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**N.A. Kobylko, N.I. Kyrylenko****THE POLYSYMBOLIC EIDOS OF THE ROAD IN VASYL ZEMLIAK'S CHIMERIC PROSE**

In the works of chimeric prose the categories of space have symbolic value. The folklore symbolic system is characterized by its own specific features and should be considered as formative concepts, stylistic and ideological that are genetically akin to mythology. Researcher M. Dmytrenko pointed out that symbols should be decoded at different levels: psychological, linguistic, aesthetic, philosophical, mystical and domestic. The most powerful symbols appears in folklore as a “universal richest art system ... where the characters – base and top, and along the way of creating this foundation and direct way to the top” [5, p. 3].

The study of national symbols, which is preserved in mythology and folklore language, was conducted by O. Potebnya. He considered the language of oral traditions in psychological terms, thereby creating a coherent theory of figurative speech. The symbols of the surrounding world reveal the peculiarities of the artistic poetic thinking. The scientist brought together the image and symbol, but he did not identify them. Therefore, today's literary science task is to distinguish between these two concepts, since any image may be symbolic, but not every symbol is an artistic image.

Y. Lotman expanded the concept of image and symbol. He believed that the symbol is an image and, conversely, the image to some extent concerns symbol. According to the scientists, the category of the image is within the object, while the category of symbol is beyond its own borders. Another interpretation of a symbol is given by A. Losev. The researcher comes to the conclusion that “if the ideological imagery of things is their poetic reflection, we have a realistic image or type. If this ideological imagery seen itself as a self-sufficient reality – we have a metaphor. If it is just the principle of the generation of a reality not filed immediately and

directly, but only one that creates a lot of semantic perspective – we have character” [3, p. 31].

Symbolism and abstraction have become the main features of folk vocabulary. The lexemes, taken from the Ukrainian folk tradition, completely lose their nominative value and gain a new semantic nuances within a system that is directly associated with the picture of the world.

In the Ukrainian cultural tradition the mythologeme of the «road» is characterized by a multiplicity of meanings. Chimeric prose with all its expressive potential capabilities greatly expanded the road as a symbol and that image is filled with new meanings. Taking folk traditions as a basis, artists reinterpreted, expanded and transformed the the mythologeme of the «road» that/which eventually led to its polysemantic meaning. The functioning of the symbols in the historical development of ethnos was actively explored by Y. Lotman. According to him, a symbol can not be seen only in synchronous culture section, because it permeates the artwork vertically. Symbolism need to look a certain way in the past, but it takes on new meaning in the future.

The Universe is perceived and conceived symbolically by person/people, it has more than one meaning and, conversely, within the elements and structures of the world sign system the Universe is observed. Thus, the mythologeme of the road is a special, extraordinary part of the universe, it is a sign that comprises a few symbolic meanings.

The aim of the article is to study the polysemantic symbolic meaning of the eidos “road” in the dilogy novels of Vasyl Zemliak “The Swan Flock” and “The Green mills”, singling out its features in artistic prose.

G. Syvokin aptly put about the work of one of the representatives of Ukrainian chimeric prose V. Zemliak: «Relatively small improvements in terms of expressive sound in the literary process, unique color reliably is registered in our writing style palette» [4, p. 19-27]. The artist has not just portrayed the life of the peasants, he knew it perfectly. In his novels “The Swan Flock” and “The green mill” V. Zemliak creates a universe, the center of which is Babylon. Nearly the same we can observe in V. Drozd’s works. From his Pakulu the roads are diverging in all parts of the world. The title of the first part of “The Swan Flock” is a biblical code: special

vicious circle, society, family, where all their laws and traditions are honored. The dictionary of symbols interprets the swan as a symbol of the gods; revival; loneliness; death; beauty and true love. The symbolism of this image in folklore is rather complicated and ambiguous. In world mythology red swan was a symbol of the sun, and black – the evil forces. However, frequently we find the image of a white swan. According to ancient Greek myths, Zeus himself turned into a swan. Subsequently, the image entered the Cygnus constellation. Babylonians had a common belief: the one who forcibly or voluntarily separated himself from his tribal circle or neglected domestic tenets, was doomed to moral or physical destruction. Lose The genetic connection of generations was loosed in such a way. Babylon is a symbol of the mountains unity and the bottom of heaven and earth: “One brave man always has to decide among ordinary beings, sometimes it is only in the event to warn the flock of death, not to let somebody die in its impassable fog, do not give shatter rocks or get too far north, where ever try to get by their foolishness” [1, p. 20]. As every city, Babylon had its own values, its own special place where going on holidays all the people without whom simply did not imagine its existence. This kind of place in the novel is a swing “... Nobody’s heart could not remain indifferent to the light like the wings of a bird, maple board for four string ... Death to swing the death was not considered in its conventional sense” [1, p. 9]. This swing of the Babylon witnessed the love, the local girls dreamt about their fate there, even death on a swing was the easiest for a young guy.

Another symbol of the space where all could see Babylon was a mountain, rather Abbisinski hills, where the spirits of the dead scurried Denikin. Thus, the archetypal image of the mountain in chimeric prose works is one of the most used alongside the road. In the popular mind mountain, hill captures the experience of mankind, summarizes it. According to V. Yatchenko, the main problem is the reconstruction of archaic texts that fairly large degree of loss of primary color and very significant degree accretions of later periods. This is particularly the true impact of Christianity. The major symbols for the Slavs in the pre-Christian period were archetypes of Anima, Animus, ox (aurochs, deer,

ox), fire, water, bridge, gate, trees (forest), mountain, child, flower, stone field wall (fence), sun, shade, cross and bird. It was believed that going to the mountain – is the ritual of initiation to the deity. The archetypal image of the mountain was regarded as a symbol of ordering space. Later in people's perceptions mountain or stone became the core of the universe, "Fabiyan returned home with tales of books big enough, had no wisdom in this case, accompanied by a goat, but burnt and lonely as ever. Tusk took his big when he got to the very cherepochok Babylon and stopped to rest at the crucifixion, whence the whole world is under your feet as if" [1, p. 21]. For the Babylonians even ordinary houses on Abbasinsky hills "gave the impression of something eternal and large. In ancient times Taurus lived in those mountains, then Tatars and Turks ruled sunlight, then with the Poles came Jews whom these mountains must have resembled their former home, but then all were mixed in Cossack soil ..." [1, with. 90-91]. By processing the flap of land that Danko has got on the Mount, he became labored not only physically but also spiritually. Bumps took his invincibility and insubordination "Great Danko is going to it as the last boy, climbing at Babel mountain like a madman, though had it neither church nor a civil act, and it's not that too not proud Danko. He has brought only supplication" [1, p. 91].

Climbing the mountain for the inhabitants of Babel meant exemption from duties that the Soviets imposed «Windy watchman, has many years of looking at Babylon the mountain, something not noticed there great desire to commune. Sometimes even the poor, which would occur in the commune of long-rises here with borrowed grain on his back, and yet leaves no hope of ever put there own windmill» [1, p. 95-96].

It is hard to imagine the life of Babylon without the two friends – the philosopher and goat Fabiyan, creating a unique image system of the novels. The sharp mind of the animal is the symbol of pretentiousness of the chimeric novel, and gives it a special mood. Philosopher Fabiyan, who was Levko before he had bought a goat, «could not get enough of that almost nothing gained such a good goat, celebrated this event at the porterhouse, and the goat in its turn, cursing the soul of his old exploiters, nition that came to good hands and finally will have the freedom which

it sought to birth. In brief, in the way they reached that higher spiritual understanding, which indicated that they met each other not in vain» [1, p. 63]. In the subtext of the work we can find the Christian rite of driving the goats. In ancient times, a national dramatized action performed by priests who were taken «sacred» animals – a symbol of deity and ancient people totem. In the role of goat stands the little boy in the turned over jacket. He has a star cut from a tree (preferably linden) in his hands and also a goats mask on the head. The Mystery starts sacred incantation, appeals to the totemic deity. Throughout the play, the participants repeatedly caress the goat. Such researchers of oral folklore as O. Znoyko, M. Lanovik, Z. Lanovik, V. Voinovich, say that Christmas Eve – a celebration of the birth of the moon, and as Artemis (Greek goddess of the moon) on all images holding a goat, it gave her reason to believe the goddess of hunting. Based on this fact, O. Znoyko considers the goat as an attribute of the lunar deity. Thus the goat in different cultures is always associated with the deity. In the beliefs of our ancestors the goat was also a symbol of the month and therefore the ritual of «driving goats» glorifying the birth of the moon heavenly body – a generous evening (Shchedryi Vechir). In European nations, there is a belief that a goat can symbolize the fertility of the land. S. Kylymnyk notes that “goat was a symbol of crop in the ancient countries, particularly in Greece” [2, p. 132]. Nowadays we have an expression “to ride a goat”, which became a symbol of the turbulent, unsuccessful activities of people seeking adventure after a meal. That way we can explain the behavior of Fabian goat, which does not always live in peace and quiet. V. Zemliak widely used the grotesque elements borrowed from folklore, giving this pretentiousness to his chimeric novel.

The name of the second part of the “The Green Mills” is also directly related to the eidos of the “road”. We may observe the unity and seclusion of the Babylonians microcosm and the established way of life. However, the road acquires the meaning of life movement, progress, and technical progress. Another important symbol of the world is considered to be the wheel. First of all it is a symbol of the sun. The Wheel has accumulated a cosmic force activity and the flow of the time, the eternal flow of life as a struggle between the good and the evil. In Ukrainian tradition there was

the notion of “Great Wagon” that had four wheels. The movement of the sun is compared to wheels rolling in «Rigveda».

In midsummer rites of the Slavs we trace similar parallels. It has long been known the custom of Ivan Kupala celebration, when people haul down the fiery wheels from high mountains. This ritual symbolized the stimulation of the sun activity, on which depended all life on earth. Even the millennial history of mankind seemed as eternal rotation of the wheel, where the upward turn was considered to be a progress and the move down was considered to be the decline and regression. In the Kalachakra Buddhist mythology, the wheel symbolized the unity of man and the universe. Everything is interrelated. Changing himself, man changes the world. That is why we can assume that correct interpreting of the mills as a symbol of movement, progress is inextricably linked with the image of the wheel. The historical epoch is changing in the novel, a sense of national consciousness awakens in the Babylonians souls. A striking example is the Malva Cozhushna. Even the name of the protagonist is a symbol of love for their homeland.

The correlation of the road and the traveler is important in the novels. The very distance from the Yavtuh Golyi’s house to the awaited Green Mill is symbolic, it longs thirty-five kilometers. In numerological study we can find the claim that the number thirty-five is a sign of optimists and reformers. If something does not suit to these people, they are willing to initiate any changes; they may reject the old and accept the new without thinking. It is also the number of «full of the most serious warnings for the future. The collapse as a result of errors, foolish advice. It is necessary to carefully choose the way you go» [7].

Literature scholars believe that V. Zemliak pays most attention to the character of Yavtuh Golyi. He, as a true rebel, has survived only due to the supports of the stronger people. Yavtushok is a very reasonable man, he never takes ill-considered decisions. Therefore, when the community committed to the rebellion of Danko Sokolyuk, our hero hesitated not to stay with the vanquished.

This is a vivid example of antipode invincible spirit of Mallva Kozhushana, who threw all caution to the last and fought for the honor

and rights of the common man. So the life road of a man is treated by the writer as the road of the choice: «So it will be unknown for us by what kind of objective laws we choose in the war of the many ways exactly the death, which then turns us to the way of life» [1, p. 553].

The grain of the truth V. Zemliak puts into the mouth of the philosopher Fabiyan is: «He will come to life in the children, the grandchildren and great grandchildren, and his thread will be twining among the people, until there will be love for the land and live as long as the carrier of love – a farmer, perhaps the most difficult and most controversial of all public works of men» [1, p. 498].

Thus, in V. Zemliak's novels «The Swan Flock» and «The Green Mills» the road symbolizes the evolution of the characters, the way of progress of peasants' consciousness and the life choices of each person. Archetypal image of the road is inextricably linked with spiritual attributes of inhabitants of Babylon and their magical swing, Abbisinsky hills, mills, the goat Fabian. The peculiarity of chimeric prose is the interlacing of different styles, including irony, grotesque, pathetic, and the immensity of the scene time. To achieve these artistic techniques writers use polysymbolic image of the road.

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### Анотація

#### **Н.А. Кобилко, Н.І. Кириленко. Полісимволічність ейдосу дороги в химерному прозописьмі Василя Земляка**

У статті досліджено просторові номінації в химерній прозі, які мають символічні значення. Символічність і абстрактність стали характерними рисами фольклорного словника. Лексеми, узяті з української народної традиції, повністю втрачають своє номінативне значення і набувають нового семантичного відтінку в межах іншої системи, яка безпосередньо пов'язана з картиною світу. В українській культурній традиції міфологема «дорога» характеризується множинністю значень. Химерна проза з усіма своїми виражальними можливостями значно розширила потенціал дороги як символу та наповнила цей образ новими смислами. Метою статті є дослідження полісимволічності ейдосу дороги в діалогії Василя Земляка «Лебедина згряя» та «Зелені Млини», виокремлення її особливостей у прозописьмі митця. У романах В. Земляка дорога символізує еволюцію характерів, шлях поступу селянської свідомості та життєвий вибір кожної людини. Архетипний образ шляху нерозривно пов'язаний з духовними атрибутами жителів Вавилону – магичною гойдалкою, Аббісінськими горами, млинами, цапом Фабіаном. Особливість химерної прози полягає в переплетінні різних стильових пластів, зокрема іронії, гротеску, патетики, і неосаяжності сюжетного часу. Для досягнення цих художніх прийомів письменники й застосовують полісимволічний образ дороги.

**Ключові слова:** химерне прозописьмо, образ-символ, ейдос дороги, полісимволічність, просторові номінації.

### Аннотация

#### **Н.А. Кобылко, Н.И. Кириленко. Полисимволичность эйдоса дороги в химерном прозописье Василия Земляка**

В статье исследованы пространственные номинации в химерной прозе, которые имеют символические значения. Символичность и абстрактность стали характерными чертами фольклорного словаря. Лексемы, взятые из

української народної традиції, повністю втрачають своє номінаційне значення і набувають новий семантичний відтінок в межах іншої системи, яка безпосередньо пов'язана з картиною світу. В українській культурній традиції міфологема «дорога» характеризується множинністю значень. Химерна проза з усіма своїми виразними можливостями значно розширила потенціал дороги як символу і наповнила цей образ новими значеннями. Метою статті є дослідження полісимволічності ейдоса дороги в діалогі Василя Земляка «Лебедина стая» і «Зелені Млини», виділення її особливостей в прозописемі художника. В романах В. Земляка дорога символізує еволюцію характерів, шлях розвитку селянського свідомості і життєвий вибір кожного людини. Архетипічний образ шляху безперервно пов'язаний з духовними атрибутами жителів Вавилону – магічної качелі, Аббисинськими горами, млинами, козлом Фабіяном. Особливість химерної прози полягає в переплетенні різних стилевих пластів, зокрема іронії, гротеску, патетики і невідомості сюжетного часу. Для досягнення цих художніх прийомів письменники використовують полісимволічний образ дороги.

**Ключові слова:** химерна проза, образ-символ, ейдос дороги, полісимволічність, просторові номінації.

### Summary

#### **N.A. Kobylko, N.I. Kyrylenko. The polysymbolic eidosis of the road in Vasil Zemliak's chimeric prose**

The article studies the spatial nominations in chimeric prose that have symbolic value. Symbolism and abstraction were the characteristic features of folk vocabulary. Tokens, taken from the Ukrainian folk tradition, completely lose their nominative value and gain a new semantic nuances within a system that is directly associated with the picture of the world. In the Ukrainian cultural tradition, the mythologeme of the «road» is characterized by a multiplicity of meanings.

The chimeric prose with all its expressive potential capabilities greatly expanded the potential of the road as a symbol and filled that image with new meanings. The aim of the article is to study polysymbolic eidosis of the road in the dilogy of Vasil Zemliak's «The Swan Flock» and «The Green Mills», singling out its features in the artist's prose.

In the novels of Vasil Zemliak the road symbolizes the evolution of the characters, the way of peasants' consciousness progress and life choices of each person. Archetypal image of the road is inextricably linked with such spiritual

attributes of Babylon inhabitants as the magical swing, Abbisinsky hills, mills, goat Fabian. The peculiarity of chimeric prose is the interlacing of different styles, including irony, grotesque, pathetic, and the immensity of the scene time. To achieve these artistic techniques writers use polysymbolic image of the road.

**Keywords:** chimeric prose writing, symbolic image, the eidos of the road, polysymbolic meaning, spatial nominations.

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### *Інформація про авторів*

**Кириленко Надія Іванівна** – кандидат філологічних наук, доцент кафедри української літератури Сумського державного педагогічного університету імені А.С. Макаренка; вул. Роменська, м. Суми, 87, 40002, Україна

**Кобилко Наталія Андріївна** – ORCID: 0000-0001-8123-4156; аспірант кафедри української літератури Сумського державного педагогічного університету імені А.С. Макаренка; вул. Роменська, м. Суми, 87, 40002, Україна