emotions. His works portray his homeland, his birthplace, the Dnieper, his home village, his small cherry orchard, memories of early childhood, views of the middle Dnieper area, the steppes and the other fragments of reality, which gladdened the poet's heart throughout all his life. In fact, Ukraine is his greatest and most genuine love.

However, the poet cannot keep from talking about the illnesses which, like pieces of a mosaic, fit into the general picture, causing constant pain. Taras Shevchenko is neither a politician nor a political scientist. He does not build a conception of economic or political prosperity, nor does he suggest creative geopolitical technologies that could turn Ukraine into a strong, independent country. However, with his watchful eye, he captures the reasons why his country is in a state of vassalage and serfdom; he has a thorough understanding of where to search for the reasons and what urgent steps must be made on the road to freedom, success, general well-being, and happiness. These elements become ingrained in the canvas of his bright, distinct, and convincing images. The vices which the poet adds to the rich palette of images, stories, and plots, occupy a secondary, or even tertiary, plane. These are fairly indistinct compositional inclusions, on which the author does not focus; however, the issues they raise are significant or, in some texts, even dominant. It should be noted that to date many scholarly and popular publications, studies in literary criticism, philosophical aesthetics and other areas have largely focused on the themes of nature in Taras Shevchenko's works, as well as on spirituality, God, patriotism, history, the Cossacks, foes, freedom, the life of the peasantry, and a Ukrainian woman (young girl). Only rarely do studies examine the poet's critical observations, diagnostic interpretations, compelling messages written for his contemporaries or future generations, with episodes and themes unflattering to the nation. In fact, they must be reflected on and decoded in order to explain the reasons for the disunity and slavish dependence of the great nation, whose common citizens (peasants) are anguished and hopeless, deprived of civil rights, unable to pursue their aspirations.

The unity of the Ukrainian community is one of the themes that can be viewed from a conceptual perspective. Tracing this phenomenon in the context of Ukrainian reality, the poet discovers the depth of its destructiveness, its detrimental nature. Adding certain conceptual categories to the poetic picture means extending the semantic boundaries of the word unit associated with them. To illustrate, when the author uses a lexeme or a group of lexemes associated with a conceptual category, it activates, more or less intensively, the other close or distant conceptual categories. For instance, a concept such as "unity" evokes "patriotism", "Christian love", "commitment to the commandments of forefathers", "unanimity in the face of an external enemy", "ability to live in unity", "sincerity in communicating with fellow country people", and so on. This can be seen in the following lines: *Де ж ті люди, де ж ті добрі, / Що серце збиралось / З ними жити, їх любити? / Пропали, пропали! (Kateryna)* ("Whither are the people, Whither are the good / Sought by the heart for life and love? / Vanished, vanished!") (Kateryna). The author appeals to the whole society surrounding the main character, Kateryna. It is her environment,

* Here and henceforth, Taras Shevchenko's poems are given as translated by J. Peter Fedynsky (Kobzar / Taras Shevchenko; translated from the Ukrainian by Peter Fedynsky. Glagoslav Publications Ltd., London, 2013).

which shares the same values, worldview, problems and which should be expected to understand and support her.

Shevchenko is upset that his fellow brothers are unable to stand shoulder-to-shoulder in times of trouble: *Того ж батька, такі ж діти, – / Жити б та брататися. / Ні, не вміли, не хотіли, / Треба роз'єднатися! / Треба крові, брата крові ... / ... «Уб'єм брата! Спалим хату!» – / Сказали, і сталося (Нуралівшчюна) (Kids are kids, their fathers notwithstanding – / Best to live in brotherhood. / But no, they knew not how, and didn't want to, / There's a need to split! / A need for blood, a brother's blood ... / ... "We'll kill the brother! Burn his house!" / They said it, and it happened) (Thumping Grove). In addition, this piece of poetry expresses a cause-and-effect relationship: *А хто винен? Ксьондзи, єзуїти (And who's to blame? Latin priests and Jesuits). In this way, the author portrays the commonly held, stereotyped perception of the root of this phenomenon. Low collective intelligence, inability to overcome base instincts, in-group antagonism are the most prominent markers of all living beings; and though the poet does not identify them, the alogicality of such behavior features prominently in his works: А той нишком у куточку / Гострить ніж на брата. / А той, тихий та тверезий, / Богобоязливий, / Як кішечка підкрадеться, / Вижде нещасливий / У тебе час та й запустить / Пазури в печінки ... (Сон) (Yet another stealing in a corner / Sharpens knives to kill his brother. / And that one, / God-fearing, / Soft and sober, / Sneaks up like a cat, / To await your adverse hour / And to drive his claws into your liver ... (Dream).**

Shevchenko often turns to religious themes. The ideas of Christ, Christian love are close to the poet. While searching for a sense of unity in his nation and examining the ulcers which affect its spirit, the poet provides a comparison to the Gospel story, the conflict between Christ and the Pharisees, scribes, hypocrites. They are known to have adhered to the letter of the law, being guided by the Five Books of Moses, masking their hypocritical and cynical intentions: *Як ті жиди. Ми по закону!.. / По закону апостола. / Ви любите брата! / Суєслови, лицеміри, / Господом прокляті. / Ви любите на братові / Шкуру а не душу! (Кавказ) (God forbid / That, like those Jews, we resell stolen goods. / We're law-abiding!.. / Do you love your brother / As per the Apostles' law? / Idle talkers, hypocrites, / Damned by God above. / You love the skin that's on your brother, / Not the soul inside!) (The Caucasus). In this poem, the poet does not characterize the old Jewish publican as a phenomenon, but he refers to this image. It is known that in ancient Israel the Jews who collected taxes from their fellow Jews for the Roman Empire were symbols of venality, indecency, moral degradation. It is also known from history that such bondage was the hardest for the Jews because it was impossible to escape the watchful eye of their fellows who profited from overcharging on the taxes under the guise of law. In the Holy Scripture, a publican as a behavioral model is the height of betrayal and moral decline. The poet observes many similar phenomena in his reality too.*

In some of the poetic texts, Shevchenko hints at the possible ways of gaining freedom and forming a self-sufficient, strong nation. In many episodes, he writes explicitly what to do, what to overcome, and what to abandon in order to become a free and strong people: *Схаменіться, недолюди, / Діти юродиві! / Подивіться на рай тихий, / На свою країну. / Полюбіте щирим серцем / Велику руйну, / Розкуйтеся, братайтеся! (I mertvuyt, i zhyvuyt ...) (Take pause, unworthy people, / Foolish children! / Behold your quiet paradise, / Behold this land of yours, / Come to love with all your heart / The great Ukrainian ruin, / Throw off your chains, be brothers!) (To the Dead, the Living ...).*

Having a global mindset and the ability to understand the Book of Life, Taras Shevchenko through his textual laboratory shows the reader the range of problems without resolving which the nation's self-revival and development is impossible. One of such problems is the inability to form a common spiritual space, an ethno-cultural field. Lack of love, tolerance, dignity, or patriotism can be observed at all levels of the system. With pity, the poet states that apart from the lowest social strata, who do not abide by the laws of good and Christian values (possibly due to material poverty), well-to-do fellow country people are also burdened with antipathy towards their homeland: *Ясногельможній гетьмани. / Чого ж ви чванитеся, ви! / Сини сердешної України! / Що добре ходите в ярмі, / Ще краще, як батьки ходили (I mertvuyt, i zhyvuyt ...) (Your most illustrious hetmans. / Why should you be boasting, you! / Sons of poor Ukraine! / That with a yoke you walk so well, / Even better than your parents walked) (To the Dead, the Living ...). With undisguised expressiveness, the poet voices his request and advice in a quiet but firm*

manner: *Обніміте ж, брати мої, / Найменшого брата – / Нехай мати усміхнеться, / Заплакана мати ... / ... І забудеться срамотня / Давня година, / І оживе добра слава, / Слава України ... / Обніміться ж, брати мої. / Молю вас, благаю! (I mertvym, i zhyvym ...)* (*O my brothers, please embrace / Our smallest brother – / My mother smile, / Our weeping mother ... / ... The shameful bygone hour / Soon will be forgotten, / Good glory will revive, / The glory of Ukraine ... / Embrace, my brothers. / I beseech you, I implore! (To the Dead, the Living ...)*). Ukraine's ethno-cultural space is lacking in phatic, facilitative and productive communication. It is difficult to reach an agreement, express oneself, find common ground: there are some unknown limiting mechanisms and obstacles. The simple and the obvious become unattainable: *... Коли / На раду тиху, на розмову, / Коли ми зійдемося знову / На сій зuboженій землі?! / Ніколи, братія, ніколи ... (V kazemati)* (*When will we convene again / For quiet counsel, for a talk / On this impoverished land?! / Never, brethren, never ...*) (*In Solitary Confinement*).

Love is a separate thematic line in *Kobzar*. This tender, clean and lofty feeling is presented in a variety of forms. It is love of homeland, Ukraine, cherished landscapes, the past, the Ukrainian word; as well as love for God, a woman, family and so on. However, brotherly love is portrayed in a special way. From a pragmatic perspective, it is viewed as something desired rather than real. Thus in the poetic texts it is a construct – a plan of action, a will, an order, a request, a targeted message, a testament, a non-alternative program, and so on: *Любіться, брати мої, / Україну любіть: Годіть! / Смиріться, моліться Богу / І згадуйте один другого. / Свою Україну любіть* (*Love, my brothers, one another, / Love our dear Ukraine: Obey! / Submit, pray to God / And remember one another. / Love your Ukraine*). The poet tends to represent love as something desired, something that is lacking, that we underestimate, are unable to incorporate into our life or to experience throughout life. Lack of love evokes gloomy pictures, which also lack patriotism, faith in God, loyalty, dignity, desire for freedom, and so on: *Щоб брат брата не різали / Та не окрадали (Oi vyhostrii tovarysha)* (*That neither should a brother kill / Or rob a brother*) (*I'll Hone My Friend*). In other words, for Taras Shevchenko brotherly love is not a broad feeling which fits into a model of an ideal citizen, a patriot. The poet's tender and supersensitive soul feels love of the world, of life, of Ukraine. However, there is also a painful theme – when love turns into undisguised selfishness, falsehood, insincerity: *Багатого губатого / Дівчина шанує; / Надо мною, сиротою, / Сміється, кепкує (Dumka)* (*A girl likes the thick-lipped well-to-do, / But at me, the orphan, / She merely laughs and jeers*) (*A Thought*). The poet's heart goes out to all miserable children who get no motherly love: *Увійшов у хату, / Ударивсь об поли: Лазять діти у запічку / Голодні і голі. / «А де ваша, діти, мати?» – / ... «Тату! тату! Наша мати / У шинку гуляє» (Oi ya svoho cholovika ...)* (*He came back home / And hit the sack: His children, bare and hungry, Crawl about the oven nook. / "And where's your mother, children?" / ... "Daddy! Daddy! Mommy's / Dancing in a tavern" (Oh, I Sent My Husband...)*). The girl's infidelity, instability of her feelings hurts the poet, and he writes about it with bitterness: *Не виходить чорнобрива. / Із темного луку, / Не виходить зрадливая... / Їде пан гульвіса ... / ... А дівчину покриткою / По світу пускає (Iz-za haii sontse skhodyt)* (*His dark-browed girl does not come. / His fickle lover does not come / From the darkened meadow... / Comes a rakish lord ... / ... And lets the girl roam the world / As an untwed mother*) (*The Sun Rises, The Sun Sets*).

Lack of Christian love, tolerance, compassion, benevolence has a tragic influence on the poet's life and on the country. Kateryna from the eponymous poem is anguished by lack of understanding and sympathy, and that eventually drives her to suicide. The poet sounds harsh while portraying the image of Ivan, an officer of the tsarist army, who played a fatal role in the girl's life. However, on the background of his lack of dignity, no less negative appear Kateryna's fellow villagers, her close neighbors, the social surroundings where she belongs: *... Поки слава на все село, / Недобрая слава, / Нехай собі тії люде / Що хочуть, говорять ...; / ... Возьме відра, опівночі / Піде за водою, / Щоб вороги не бачили ...; ... Вичуняла та в запічку / Дитину колише. / А жіночки лихо дзвонять, / Матері глузують, / Що москалі вертаються / Та в неї ночують ...; ... А тим часом вороженьки / Чинять свою волю – / Кують речі недобрії...; Де ж ті люде, де ж ті добрі, / Що серце збиралось / З ними жити, їх любити? / Пропали, пропали! (Kateryna)* (*... Before news went 'round the village / And turned into disgrace. / But let those people speak their minds; / ... She'll take some pails, / And fill them up at midnight / So that foes won't see / She'll step up to the well ...;... Recovering, she rocks / Her baby by the hearth. / The women-folk ring malice, /*

Heaping scorn upon her mother, / That the Muscovites return / To spend the night with her ...;... In the meantime petty foes / Do exactly as they please – / They forge malice...; Whither are the people, / Whither are the good / Sought by the heart for life and love?! Vanished, vanished! (Kateryna).

The poet is of the opinion that the nation and its every individual have a dramatic destiny because instead of an atmosphere of love and benevolence (the more so because Ukraine's nature and geographical location are incredibly perfect and harmonious, which should lead to a positive atmosphere and well-being), as well as Christian love (because most of the people regard themselves as genuine believers), there is, in fact, an aggressive environment, which is uncomfortable for the people themselves. Kateryna, who had fallen victim to deception, had nobody who would sympathize with her, have mercy on her and shelter her and the baby. It is of course understandable that society tries to preserve its traditions and care for morals, condemning everything that violates its norms; however, Christian love and compassion, not intolerance, antipathy, or ill-feeling, must dominate in the system of values, in interpreting facts of life, human destiny, or dramatic events.

The poet regards absence of love as a tendency towards betrayal and masked spite, which are organic elements of the national mindset and characterize the ethno-culture as a whole. The most representative example of this is the life or image of an orphan. This social class is the most deprived and the least protected. There is nothing worse than having the status of an orphan, despite the fact that Ukrainian culture declares Christianity its axiological and attitudinal model, and Christianity teaches to love even your enemies and do good to those who hate you. This leads to certain questions associated with the truthfulness of these declarations and spiritual landmarks.

Kateryna's parents, under the pressure of society, public opinion, had to order their daughter out of the house so that she would search for her baby's father; in such a way, they also fell victim to the general atmosphere marked by lack of love. The texts also portray women rejecting their own children, intending to do them harm: *Найшла відьму, / І трути достала, / І трутою до схід сонця / Дочку напувала... / Клене мати / Той час і годину, / Коли на світ породила / Нелюбу дитину (Utoplena) (She found the witch, / Got the poison, / And fed that poison to her daughter ... / The mother / Curses both the time and hour / That she brought her unloved daughter / Into this world of ours) (The Drowned Maiden).*

Lack of love breeds betrayal, spitefulness, venality. The spiritual niche which must be filled with love is replaced with an antipode – something that is diametrically opposite to love. Within the context of other vices, the poet also reproaches his fellow country people for disrespecting their native language: *Коли хочеш грошей, / Та ще й слави, того дива, / Співай про Матрьошу, / Про Парашу, радість нашу, / Султан, паркет, шпори – / От де слава!!!; А розумне ваше слово / Брехнею підбите. / Вибачайте... Кричить собі, / Я слухать не буду ... (Haidamaky); ... І всі мови слов'янського люду – / Всі знаєте. А своєї Дасть бі... Колись будем / І по-своєму глаголать ...; Отак-то ви навчаєтесь / У чужому краю! / Німець скаже: «Ви моголи». / «Моголи! Моголи!» / Золотого Тамерлана / Онучата голі (I mertvoym, i zhyvoym ...) (If money's what you want / Or that wonder known as glory, / Then sing about Matriosha / Sing about Parasha and our joy, / About sultans, spurs and parquet floors – / That's where glory's at!!!; And your wise word is / ... Lined with lies. / Pardon me... holler as you please, / I'll not listen to a word ... (Haidamaks); ... All languages of Slavic peoples – / All of them you know. And your own, / No way... We too someday will / Speak our language ...; That is how you study in a foreign land! / The German says, "You're Mongols." / "Mongols! Mongols!" / Naked grandkids / Of the golden Tamerlane) (To the Dead, the Living ...).* The chaos of mundaneness and extreme obsession with the personal, caused by the absence of aspirations or objectives, obscure even the love for God: *Умійтеся! Образ Божий / Багном не скверніте ... (I mertvoym, i zhyvoym ...) (Clean up! Don't blaspheme / God's image / With a pile of muck ...) (To the Dead, the Living ...).* The poet regrets to admit that in the environment of his fellow country people there is no love of knowledge or wisdom: *Якби ви вчилися так, як треба, то й мудрість би була своя ... (I mertvoym, i zhyvoym ...) (Had you studied as you should, your wisdom would be yours ...) (To the Dead, the Living ...).* Social injustice, the slavish state of Shevchenko's homeland torn to pieces by empires, the status of "Malorossia" (the poet's birthplace) as a second-rate country are aggravated by feuds and confrontations. It gives the poet constant pain to see that his fellow country people lack confidence in their own worth. While contemplating pictures of reality, Taras Shevchenko fills them with critical

observations. They transform into whole textual messages and addresses. Sometimes, his anxiety and bitterness are reflected in short remarks. In all cases, these textual fragments are strong and vivid. Watching the living pictures of reality, the poet either talks openly about the nation's illnesses or hints at them and urges the Ukrainians to cure themselves of these illnesses. The desire to bring disgrace on one's blood brothers, hard-heartedness, inability to sympathize and empathize, inability to live as one friendly family are the flaws which must be overcome. Gossip, which a common person likes to chew over and spread, is an invisible evil, which has great detrimental power. It was gossip and rumors that led to Kateryna's drama: *Люде серця не побачать, / А скажуть — ледащо!; А тим часом вороженьки / Чинять свою волю — / Кують речі недобрій...; В селі довго говорили / Дечого багато, / Та не чули вже тих річей / Ні батько, ні мати... (Kateryna); Скажи йому, моє серце, / Що сміються люде (Topolia); Кругом мене, де не гляну, / Не люди, а змії... (Try lita) (But people will not see the heart, / They'll say instead — you're lazy!; In the meantime petty foes / Do exactly as they please — / They forge malice...; For some time after in the village / They talked a lot about it, / But such things no longer reached / The father and the mother...)* (Kateryna); (Tell him, O my heart! / That people laugh (The Poplar); All around me, where'er I look, / I see not people, I see vipers... (Three Years).

Though Taras Shevchenko does not frequently use the lexeme *dignity* in his works, he attempts to reconstruct the corresponding conceptual category and fit it into the Ukrainian model of the world. The poet's work is associated with that of a mason, who tries to cut perfect shapes out of superhard material and urges the whole nation to take advantage of his creation. Shevchenko finds examples of spiritual valor in historical figures, his contemporaries, whom he addresses in his essayistic messages (N. Markevychu, I. Kotliarevskomu, Do Osnovianenka, Hoholiu, N. Kostomarovu). However, the poet regrets to state that courage, patriotism, faith in one's homeland, intellectual genius, political wisdom, the unprecedented self-sacrifice of certain individuals and whole epochs are not effective ideological factors in the format of Ukrainian reality. These facts did not have an essential impact on Ukraine's historical destiny because its reality is too different from the aspirations of the Cossacks in whom the Ukrainian nation can take pride.

The poet makes a bold effort to incorporate the vivid images of the nation's illnesses into the elaborate palette of themes and ideas. In this mosaic picture, dignity has a major place: *Чия правда, чия кривда. / І чий ми діти. / Наша дума, наша пісня. / Не вмре, не загине... / От де, люде, наша слава, / Слава України! / Без золота, без каменю / Без хитрої мови, / А голосна та правдива, / Як Господа слово (Do Osnovianenka) (Of justice and injustice. / And whose children we remain. / Our idea and our song / Will neither die nor perish... / And that, good people, is our glory, / The glory of Ukraine! / No gold, no stone, / Nor cunning speech, / But loud and true, / Just like the word of God) (Do Osnovianenka). The whole text of the poem called *Son (Dream)* is oriented towards this category. One of the poet's most remarkable achievements is that he provides an integrated and systemic portrayal of dignity as a nation-forming category – in the poem *Kavkaz (The Caucasus)*. Undoubtedly, this work is programmatic for the Ukrainian nation. The text of *I mertvym, i zhyvym... (To the Dead, the Living...)* is confessional and imperative; it is a kind of testament, in which the poet works on reviving what is referred to as dignity and what was an inevitable attribute of the Ukrainian oecumene during Cossack times: *Подивіться лишень добре, / Прочитайте знову / Ту ю славу. Та читайте / Од слова до слова, / Не минайте ані титли, / Ніже тії коми, / Все розберіть... та й спитайте / Тойді себе: що ми?... / Чий сини? Яких батьків? (I mertvym, i zhyvym...) (Just look closer, / Read the glory once again. / Read word for word, / Change not a title, / So much less a comma. / Comprehend it all... then ask yourselves: What are we?... / Whose sons? Whose parents?) (To the Dead, the Living...).**

Taras Shevchenko reflects on the destiny of his nation, exploring the reasons for its stagnation and ways of overcoming it. His simple text (it seems so at first glance) is marked by apperceptive depth, which requires an effort to decode. As regards nobility and dignity, the masses – mediocre and short-sighted – should be wise enough to be able to see and recognize a charismatic leader and follow him like Prometheus: *Розпинать, / А не любить ви вчилися брата! / О роде суетний, проклятий, / Коли ти видохнеш? / Коли / Ми діждемося Вашингтона / З новим і праведним законом? / А діждемося-таки колісь!; / Найшовсь-таки один козак / Із мільйона свинопасів... (Yuroduyu); Земля плаче у кайданах, / Як за дітьми мати. / Нема кому розкувати, / Одностайне стати. / За евангеліє правди, / За темнії*

люде! (*Kruhom nepravda i nevolia...*) (*You learned to crucify, / Not to love your brother! / O vain and cursed clan, / When will you die out? / How long must we await / Our Washington / With a new and righteous law? / Our wait indeed won't be in vain. / ... Oh yes, oh yes indeed! / Among a million swineherds / Emerged a single Kozak (Holy Fool); (The earth cries out in shackles, / Like a mother for its child. / There's no one who will break the chains, / Who will clearly stand / For Gospel truth, / And for all the unwashed people!)*) (*All Around are Lies and Bondage*). The harsh reality surrounding Shevchenko generates another associative plane. The poet notes that in addition to the other flaws, Ukraine lacks respect for its history, its heroes of the past. Absence of such respect is a form of betrayal and a sign of lacking in what is called dignity: *Німець скаже: "Ви слав'яне". / "Слав'яне! Слав'яне". / Славних прадідів великих. / Правнуки погані! (I mertvym, i zhyvym...)* (*The German says, "You're Slavs."/ "Slavs! Slavs!" / The worthless great-grandchildren / Of glorious great-grandfathers!)* (*To the Dead, the Living...*).

A desire for freedom, an urge to throw off the yoke of internal and external slavery and free one's consciousness from utilitarian and mercantile pursuits, become independent of one's parsimonious and selfish behavior patterns constitute the range of primary programmatic objectives. On the basis of Shevchenko's poetry, it is possible to model a semantic field associated with the conceptual category of freedom. The poet examines it in a kaleidoscopic manner: experiments with this concept and image, studies the structure of the conceptual category, identifies combinatorial patterns, variability of senses, associative space. In the ideological and thematic field of Shevchenko's texts, freedom is predominant: being programmed to gain freedom is regarded as the nation's primary objective, key strategic program and survival condition. The theme of freedom is syncretic and metamorphous. It merges with the other themes, transforms into a wide picture, serves as both a micro- and a macro-theme. Shevchenko views freedom (or rather the opposite – absence thereof) also as social serfdom and internal dependence on one's minimized utilitarian pursuits. The poet is oppressed by the thought that a common citizen contents themselves with minimal freedom and is unwilling to change the general picture of their social state, their living space. He understands that the freedom and independence of his homeland are possible only if every individual gains internal freedom, thus turning from a person into a personality and building a nation from its population.

The texts contain a wide range of ideas, themes, associations, images and plotlines. All of them urge us to reflect on freedom and liberation: *Заснула Вкраїна, / Бур'яном укрилась, цвіллю зацвіла. / В калюжі, в болоті серце прогноїла...* (*Ukraine's asleep, / Choked by weeds, it blooms with mold. / In pools of mud her heart's composting...*). The poet admits that the need to find out the truth, grasp the causes of our lack of freedom stems from his anguish. His reflections and internal anxiety pass to the reader as his words sound convincing: *І я б заснув ... / Так думи прокляті / Рвуться душу запалити, / Серце розірвати* (*I too would fall asleep... / But my cursed thoughts / Burst forth to set the soul ablaze, / To tear the heart apart*). The poet understands that the slavish destiny of the Ukrainian nation is rooted in pacifist attitudes: serfs resign themselves to their status, accept shackles with humility and simply look on as their sibling brothers are being enslaved. The psychology of a serf poses a formidable barrier to a free state: *... Капі очі / В неволі гаснуть: розковатъ козак сестру свою не хоче. / Сам не соромитья конать / В ярмі у ляха...* *Горе, горе! (Sviato v Chyhytyni)* (*... Hazel eyes in bondage flicker: the kozak doesn't wish to break his sister's chains. / He's not ashamed of agony / Beneath the Polish yoke... Sorrow, sorrow! (Holy Day in Chyhyryn)*).

Shevchenko frequently uses contrast in his works. The poet consciously idealizes the Cossack epoch with its reality. Knowing history well, he understands that Ukraine's struggle for independence culminated during Cossackdom, especially in the middle of the 16th century, though the freedom gained was soon lost; neither Koliivshchyna nor the Danubian Sich managed to throw off the shackles; however, the spirit of those epochs evokes the poet's admiration, so he regards those events as emblematic. It is no accident that O. Kultchytskyi wrote: "Historical destiny also influences the creation of a whole history and its figures crystallizing a number of major thoughts, ideas from the sphere of political life which determine a citizen's behavior" [1, p.27]. Shevchenko portrays the Cossacks, patriotic hetmans as role models; he constantly tries to sound reproachful in order to standardize the consciousness and mental picture of an ordinary citizen: *А унуки? Ім байдуже. / Панам жито сіють*

(*Treti pivni*) (*And the grandchildren? It matters not to them. / They're just sowing rye*) (*Third Roosters*). Shevchenko expresses bitterness over the destruction of the Zaporizhian Sich, which he regards as a stronghold of freedom. Memories of it must contribute to reviving the Ukrainian nation: *А тим часом стародавню / Січ руйнували: / Хто на Кубань, хто за Дунай, / Тільки і остались, / Що пороги серед стени / ... А Україна навіки, / Навіки заснула* (*Gonta v Umani*) (*They, meanwhile, ruined the Sich of old: / One fled for the Kuban, / Another 'cross the Danube, / All that's left are rapids / Roaring and resounding in the steppe / ... Ukraine forever, / Forever she has gone to sleep*) (*Gonta in Uman*). In his reflections, the poet addresses other thinkers trying to find a clue: *А хто тую мову / Присімає, угадає? / Великеє слово? / Всі оглухли – похилились. / В кайданах... Байдуже... / Ти смієшся, а я плачу, / Великий мій друже* (*Hoholiu*) (*Who will welcome the expression, / And who will guess the noble word? / All are deaf – shackled, / Bowed... indifferent... / You are laughing, I am crying, / My distinguished friend*) (*To Hohol (Gogol)*).

Shevchenko occasionally addresses the figure of Bohdan Khmelnytskyi with reproaches for the lost freedom. He regards his actions as treachery and venality: after the Khmelnytskyi Uprising (*Khmelnichchyna*), Ukraine lost independence and was turned into a vassal state of Russia: *Отак-то, Зіновію, / Олексійв друже! / Ти все оддав приятелям, / А їм і байдуже! / ... Може, й справді! / Нехай і так буде! / Так сміються ж з України / Сторонні люди!* (*Stoit v seli Subotovi...*) (*So it is, Zinoviū, / Friend of Alexei! / You gave everything to friends, / But they are all indifferent! / ... Perhaps, indeed! / Just let it be as is! / Foreigners have such a laugh / At Ukraine's expense!*) (*In the village of Subotiv Standing ...*). The following memorable lines are the keynotes of Ukrainian reality, the epigraph to it: *Борітеся – поборете. Вам Бог помагає! / За вас правда, за вас слава / І воля святая!* (*Kavkaz*) (*Fight – you'll win the fight. God is helping you! / Behind you stands the truth, / Behind you stands the glory, / And sacred liberty as well!*) (*The Caucasus*). Aspirations for freedom become forgotten, the idea of unity gets lost in the chaos of feuds and mutual antipathy: *Ясновельможній гетьмани. / Чого ж ви чванитесь, ви! / Сини сердешної України! / Що добре ходите в ярмі... (I mertvum, i zhyvum...)* (*Your most illustrious hetmans. / Why should you be boasting, you! / Sons of poor Ukraine! / That with a yoke you walk so well, / Even better than your parents walked... (To the Dead, the Living...)*). The energy of the Ukrainian soul is frequently used for wrong purposes. Instead of uniting to struggle for freedom against foes and villains, the Ukrainian people engage in feuds and squabble over trifling matters. The poet wants to see strong, courageous heroes: *Щоб ви неправді поклонились!.. / І хилитесь, як і хилились! / І знову шкуру дерете / З братів незрячих, гречкосіїв, / І сонця-правди дозрівать / В німецькі землі, не чужії, / Претесь знову!.. (I mertvum, i zhyvum...)* (*To bow before untruth!.. / And you bend, just as you bent! / And again you strip the skin / Off your sightless brothers, / All those buckwheat farmers. / Then seeking sunlit truth / Again you rush to German lands / That for you aren't foreign!.. (To the Dead, the Living...)*).

Shevchenko's aspirations intertwine with the feeling of helplessness in the face of cruel reality. The poet is aware that by passionate words alone he cannot awaken sleepy Ukraine and sow grains of truth and freedom. Sometimes the poet gets overcome with despair, which he admits openly: — *І не в однім отім селі, / А скрізь на славній Україні / Людей у ярма запрягли... / — Погано дуже, страх погано! / В оцій пустині пропадать! / А ще поганше на Україні / Дивитись, плакати і мовчати!* (*I vyris ya an chuzhyni ...*) (*— And it's not just in that single village, / But all throughout our famed Ukraine / That evil lords have harnessed people / With their heavy yokes... / — Bad, it is, extremely bad! / To perish in this desert! / But in Ukraine it's even worse / To see, to cry — to say no word!*) (*On Foreign Soil I Grew Up*).

3. CONCLUSIONS

Taras Shevchenko's poetic heritage serves as the organizing core of Ukrainian reality. While contemplating, the poet tries to view the destiny of his nation both in retrospect and at his time. His personal worries intertwine with history and reality in general. The poet suggests interpretational formulas, his vision of Ukrainian reality. On the background of his small sketches and big historical pictures, the poet explores and explains the obvious. The reality portrayed by the ingenious poet requires the intervention of a doctor who will rid it of illnesses. Without such intervention and reorganization of spiritual space, it will be impossible to build our own state. The thinker expresses

valuable observations, which can be regarded as an encyclopedia of Ukrainian life. His emphasis on certain anomalies must also be perceived as a testament, a program of action for contemporaries and descendants.

Taras Shevchenko's oeuvre is a great treasure, a landmark for the nation. Extrapolating his philosophical and poetic works to our reality during the time of independence, we can find many themes topical. As regards the problems and obstacles Ukraine has faced over the last few decades, it can be seen that Shevchenko identified them quite accurately and vividly. In search of answers to key questions, we can explore the poet's texts. It is possible to formulate the poet's hypothetical reaction to recent events: what opinions and advice he would express if he were a witness to what constitutes our reality. While examining Shevchenko's verse, we find that the problems of the Ukrainian ethos and statehood are encapsulated in the textual space with masterful precision. What we can do is engage in self-criticism without building a deceptive model of our reality and, like responsible doctors, approach the problem of curing ourselves. Only then can state-forming processes be effective; only on these conditions will Ukrainian reality make up for the lost time and build a strong, self-sufficient, independent and free country – exactly as the poet dreamed of.

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Мельник Ярослав. Дискурсологічний аналіз деструктивних соціоментальних та етнокультурних констант у творах Тараса Шевченка (на матеріалі текстів "Кобзаря"). *Журнал Прикарпатського університету імені Василя Стефаника*, 7 (2) (2020), 92–101.

У статті розглядаються ті філософсько-естетичні та світоглядно-аксіологічні категорії, які впродовж усієї історії літературно-критичних публікацій залишалися поза межами дискусій. Йдеться про те, що Тарас Шевченко у своїй творчості крім тематики героїки минулих епох, крім патріотичної, пейзажної, інтимної лірики та крім філософських рефлексій інтенсивно опрацьовує проблему недоліків, перешкод, які притаманні ментальності українського народу, і є ключовими бар'єрами шляху до свободи. Ці девіації властиві українській картині світу. Автор виділяє такі категорії, як заздрість, нелюбов один до одного, зрадництво, відсутність єдності, неспроможність бути вірними заповітам предків, дріб'язкова меркантильність, злорадство, запроданство, задоволеність васала та небажання до інтелектуального та духовного розвитку, неспроможність жити у форматі християнських орієнтирів, невміння берегти історію, віру, культуру, мову, історичну пам'ять – у сумі призводять до катастрофи вселенського масштабу, до загибелі цілого народу. Тарас Шевченко у ролі пророка виголошує настанови і адресує своїм сучасникам та майбутнім поколінням. У творчому доробку поета ця тематика є лейтмотивом, але аналітиками творчої спадщини митця на передній план традиційно виводиться інша тематика. Запропонований інноваційний погляд на поетичні

конструкції видатного українського поета є пропозицією перенесення фокусу бачення у площину, яка для поета була не менш важливою за інші. У статті на матеріалі поетичного збірника «Кобзар» робиться спроба фактурного аналізу та синтезу тих складників, які допоможуть краще зрозуміти не лише творчу спадщину поета, але наше минуле і сьогодення, а також будувати перспективні плани відродження української нації.

Ключові слова: дискурс, етнокультура, картина світу, культурно-ментальна константа, ментальність, поетичний текст.