

**THE METAPHOR OF THE PSYCHO-EMOTIONAL STATES  
OF UKRAINIANS IN THE SYMBOLS OF BIRDS EVIDENCE  
FROM THE BOOK EDITION “WHO HAS THE WINGS...”**

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**INTRODUCTION**

Each nation has its expressions of psycho-emotional states, thanks to which a general understanding of the behavioral and emotional manifestations of each person is formed. Nowadays, the process of self-discovery, the awareness of one's experiences, emotions, and values is becoming especially popular. An art book as a work of art is capable of enriching readers informationally and affecting them emotionally using artistic means. The visualization of symbols through artistic images and the use of metaphor in the illustrations of book editions is one of the means of revealing the psycho-emotional states of people and reproducing the picture of the real world. The best way to convey the psycho-emotional state of Ukrainians in a book illustration is fulfilled through the image of the bird, which symbolizes the world's soul.

*The relevance of the project* is determined by the emotional states of Ukrainians in modern conditions, which causes an address to bird symbolism and the willful use of metaphors and symbols in illustrations that can more deeply reveal the mentality, in particular, the psycho-emotional states of Ukrainians. The symbol is a key to understanding human nature. The traditional culture of Ukrainians is characterized by symbolism and metaphors that encode knowledge, outlook, and dreams.

Illustration is an artistic language for expressing feelings and behavioral signs of a person. The symbol of the bird is the image of a human soul, the use of which in art, in particular in illustrations, allows conveying the psycho-emotional state of Ukrainians to understand their moral qualities, values, and activities, as well as giving a deeper meaning to the role of illustration, which promotes self-knowledge and reflection.

*The purpose of the project* is to theoretically substantiate and implement graphically the mode of metaphor of the psycho-emotional states of Ukrainians through the symbols of birds in the book edition «Who has the wings...»

*Tasks:* 1. To analyze the theoretical principles of art books, illustrations, and their functions; 2. To research sign systems of expressing human psycho-emotional states in the art book design; 3. To analyze the bird symbol as an

archetype of the human soul in art; 4. To compile tables of correspondence of the psycho-emotional states of Ukrainians in bird symbols and traditional Ukrainian geometric signs-symbols; 5. To investigate the use of metaphor as a means of forming an artistic language and conveying a person's psycho-emotional state; 6. To formulate questions, arrange the structure of a questionnaire, and survey the research topic; 7. To compile a toolkit of common features between the psycho-emotional states of Ukrainians and the images of birds to design a metaphor in the illustrations of the book edition «Who has the wings...»; to develop the author's concept, the style of an art book and illustrations.

*The object of the research.* The symbol of a bird in the design of the book edition.

*The subject of the research.* The metaphor of the psycho-emotional states of Ukrainians in the symbols of birds and its coverage in illustrations.

*The methods of the research:* the empirical method, the methods of comparative analysis, systematisation, specification, formal analysis, iconological analysis, questionnaires and diagrams, the statistical method, the citation method, morphological analysis, methodology of reconstruction of the symbols, the method of interpretation, the methods of artistic tropes, namely metaphors, combinatorics.

*The novelty of the research.* Based on the analysis of scientific sources: a small degree of research on the topic of the project among scientific works and the absence of identical thematic book editions are revealed; *a toolkit for designing the metaphor of the psycho-emotional states of Ukrainians in the symbols of birds* is arranged; *the author's concept of the project is developed and the author's symbols are constructed based on the proposed toolkit in the book edition «Who has the wings...».*

## **1. Basic theoretical principles of art book designing**

The need for visual and figurative expression of authors' opinions and positions by creative means in the media environment, and the emergence of the latest book-making technologies contribute to the development of experiments in the book industry. It is an art book that is considered a form of the expression of human feelings and the embodiment of artistic ideas, using innovative approaches while creating unusual content with unique visual and spatial decisions.

*1.1. Institutionalization of the concept of the art book, its typology, historical aspects, and modern trends of development. The state of the scientific study of the problem.* The term «art book» is polysemantic and has various interpretations and variations of the term: «artist's book», «bookwork», «work album», etc. An art book is a work of art that has an

original structure, concept, form, materials of book, and unlimited technological features. Art books are interpreted as books about art<sup>1</sup>; about the creative work and personal life of the artist<sup>2</sup>; as an art album<sup>3</sup>; at the same time as works of art and publishing products, a niche publication that goes beyond traditional perception<sup>4</sup>.

The range of problems of the art book was studied by Johanna Drucker<sup>5</sup>, Sarah Bodman<sup>6</sup>, and others, who consider the art book to be a constantly developing and changing phenomenon. In Ukrainian sources, the nature of the art book and its content and semantic potential were researched by A. Bidun<sup>7</sup>, T. Zlobina<sup>8</sup>, O. Kopetska, H. Lystvak<sup>9</sup>, S. Pidopryhora, M. Skyba<sup>10</sup>, and others.

The books of the Middle Ages are considered prototypes of modern art books, which are characterized by unity and integrity of illustration and text. The emergence of the art book phenomenon is associated with the British artist William Blake, who in the era of the Industrial Revolution was one of the first to achieve the correlation of text, image, and book form. His collection «Songs of Innocence» opened a new vision in the creation of artistic canvases of the 20<sup>th</sup> century<sup>11</sup>.

The concept of «artist's book» as a new artistic genre was formed in the 1960s-70s. It was started by the French publisher Ambroise Vollard. In the

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<sup>1</sup> Tan-Delli Cicchi A. Getting closer to the art book. White Fungus. 2017. URL: <https://www.whitefungus.com/getting-closer-art-book>

<sup>2</sup> Hill Ch. Types of books with pictures. Great Story Book. 2017. URL: <http://greatstorybook.com/picture-book-types>

<sup>3</sup> Підопригора С. Артбук у просторі літератури: художні особливості. *Науковий часопис НПУ ім. М.П. Драгоманова*. 2018. Серія 8. Вип. 10. С. 44-50. URL: [http://nbuv.gov.ua/UJRN/Nchnpu\\_8\\_2018\\_10\\_12](http://nbuv.gov.ua/UJRN/Nchnpu_8_2018_10_12)

<sup>4</sup> Коpecька О. Артбук як різновид нішевих видань. *Наукові записки Інституту журналістики*. 2014. Т.55. С. 66-69. URL: [http://nbuv.gov.ua/UJRN/Nzizh\\_2014\\_55\\_14](http://nbuv.gov.ua/UJRN/Nzizh_2014_55_14)

<sup>5</sup> Drucker J. The Artist's Book as Idea and Form. 2001. URL: <http://www.granarybooks.com/books/drucker2/drucker2.html>

<sup>6</sup> Bodman S. Artists' Books: Creative Production and Marketing. Bristol: Impact Press. 2007. 67 p.

<sup>7</sup> Бідун А. В. Артбук у теоретичному вимірі й у системі практик редактора. *Наукові записки Інституту журналістики*. 2019. Т. 1(74). С. 79-94. DOI: <https://doi.org/10.17721/2522-1272.2019.74.8>

Бідун А. В. Типологічна специфіка артбуку як особливого виду книжкового контенту. *Science and Education a New Dimension. Humanities and Social Sciences*. 2019. VII(32). С. 58-64. DOI: <https://doi.org/10.31174/SEND-HS2019-192VII32-14>

<sup>8</sup> Злобіна Т. Графіка на дотик. Образотворче мистецтво. 2008. № 4 (68). С. 98-99.

<sup>9</sup> Листвак Г. «Книга художника»: несподівані аспекти книжковості. *Коло: книгознавчий часопис*. 2013. № 3. С. 24-31. URL: [http://nbuv.gov.ua/UJRN/Nz\\_2010\\_2\\_4](http://nbuv.gov.ua/UJRN/Nz_2010_2_4).

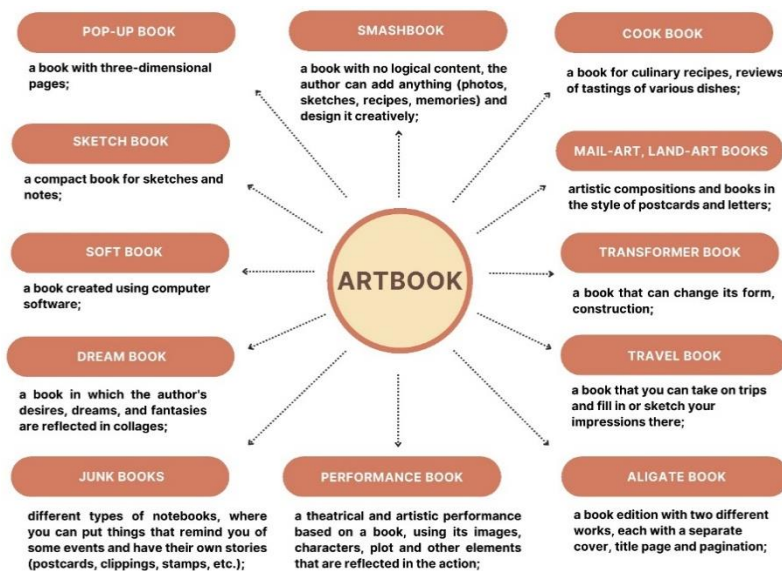
<sup>10</sup> Скиба М. Авторська книга: між протестом та інфантильністю. *Український журнал*. 2009. №4. URL: <http://ukrzurnal.eu/ukr.archive.html/374/>

<sup>11</sup> Коpecька О. Артбук як різновид нішевих видань. *Наукові записки Інституту журналістики*. 2014. Т.55. С. 66-69. URL: [http://nbuv.gov.ua/UJRN/Nzizh\\_2014\\_55\\_14](http://nbuv.gov.ua/UJRN/Nzizh_2014_55_14).

1970s, artistic art centers appeared, where the «art book» genre was formed, and the publishing of such books began. In Ukraine, the «artistic book» genre was launched in the late 1990s, but it has been actively developing since the 2000s. As noted by the American author and artist Johanna Drucker, the art book can be distinguished by the following *criteria*: originality (the relationship between content and form); the form of the book (the connection between hand-made creation and publishing technologies; the transformation of the book appearance); authorship (individual or collective)<sup>12</sup>. The classification of art books, which is indicative and unlimited in concepts, is analyzed (Table 1.).

Table 1

### Classification of art books with unlimited concepts



In addition to the features of creative design, content, concept, the synthesis of the spheres of art and science, functions, and the use of artistic techniques and symbols are important for the art book. The book is an intellectual invention for highlighting various pieces of information and reflections, where the coexistence of both spiritual and intellectual and

<sup>12</sup> Drucker J. The century of artists' books. New York: Granary Books. 1995. 378 p.

material and technical spheres is important<sup>13</sup>. The application of artistic techniques, in particular metaphors, in the design of the art book allows learning about the world through visual images, evokes associations, memories, experiences, and encourages visual «meditation» and thinking. Making art books is characterized by *artistic principles*: the integrity of elements; book design, where the author can be in the role of an artist, an editor, a designer, etc.; the use of accompanying structural components (cases, bookmarks, 3D elements, holograms, moving parts, etc.); the absence of limitations in art book design.

*1.2. Illustration as a means of artistic expression of a person's psycho-emotional state.* An integral element in the design of the art book is an illustration that solves the task of visual disclosure of a verbal text, affects the processes of perception and understanding, can reveal the inner world of characters and influence the reader's emotions. The illustration informationally enhances and aesthetically enriches the book edition. The visualization of images and ideas is the task of the illustrator, which will contribute to a better understanding of artistic and verbal information<sup>14</sup>.

There are various *functions of illustrations* being considered: attractive (visual perception of the text); emotional; aesthetic; informational; cognitive; teaching and educational; social and communicative<sup>15</sup>. The illustration, performing various functions, must meet the following *requirements*: visually complement the text content; have stylistic harmony; observe proportions concerning the text; be attractive, interesting, understandable, and detailed; reveal the concept; correspond to certain age characteristics; strengthen emotional perception.

An artistic image in an illustration is formed through a set of signs that express the person's psycho-emotional states. The illustration is an intersemiotic image associated with *sign systems* (nature, everyday life, form, facial expressions, gestures, geometric symbols, color, and verbal signs) that emotionally enrich, and consist of figurative components, which contributes to the understanding of the work through associations and visual impression. With the help of color, a certain mood can be created.

An illustrator can convey emotional states with the help of symbols and metaphors (P. Makov «Fountain of Exhaustion. Acqua Alta»), a wide range

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<sup>13</sup> Руденко О. Книга як інтегруючий феномен мистецтва. *Народознавчі зошити*. 2022. № 4 (166). С. 918-927. DOI: <https://doi.org/10.15407/nz2022.04.918>

<sup>14</sup> Мельник О. Комп'ютерна графіка у сучасній книжковій ілюстрації: проблеми техніки та стилю. *Наукові записки*. Серія мистецтвознавство. 2015. № 1. С. 157-161.

<sup>15</sup> Бабкіна Б. І., Бабкіна О. І. Функції графічної інтерпретації коліскових пісень. International scientific and practical conference «Cultural studies and art: European development direction»: conference proceedings, July 16-17, 2021. Riga, Latvia: «Baltija Publishing». P. 161-164. DOI: <https://doi.org/10.30525/978-9934-26-117-6-41>.

of colors, graphics, shapes, lines (S. Maidukov «Kyiv»), accents, bright images that personify emotional states and with the help of symbolic systems (nature, facial expressions, gestures, color, form, etc.) convey emotions (G. Kasdepke «The Big Book of Feelings», C. Pirrodi and the illustrator A. Manfredi «The Big Book of Emotions», Shin Oreli Shien Sho «Gaston's Emotions», S. Isern and the illustrator M. Carretero «Inspector Dila's Emotion Meter»).

## 2. Artistic means in the design of book editions

2.1. *The Bird as an artistic concept.* An artistic concept is a mental structure, a worldview of spiritual values, which are revealed through the aesthetic knowledge of truth perception in an artistic image, which conveys reality through visual, concrete, sensory, and emotional perception by visual means<sup>16</sup>. Artistic images, symbols, and metaphors are used in visual arts as powerful visual aids to highlight emotions and thoughts. The metaphorical image of the bird is found in many cultures and arts, and is capable of expressing emotions, being an object of aesthetics, an element of decoration, having religious and mythological connotations, and highlighting informational messages.

In Ukrainian art, the artistic concept of the bird is filled not only with positive emotions and appeals but also with historical events and tragedies. For example, in the painting «Firebird in Flowers» by M. Pryimachenko, the mythological bird symbolizes the restoration of the world. While the memorial work «The Fourth Power Unit» is considered to be a monument dedicated to the memory of the liquidators who died as a result of the accident at the Chernobyl NPP in 1986.

The history of a nation affects its cultural sphere with artistic concepts. The tragedies of the Ukrainian people, such as the Holodomor, the Chernobyl Disaster, the Maidan, ATO, and the war today have become projective processes of globalization. Experiencing these tragic events, preserving national identity, and reflecting through the means of art are valuable, conceptual, cultural networks that activate and transform national archetypes. Artistic concepts, archetypes, and symbols protect Ukrainians and, being passed down through generations, make them stronger.

In modern visual arts, the artistic concept of the bird is used to display messages, appeals (A. Tobin, «Peace», 2020, a poster-call for peace in the world), political views (O. Nikitiuk «Ukrainian Spring – 2022»), environmental problems (I. Panarina «Bird Alphabet»), educational and cognitive function (Ch. Nikolin «Abc with Birds»), emotions and psychological support (M. Deuchars «Bob. Artist»).

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<sup>16</sup> Іващенко В. Концептуальна репрезентація фрагментів знання в науково-мистецькій картині світу (на матеріалі української мистецтвознавчої термінології): Монографія. К.: Видавничий Дім Дмитра Бураго. 2006. 328 с.

2.2. *The Bird as an archetype of the soul.* The term “archetype” was first used and considered by the Swiss psychiatrist K. Jung in 1919 to denote the primary structures of the collective unconscious, repeated experiences, and situations in human life. *An archetype* is the initial form of a culturally important action, or relationship, which is inherited by generations. This is an unconscious content that changes according to the individual consciousness when it becomes perceived<sup>17</sup>. The analysis of archetypes is an effective method of researching cultural phenomena and national consciousness because they reflect the values, worldview, and historical destiny of the people of a certain culture<sup>18</sup>.

The use of the image of the bird in art as a symbol of the soul dates back to Paleolithic times, which gives religious and worldview ideas of primitive man. One of the oldest images of a likeness with a bird’s head among Paleolithic artifacts is a relief on part of a mammoth tusk found by Professor Joachim Hahn in the Heissenklosterle cave. The bird-woman was associated with the one who bears the souls of unborn children<sup>19</sup>. The statuettes of the bird-woman metamorphosis type are found in Mezin Paleolithic, Eneolithic cultures, and Trypillia in Ukraine.

2.3. *The Bird as a symbol.* *Symbols* are complex images highlighting various ideas, thoughts, emotions, and are the mechanisms of cultural memory, the components of human consciousness, which reproduce a deep meaning of objects, provide an opportunity to interact with the viewer on a deep level, convey complex ideas in a simple form<sup>20</sup>. Symbols are universal forms that cause an emotional reaction and change a person’s state of mind, so they are often used in art to convey certain messages. The symbol of the bird best reveals emotions, is an archetype of the human soul, and has different meanings depending on cultural traditions.

In Ukrainian culture, the symbol of the bird conveys various ideas, emotions, historical events, and tragedies, highlights the values and worldview of Ukrainians, and is an image of the human soul. The image of the bird is used in decorative and applied art, in particular on the embroideries of towels. The graphic design uses symbols of birds from the ornaments of traditional towels and photos of cities and towns that have suffered from the Russian invasion, which is a message where birds have a connection with history and cultural memory (K. Lisova «Power of Memory», collage

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<sup>17</sup> Юнг К. Г. Архетипи і колективне несвідоме. Видавництво «Астролябія». 2012. С. 12-14.

<sup>18</sup> Філософський енциклопедичний словник. Київ: Абрис. 2002. С. 39. URL: <http://surl.li/aanyub>.

<sup>19</sup> Бондарчук Я. Символіко-семантичне навантаження образу птаха як відображення релігійно-світоглядних уявлень у мистецтві палеоліту. *Наукові записки НАУКМА. Історія і теорія культури*. 2019. Том 2. С. 53-63. DOI: 10.18523/2617-8907.2019.2.53-63.

<sup>20</sup> Никоненко Т. М. Символ у мистецтві: знак і образ. Гуманітарні студії НАКККіМ: Матеріали Міжнародної науково-теоретичної конференції, 23 листопада, 2017. К.: НАКККіМ. С. 200-203.

technique). Through the symbols of birds, historical events and emotional states of Ukrainians are highlighted (I. Kostenko, V. Kostenko, collage posters «Ukraine»), the struggle of Ukrainian warriors-defenders (I. Babenko, an archetype of the dove in «Doves of Peace»; O. Haidamaka, Z. Zhyvka «Rooster»).

In paintings, the images of birds are highlighted as symbols of life, energy, and happiness (O. Kulish, tondo «Bird of Happiness – Golden Rose»), the struggle of Ukrainians for independence, highlighting historical events, in particular, the Revolution of Dignity (O. Kulish, tondo «Bird of Happiness – European Union»), the emotional states of Ukrainians, in particular, nepotism (O. Haidamaka «Summer in Hugs») and inspiration, emotional uplift (O. Haidamaka «Flight of the Idea», «Cherry Orchard»), the deep knowledge of the world (I. Marchuk, crow in «And the eyes will be opened»), well-being, family values in the symbol of the stork (O. Shupliak «The storks fly home», «Native Homes»).

Images of storks are used in sculptural compositions dedicated to the Chernobyl disaster, which highlight the emotional experience of Ukrainians from the tragedies, their resilience, and heroism (monument «Chernobyl Stork» in Luhansk, the monument «To the Victims of the Chernobyl Disaster» in Kyiv, the sculptor V. Chepelyk, the architect M. Kyslyi).

Artists develop an artistic conceptual sphere that contains archetypes, creating keno types, and «new images» that reflect future problems and draw attention to the global scale of the tragedy and the possibilities of overcoming its consequences. Subconscious deep collective archetypes are manifested in the person at the figurative-conceptual and figurative-formative levels<sup>21</sup>.

As a result of the Russian aggression, new symbols and images are appearing in Ukraine. In particular, the Borodianka rooster (a product of the Vasylykiv majolica factory) remained undamaged after the shelling of the town and became a symbol of the indomitability of the Ukrainian spirit before Russian invaders, which is also highlighted by O. Mykhed in the book edition «The Cat, The Rooster, The Locker». In Darnytsia, the longest wall painting in Ukraine was created with the images of cranes, symbolizing the return of Ukrainians home after victory, family and love for the native land (Yu. Abramova, Ya. Vlasenko-Bernatska «Call of the Family»).

The symbol of the bird is an archetype of the human soul in art, through which it is possible to convey the emotions, values, and mentality of the people, highlight historical and modern events, and draw attention to problems in society. *The tables of correspondence of the psycho-emotional states of Ukrainians in the most characteristic symbols of birds* (Table 3.) and in

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<sup>21</sup> Крамарчук Х. П. Національно-культурні моделі в дизайні архітектурно-предметного середовища. *Вісник Національного університету «Львівська політехніка»*. Серія Архітектура. 2013. № 757. С. 347-355. URL: [http://nbuv.gov.ua/UJRN/VNULPARX\\_2013\\_757\\_55](http://nbuv.gov.ua/UJRN/VNULPARX_2013_757_55)



*traditional Ukrainian geometric, abstract signs-symbols from the motifs of embroidery ornaments, Easter eggs (fig. 1.) are compiled.*

2.4. *Psycho-emotional state as one of the meanings of the symbol of the bird.* A psycho-emotional state is a complex characteristic of behavioral special features, the functioning of the human psyche, and personal values, which are formed as a result of the historical development, culture, and traditions of a certain national community. The identity of a nation depends on mentality and archetypes. Mentality is a reflection of the history of a certain ethnic group. The peculiarities of features of the mental composition, emotions, mentality, and ethno-psychology of Ukrainians are analyzed in the works by V. Yaniv<sup>22</sup>, A. Furman<sup>23</sup>, T. Voropaieva<sup>24</sup>, S. Proskurova<sup>25</sup>, O. Donchenko, and Yu. Romanenko<sup>26</sup>.

The uniqueness of the Ukrainian nation lies in the fact that, with the interaction of various characteristics, a mental core with typical psychological traits is formed, which is confirmed in the ethnography, literature, folklore, religion, culture of Ukrainians. Researchers single out key features: dignity, independence, individualism; introversion; emotionality; ambitions; freedom-loving; religiosity; the cult of the house, woman, the family; tolerance; hard work; hospitality. Having analyzed the peculiarities of the mentality of Ukrainians, the importance of the symbol of the bird in their culture, and its use in art as an archetype of the human soul, *the comparative analysis of the psycho-emotional states of Ukrainians with the behavioral signs of birds* was carried out. This is presented in *Table 2* in the article by Kramarchuk Kh., Babkina O.<sup>27</sup> Ukrainians have many features of these birds. Perhaps that is why the symbol of the bird plays an important role in the life and culture of Ukrainians, because it has a connection with their inner world, and transmits the values and features characteristic of the Ukrainian mentality.

2.5. *Metaphor as a means of artistic language, reconstruction, and creation of symbols.* A metaphor is an associative connection, the transfer of characteristic features from one object to another that has similar properties<sup>28</sup>.

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<sup>22</sup> Янів В. Нариси до історії української етнопсихології. К.: Знання. 2014. 341 с.

<sup>23</sup> Фурман А. В. Психокультура української ментальності: 3-є наукове видання. Тернопіль: НДІ МЕВО. 2014. 168 с.

<sup>24</sup> Воропаєва Т. Українство в цивілізаційному ракурсі. *Українознавчий альманах*. 2012. Вип. 8. С. 9-13.

<sup>25</sup> Прокуророва С. В. Сучасний стан та проблеми досліджень етнопсихології українців. *Наукові записки КДПУ*. Серія: Історичні науки / ред. В. М. Філоретов [та ін.]. Кіровоград: КДПУ ім. В. Винниченка. 2005. Вип. 9. С. 162-171.

<sup>26</sup> Донченко О., Романенко Ю. Архетипи соціального життя і політика: Монографія. К.: Либідь. 2001. 334 с.

<sup>27</sup> Крамарчук Х., Бабкіна О. Морфологічний аналіз як інструмент у проєктуванні. *Вісник Національного університету «Львівська політехніка»*. Серія: «Архітектура». 2023. Випуск 5, Номер 2. С. 77-86. DOI: <https://doi.org/10.23939/sa2023.02.077>.

<sup>28</sup> Рижова І. С., Прусак В. Ф., Мигаль С. П., Резанова Н. О. Дизайн середовища: словник-довідник. Львів: Простір-М. 2017. 360 с.

The metaphor demonstrates an idea of the world, social development, and values of people in a certain period, can evoke emotions, is an important technique in creating an artistic image, clears up the relationship of things in the world, is directed to the future, is useful in self-discovery, solving psychological problems, and inner experiences, and is the foundation of poetic thinking and a basis for the construction of symbols.

According to the mode of existence, metaphors are classified as fixed (direct meaning through constant use, “dead metaphors”); figurative (indirect meaning); ontological (abstract concept as something concrete); and conceptual. According to formation: classical (transferring similar features to different objects); metonymy; and visual (associations). By the form of expression: metamorphosis (transformation of one form into another); metaphor-personification (personification); metaphor-pun (forced contiguity between words, “play of words”)<sup>29</sup>.

The mode of metaphor is used to create an image in illustrations and book design. The metaphor is used to highlight the person’s psycho-emotional states (O. Haidamaka’s «Freedom», «Creativity», «Honesty», P. Makov’s art book «Fountain of Exhaustion. Acqua Alta», Marie-Alice Harel «Bird People – The Book»), well-being, the family in the symbol of the stork and courage in the symbol of the falcon (the mode of multistability and visual pun) (O. Shupliak «The genus of falcons»), the theme of Russia’s war against Ukraine (the artist N. Kravtsov and the writer A. Kurkov «The War of the Mushrooms»). According to Shaun Tan, the author of the art book «Rules of Summer», the uniqueness of the book with metaphors is that the reader perceives it concerning their experience. The mode of metaphors in the symbols of birds is used for self-discovery, and struggle with inner experiences, in particular, in the design of associative metaphorical cards (O. Haidamaka’s «Manifestation»).

2.6. *Sensory and perceptual analysis of the image of the bird.* The questions are formulated, the structure of the questionnaire is drawn up, and the *survey* is conducted. The modern perception of the semantics of the image of the bird and various artistic means is studied. According to the context of the interpreter, certain psycho-emotional states characteristic of Ukrainians (liberty, hard work, sorrow and joy, sacrifice, family, devotion, etc.) are revealed, which are applied in the project. The following things are found out: the efficiency of the metaphor and the symbol of the bird (97.4%), symbolic systems (color, shape, line, movement, gesture, etc.) in revealing emotions in illustrations and influencing their perception; diagonal compositions and dynamics in the illustrations are positively perceived; the relevance of project development (100%); the novelty of the project idea (88.2%).

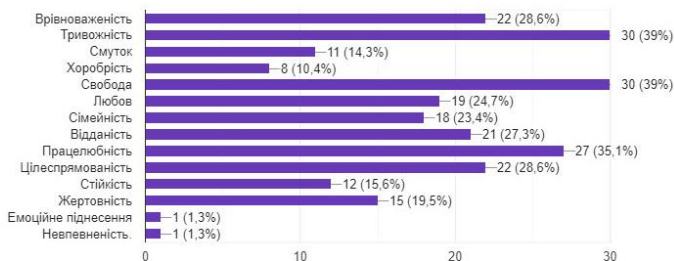
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<sup>29</sup> Крамарчук Х. П. Види та типи метафор у дизайні. Аналітичний метод пошуку органічної метафори. *Вісник Національного університету «Львівська політехніка»*. 2009. С. 44-52. URL: <http://surl.li/hlipp>.

Які з перелічених психоемоційних станів є найбільш притаманні для Вас як особистості? (можна обрати декілька варіантів)

Копіювати

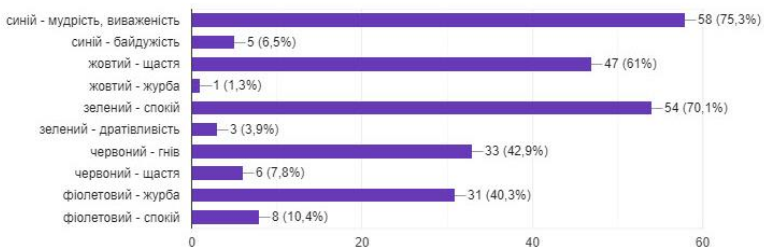
77 відповідей



8. Яке співставлення кольорів та психоемоційних станів є найбільш характерним, на Ваш погляд? (оберіть декілька варіантів)

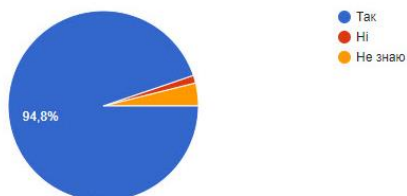
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77 відповідей



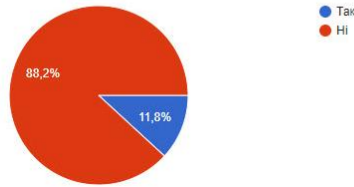
2. Чи погоджуєтесь Ви з твердженням, що архетип і символ птаха є образом людської душі?

77 відповідей



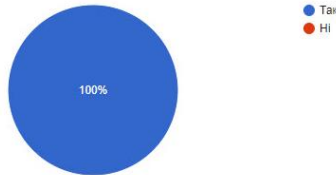
4. Чи зустрічали Ви колись артбуки, в яких було використано прийом метафори психоемоційного стану в символі (образі) птаха?

76 відповідей



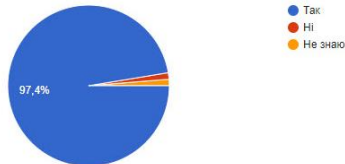
5. Чи вважаєте Ви актуальним створення артбуку ілюстрацій з використанням метафори психоемоційного стану людини у символі птаха?

77 відповідей



24. Чи погоджуєтесь Ви з твердженням, що передача метафори психоемоційних станів через символи птахів у ілюстраціях може розкрити внутрішній світ людини, допомогти у пізнанні себе, своїх емоцій, почуттів?

77 відповідей



**Fig. 1. Survey results for questions 1, 8, 2, 4, 5, 24**

2.7. *Peculiarities of artistic solutions similar to art books.* The coverage of the metaphor of psycho-emotional states through the symbols of birds in book editions is little researched. Foreign and Ukrainian analogs are analyzed: Marie-Alice Harel «Bird People – The Book», Elsa Mora «Light in the Shadows»; Cassa-studio «Among Humans»; Maude White «Brave Birds: Inspiration on the Wing»; O. Haidamaka, the author Z. Zhyvka «Rooster»; Zh. Polosina, the author O. Mykhed «The Cat, The Rooster, The Locker». The peculiarities of artistic solutions are revealed: *technological and technical*

(labor intensity, expensive materials, tying with threads, stamping, cutting birds from paper, watercolor and graphic techniques, computer graphics, photo graphics); *conceptual* (address to historical and cultural aspects, traditions, real events, highlighting emotional states in symbols of the bird (a warrior bird, a Cossack bird, the bird as a symbol of indomitability, freedom), soft book, sketchbook, construction book); *constructive* (miniature and voluminous, the accordion book, cage-shaped books, carousels); *artistic and figurative* (metaphor, symbolism, limited color range, the combination of anthropomorphic and zoomorphic motifs in characters, embroidery ornaments, motifs of Ukrainian traditional costumes, the deformation of proportions, the hyperbolization of elements, dynamics, worn textures); *functions* (therapeutic, informative, educational, and pedagogical).

2.8. *Toolkit*. To develop the author's project, *a toolkit of common features between the psycho-emotional states of Ukrainians and the images of birds is compiled to construct a metaphor in the illustrations of the book edition «Who has the wings...»*. A fragment of the toolkit is presented in *Table 2* in the article by Kramarchuk Kh., Babkina O.<sup>30</sup> To create a metaphor, a search for common denominators between behavioral signs of the symbols of the bird and the components of human psycho-emotional states was made, as well as a set of signs (the signs of movement, gesture, color, shape, nature, everyday life, and geometric signs) are singled out. The components of the arranged toolkit of building a metaphor, combining, create a certain image of the expression of a psycho-emotional state. With the help of this morphological analysis of elements, an illustration is built as an intersemiotic image (*Table 2*).

3.1. *The general concept of the project*. For the practical part of the work, smaller sets of signs, which are the result of working with the toolkit, are singled out. It is presented in *Table 3* in the article by Kramarchuk Kh., Babkina O.<sup>31</sup> Using the developed toolkit of building a metaphor, the author's concept of the art book *«Who has the wings...»* is distinguished, where the metaphor of the psycho-emotional states of Ukrainians in the symbols of birds is highlighted by graphic and artistic means to understand their moral qualities, values, and activities. The book is unlimited in the target audience and promotes self-discovery, reflection, and expression of emotions. When developing the project, the preferences of consumers, revealed in the results of the survey on the perception of certain artistic means by Ukrainians, were

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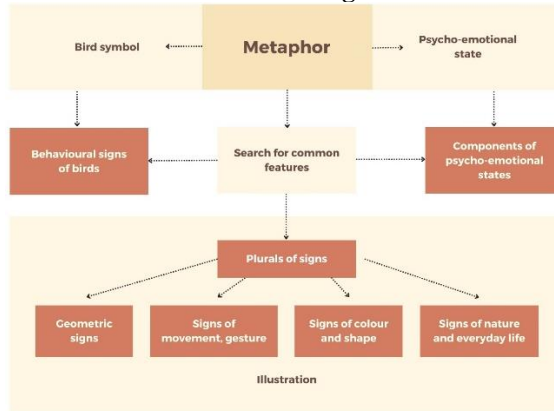
<sup>30</sup> Крамарчук Х., Бабкіна О. Морфологічний аналіз як інструмент у проектуванні. *Вісник Національного університету «Львівська політехніка»*. Серія: «Архітектура». 2023. Випуск 5, Номер 2. С. 77-86. DOI: <https://doi.org/10.23939/sa2023.02.077>

<sup>31</sup> Крамарчук Х., Бабкіна О. Морфологічний аналіз як інструмент у проектуванні. *Вісник Національного університету «Львівська політехніка»*. Серія: «Архітектура». 2023. Випуск 5, Номер 2. С. 77-86. DOI: <https://doi.org/10.23939/sa2023.02.077>.

taken into account. The name of the project is an allusion to Lina Kostenko's poem «Wings».

Table 2

**A scheme for finding connections and components to construct a metaphor in the illustrations of the book edition «Who has the wings...»**



### 3. Designed and composition part

The main artistic images of the art book are birds as mediators between ancestors and descendants, the guardians of the family. The image of the bird in the project acts as an archetype of the human soul, through which historical and modern events, the inner world, spiritual values, and the mentality of Ukrainians are highlighted. The art book is dominated by illustrative material that has different functions (emotional, informational, cognitive, cultural, and aesthetic), contains symbols of birds, symbols of Ukrainian culture, *interpreted geometric signs-symbols from the ornaments of Ukrainian embroidery, and Easter eggs* (Fig. 2).



**Fig. 2. Interpreted traditional Ukrainian geometric signs-symbols from the motifs of embroidery ornaments, Easter eggs (Pysanka) used in the illustrations of the project «Who has the wings...»**

The key psycho-emotional states of Ukrainians are singled out, which are metaphorically highlighted through the symbols of birds in the illustrations. (Table 3).

Table 3

**10 psycho-emotional states of Ukrainians in the symbols of birds to be used in the illustrations of the book edition «Who has the wings...»**

№	Psycho-emotional states of Ukrainians	Symbols of birds
1	Protection of the family	Stork
2	Motherhood	Chicken
3	Sorrow and joy	Black and white swans
4	The pain of loss	Seagull
5	Wisdom	Owl
6	Diligence	Tits
7	Bravery. Courage	Falcon
8	Freedom-loving. Freedom	Nightingale
9	Hope	Dove
10	Unity	Cranes

The structure of the art book consists of a cover, a flyleaf, and 20 facing pages: the content of emotions, the author's words, and illustrations with metaphors of the psycho-emotional states of Ukrainians in the symbols of birds, and facing pages with their components. The author's written metaphors and the author's words, which set the structure and the sequence of illustrations as an emotional chain, are mainly the text content of the book. It contains a description of the psycho-emotional states of Ukrainians in the form of short phrases. The depicted tree roots and flower buds on the reverse side symbolize the spiritual heritage of Ukrainians and their values, which are passed down through generations (Fig. 3). A book bag and a flyer are the additional elements of the project (Fig. 4).



**Fig. 3. A facing page with the author's words in the book edition «Who has the wings...», O. Babkina**



**Fig. 4. A flyer and book bags for the book edition «Who has the wings...», O. Babkina, 2023**

*3.2. Peculiarities of the designed elements.* The concept of the cover includes a metaphor of unity in the symbol of cranes. The wings of birds resemble the shape of human palms. They are combined into a general structure, forming a sign graphically presented at the top (a symbol of self-knowledge, and spiritual concentration). A square in Ukrainian culture is a symbol of matter and spiritual filling, and its four corners symbolize the sides

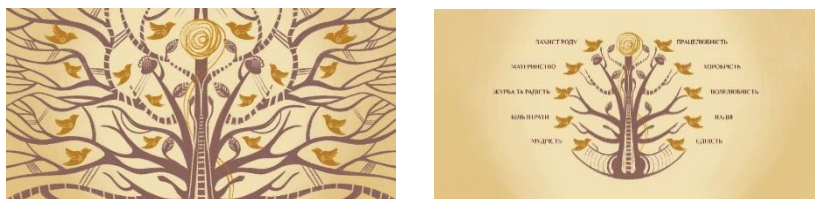


of the world and life cycles. In the color scheme of the cover, yellow and golden shades are used, which, according to the survey results, are the most positive in perception, symbolizing joy, unity, and hope (Fig. 5).



**Fig. 5. The cover design of the book edition «Who has the wings...», O. Babkina, 2023**

The flyleaf and the content of emotions contain a tree, which means the human body, and birds as psycho-emotional states that fill it. The ladder in the tree trunk symbolizes the path to self-discovery, understanding one’s values, an emotional ladder, and the top with a ball of threads in the shape of a nest represents life, the person’s spiritual world (Fig. 6).



**Fig. 6. The flyleaf and a facing page with the content of emotions in the book edition «Who has the wings...», O. Babkina, 2023**

The components of psycho-emotional states are highlighted verbally and linearly on separate facing pages. The shape of the nest is a metaphor for matter, and the bird’s egg in it is the spiritual filling of a person. Each nest has signs from embroidery ornaments, and Easter eggs, which symbolize a certain emotional state (Fig. 7).



**Fig. 7. Facing pages with components of psycho-emotional states on the example of «Sorrow and Joy» and «Wisdom» in the art book «Who has the wings...», O. Babkina, 2023**

3.3. *Compositional, artistic, graphic, and technical peculiarities of the project.* Illustrations with the author's style which contain the following features are developed: *compositional* (dynamics; diagonal compositions (ascending and receding); the predominance of the images of birds, the accents of eyes in the form of feathers), *artistic and figurative* (the mode of metaphor according to the author's toolkit; color symbolism, traditional symbols, author's symbols; sign sets (mimics, gestures, daily life, nature, movement, color, geometric signs); interconnection of all elements), *artistic and graphic* (predominance of rounded forms; the deformation of proportions, the hyperbolization of the scale of birds, in particular, wings; sign systems inherent in human behavior, anthropomorphic features in the images of birds; patterns, ethnic motifs; thread elements in graphics as a symbol of human life, the unity of generations; chalky and worn textures; linear signs in which the components of psycho-emotional states are highlighted), *technical* (computer graphics: Procreate and Photoshop software; fonts: Philosopher, Avenir Next; format 200 X 200 mm; CMYK color model; digital printing method, author's structure and phasing of the project development). The estimated cost of the project offer is UAH 11,443.



**Fig. 8. A facing page with the metaphor of the psycho-emotional state «Protection of the Family» in the symbol of a stork and a facing page with its components in the book edition «Who has the wings...», O. Babkina, 2023**



**Fig. 9. A facing page with the metaphor of the psycho-emotional state «Motherhood» in the symbol of a chicken and a facing page with its components in the book edition «Who has the wings...», O. Babkina, 2023**

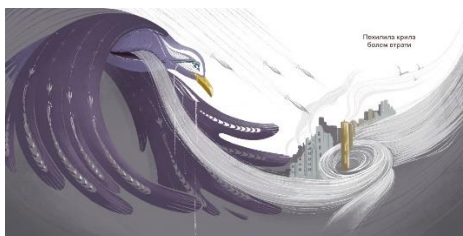
3.4. *Artistic subtexts.* The illustrative series contains subtexts of modern events, historical, and cultural aspects, and traditions of Ukrainians. The images of a traditional Ukrainian house, which is one of the valuable symbols in the culture of Ukrainians, are used. It is not just a residence, but the personification of the worldview of Ukrainians, a family center, a microcosm that contains their traditions and values. The image of the sun is also often found in illustrations as a symbol of unity, the orderliness of the world, and victory. In the illustration, which highlights the psycho-emotional state of bravery in the symbol of the falcon, the image of the sun has rays like in the flag of the Azov Regiment. The falcon is made in the color range of steel, which is a symbol of indomitability. The snakes in the illustration are made in the colors of the Russian army and contain elements of their symbols. The bird «stands as a mountain», protecting its land and family from enemies (Fig. 10).



**Fig. 10. A facing page with the metaphor of the psycho-emotional state «Bravery» in the symbol of a falcon in the book edition «Who has the wings...», O. Babkina, 2023**

Today's realities are highlighted on a facing page with the metaphor of the psycho-emotional state of the «pain of loss» in the symbol of a seagull as a mother grieving for her children. The illustration depicts a bird's nest torn

from the heart, and extinguished candles with smoke, which in shape gradually turn into the images of a city destroyed by missiles. And the birds that are flying away are the personification of the souls of the dead (Fig. 11).



**Fig. 11. A facing page with the metaphor of the psycho-emotional state «Pain of loss» in the symbol of a seagull in the book edition «Who has the wings...», O. Babkina, 2023**

In the color scheme of each illustration, separate dominant colors are used, which correspond to the character and symbol of a certain psycho-emotional state. When choosing the color range, the results of the survey on the comparison of colors and psycho-emotional states were taken into account.

The illustrations of the book edition «Who has the wings...» are motivating and positive in perception, and the construction of their sequence reproduces an emotional chain from rise to fall, and in the conclusion – hope for a bright future (Fig. 12). The book edition is characterized by the unity of the semantics of content and form, original concept, idea, and artistic and graphic solution. The art book is filled with many metaphors and artistic subtexts but the peculiarity is that each reader will perceive them in their own way, relative to their experience and worldview.



**Fig. 12. A spread with the metaphor of the psycho-emotional state «Hope» in the symbol of a dove in the book edition «Who has the wings...», O. Babkina, 2023**

The results of the research are valuable for scientists in the field of art, psychologists, illustrators, and graphic designers for the further development of thematic graphic projects, scientific research, and the use of the developed author's toolkit for designing the metaphor of human psycho-emotional states through the symbols of birds in the development of illustrations that can more deeply reveal the mentality, worldview, and emotions of people.

## **CONCLUSIONS**

1. The art book is a new genre of book that is developing. A work of art that combines various fields of art and science, visual and verbal content. The special features include originality, the author's concept, style, and the absence of any design restrictions.

2. An illustration is an intersemiotic image that is filled with signs and symbols. With their help, the mode of metaphor, which is researched and used in the development of the project, is laid out and built.

3. The bird is one of the main and oldest in Europe and, in particular, the Ukrainian figurative system. Therefore, in this work, it is considered an artistic concept, an archetype, a symbol, and a metaphor.

4. The symbol of the bird is an archetype of the human soul in art, through which one can convey the inner world of a person, spiritual values, and traits of mentality. Therefore, psycho-emotional states are highlighted in the work through bird symbolism.

5. A metaphor clears up the relationship of things in the world, is characterized by the transfer and combination of common features in various objects, and phenomena, and is a means of forming an artistic language and conveying psycho-emotional states, and a universal technique in the design and research of images, reconstruction and creation of symbols.

6. According to the survey results, contemporaries' perception of the semantics of the image of the bird as an archetype of the human soul, the sense of forms and lines in illustrations has changed little compared to the traditional vision. Certain psycho-emotional states characteristic of Ukrainians are revealed, which are applied in the project. The efficiency of diagonal composition and dynamics, the mode of metaphor, and the symbol of the bird in the disclosure of human emotions in the illustrations, the relevance, and the vision of the project are revealed.

7. The arranged table of common denominators between the person's psycho-emotional states and the images of birds serves as a toolkit for designing a metaphor, allows forming meaningful illustrations using the method of combinatorics, is a code for the expression of emotions, has a heuristic character, and helps develop creativity. Based on the developed toolkit, the author's concept of the project is singled out, and the book edition

«Who has the wings...» with a graphic interpretation of the psycho-emotional states of Ukrainians in the symbols of birds is created.

### **ABSTRACT**

This study presents the theoretical foundations of the research of artbooks, analysis of scientific sources, results of conceptual, compositional, figurative, stylistic and technical solutions in the creation of the author's art book «Who has the wings...» using the metaphor in the symbols of birds to highlight the psycho-emotional states of Ukrainians.

*The results of the research.* It is analyzed: the theoretical foundations, analogues, classification, technologies of art book design and formulated definitions; the role of illustration and its functions; the metaphor method; the symbol of the bird as an archetype of the human soul; dominant images and sign systems of expressing emotions. The bird symbolism is reconstructed using the citation method from various fields of knowledge and a search of components for *a toolkit of designing a metaphor*, is carried out. The correspondence between the psycho-emotional states of Ukrainians and the behavioural signs and symbols of birds is found. The modern perception of the semantics of the image of the bird and the attitude to various artistic means based on a survey is studied.

The sign systems and symbols (color, everyday life, nature, form, movement, gestures, geometric symbols) that express certain psycho-emotional states are singled out. A toolkit of common features between the psycho-emotional states of Ukrainians and the images of birds is compiled to construct a metaphor in the illustrations of the book edition «Who has the wings...».

The author's concept and the structure of the art book «Who has the wings...» with a graphic interpretation of the psycho-emotional states of Ukrainians in the symbols of birds to understand their moral qualities and values is created. Illustrations with the author's style, a book bag and a flyer as the additional elements of the project are developed and an art book is created.

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