

**PSYCHOLOGICAL LANDSCAPES IN THE NOVEL
«SHESTYDNEV, OR THE CROWN OF OSTROH'S HOUSE» P. CRALUK**

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The writing of a landscape by the writers in the world of fiction makes it multifunctional. The landscapes, except esthetic representation of the view, can be a part of a plot (influence on the course of events) or be non-narrative element, is intended to developing the psychology of the character (as an indirect form of the psychologism).

The thought about the proportion of comparisons of the nature (literary landscape) and human world is emphasized by Yuriy Lotman: «A macrocosm of the landscape connects metaphorically with a microcosm of the human person and human society» [3, p. 478]. It means that the nature is a source of knowledge, worldview, human being and, as a result, artists. The same thoughts about epic creativity we can find in the work «The World of Fiction» by Grigoriy Vyazovskiy. The scientist said that «the landscape in the epic text always subjectifies, even as the writer described it objectively. In other words, the landscape is guided to the artistic revelation of the special aspects of the illustrated action, recreation of the psychological states and processes which characterize emotional and mental world of the characters by the author» [1, p. 109]. As you can see, it would be mistaken to think about the literary landscape just as a copying of reality because it enriches by the functions during the process of artistic comprehension.

The presentation of Petro Craluk's novel «Shestydnev, or The Crown of Ostroh's House» (2014) became a qualitatively new level of development of the landscape in historical Romance philology. The reader takes a position of a bystander of creating the portrait of the main character Vasil-Konstantin Ostroh (1526–1608) during six days by the painter Ivan. The famous Ukrainian prince narrates about his past life at the time of the dialogue with the painter, remembers the important events, reflects about the topical issues and pools the experience. The novel «Shestydnev» is absolutely psychological and this characteristic changes greatly its form. Among the ways of psychologism in this text, we emphasize the landscape which not only reflects the inner state of prince, but also shows from his consciousness, in other words, becomes subjectively perceived.

A unique **landscape-introduction** can be seen in «The Preface» of the novel, when the prince notices, talking with Ivan: «*–It is winter now. Everything is so white – like the white hoar on my hair. The roads froze, everything covered with the snow. At this time, it is good to get on the sledge and go on a journey*» [2, p. 127]. Representation of winter season and using such figure of speech as a comparison

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emphasize the advanced age of Vasil-Konstantin (82 years old). The confirmation of this fact we find in «The Slavic associative dictionary» where depicts that the word «old» associates with the winter [5, p. 227]. The main character feels the approach of his death, because of that the mention about the journey gets special sense. Firstly, it is unreal trip through the roads of the spent life, due to the self-reflection. Secondly, it is actually the way to the another world.

The using of **the idyllic landscapes** in the text explains by the fond memories and feelings of the main character. One of such value memories for Vasil-Konstantin is the town of his childhood Turiv. He describes the views of this city in the novel [2, p. 128]. The same picture of the nature in emotional load appears in the mention about the village Derman by Vasil-Konstantin where he found the inner harmony: *«Unusual place. When I travel from Ostroh to Dubn or vice versa – stop here. Feel a strange power. Where does it come from? From those forests which cover the hills of Derman? From sources, which splash under them? Or is it the Holy Trinity Monastery, funded by my father?»*

– *Love staying here in autumn, when the yellow colors inflame like a fire at Derman wooded hills. And it enveils all peace and quiet slumber. <...> – Sometimes it seems: it is right here – between these mountains, which are glad the human eye, valleys, sources, streamlet, – God lives. There is the paradise»* [2, p. 261]. The village become a specific mental haven for the main character, and, as a result, the warm colors dominate in the landscape. They create the feeling of harmony. Depicting the nature compares with the most perfect place – the paradise.

The landscapes-parallels, which you can find in the novel, are used for the contrast, which according to Yulia Sergeeva «as usual emphasizes the inner derangement of the main character, selfishness and vanity of his passions which compared with the greatness and calmness of the nature» [4, p. 88]. Touches of the spring season during the scene of his long-suffered niece Galshka's dying set in Ostroh's memory [2, p. 173]. Another realization of the opposition of the spring-death we observe, when the prince become a bystander of the execution of his favorite child Severin Nalivaiko by the Polacks: *«It was good day. Sometimes the chilly wind came on. Everything breathed by the spring. It was unbelievable that the life of the young fearless knight will be over now»* [2, p. 318].

The spacious **landscape-imagery** pays a special focus which is in-depth psychologically and has bright pessimistic shadows. During the bloody battle for the heritage of his father-in-law Tarnavskiy and the actions of the Union of Lublin, the main character remembers that *«it was crazy autumn. The sky was becoming cloudy, pouring the ground by the cold raining. The wind was blowing, throwing the raining drops in a face. Weight of the clouds burden the soul. And soul was crying like the heavens. I want to hide somewhere – from the unfriendly world, the autumn cloudiness, the naked dark trees with shivering lonely leaves in the wind. I hid. I hid together with Sofia – in the castle of Tarnav. We sat near the big fireplace. The fire was flaming. And it was good, warm, chilly. «Does a person need a lot?» – I said inexplicably and spread my hands to the fire. Sofia made no reply. She just lean her cheek against my shoulder. ...And what a fall for us – cold, rainy... We warmed each*

other» [2, p. 224]. This landscape is a presentiment of the nearest death of prince's wife. Reproduced picture of the nature compares with the inner state of Vasil-Konstantin. The details of the describing with emphatic visual, phonic and touching feelings show the psycho mood of Ostroh.

The presentment of the crucial Lublin and Brest Unions (1596) for Ukrainian people the author realizes using **the depressing landscapes**. The Seim (parlament) in Lublin, which declared the forthcoming of new government – United Commonwealth of the Kingdom of Poland and the Grand Duchy of Lithuania, was provided with the pictures of winter [2, p. 221] in mind of the main character. The author of novel opens out a misconception between the lords (power holders) in capacious form, but he does not describe the actions. The prince's memories about Brest Union also connects with the warning signs of nature: « – *It was that sad autumn, when the Uniates made the Union. And the winter was sad. Everything was not right. <...> ...I was going into the carriage – good, with all facilities. I was surrounded by my devoted servants. But even such journey was difficult for me. My old body hurt, my thoughts were all jumbled together. And what is more – there were disagreeable views out of the windows of my carriage. The snow has already melted. But it was not time for the grass. The ground and trees seemed black. And the sky seemed dark, too. The son Alexander was riding somewhere near me. Finally, we drove through the Visla – it was also dark and disagreeable. I looked at its waters – it seemed that they covered me. The horses whickered anxiously. I heard something bad at this whickering*» [2, p. 251–252]. This landscape foretokens about future dissension of Ukrainians because the Union divided the people into the Orthodox Christians and Greek-Catholic people.

P. Craluk's penmanship as a writer consists in the attraction of **the landscapes-fantasy (whimsey)** to the structure of the text, when the characters think about nature of their homeland, being in captivity. The fiance of Galshka, DmitroSungushko, talked to the horse as to an alive person and described it the homeland [2, p. 155]. Father of the main character, Konstantin Ostroh (1460–1530), who after military defeat as a slave, went to Moscow, prayed to Holy Mother, wishing to see the beauty of his homeland once more: «*Take me away, Holy Mother, from these evil lands. Bring me back to my lovable motherland. I want to have a drink from its sources. I want to have heard plenty of the forests sounds. I wanna fall on the ground, bury my face in the grass...*» [2, p. 196]. So, the landscapes-fantasy perform compensatory function. By the aid of them, characters represent in their consciousness those things, which they cannot see in the real life, caused by certain conditions.

Among the special aspects of the poetics of the novel we can emphasize **the elements of landscape** which perform the function of the estimating of the place and time: August [2, p. 134], autumn in the way to Ostroh [2, p. 149], February in Turiv [2, p. 173], the beginning of the spring at the streets of Lublin [2, p. 221]. The writer represents in the consciousness of the main character all four seasons (summer – autumn – winter – spring). It helps to depict the memories of the last more authentically, give them the factuality and visuals. The semantic charge of that element connects associatively with four periods of Vasil-Konstantin's life (spring is

a symbol of youth, summer is the stage of the highest peak of power and energy, autumn is an adulthood and winter is the old age and death).

So, the noticeable thing in the novel is the accentuation P. Craluk's appeal to the representation of nature, especially to the various types of the landscapes and their particular elements. The main task of such method we see in the author's desire to represent the inner world of main character. In other word, the landscape is an indirect shape of the psychologism. For achieving of this task, the writer uses a lot of methods (visual, phonic, skinny, olfactory and taste sensations, coloristics, comparison).

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TYPES OF LINGUISTIC ENANTIOSEMY

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The appeal to enantiosemy is caused by the fact that modern discourse demonstrates its common usage. Discursive errors are often caused by wordplay and enantiosemy for specific effect. On the one hand, it is a mistake of meaning interpretation, on the other hand, it is made by the author intentionally.

Enantiosemy is a lexical-semantic phenomenon in which one polysemantic token has structurally opposite semes. It is evident both in language and in speech on the basis of opposition, contrast in the framework of various differential semes as part of sememes, but there always must be one common seme, attests to the word polysemy such as: *Ukrainian nozuchamu* – 1) to borrow something from someone; 2) to lend something to someone; *French aucun* – 1) nobody, nothing; 2) someone, anyone, everyone; *English sibling* – a brother or a sister. Enantiosemy makes many problems

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