

**CENTRE
DE MANAGEMENT DE L'INNOVATION**

**INNOVATIONS
IN THE SCIENTIFIC, TECHNICAL
AND SOCIAL ECOSYSTEMS**

**Scientific journal
Issue 7**

Nice – 2023

Editor in Chief:

JAEGER Svitlana – DSc (Education), Director of the Center for Innovation Management, Nice, France

Members of the editorial board:

ALDRICH Chris – DEng (Extractive Metallurgical Engineering), Professor in the Department of Mining Engineering and Metallurgical Engineering, Curtin University, Bentley, Australia

BERGERON Henri – Director of the Health Policy axis at LIEPP, co-director of the “domain” at the Presses de Sciences Po, scientific coordinator of the Health Chair at Sciences Po-FNSP, Paris, France

BOIKO Hryhorii – PhD (Pedagogical Sciences), Deputy Director of the Personnel Department of the Ministry of Education and Science of Ukraine, Professor of the Department of Experimental and Theoretical Physics and Astronomy of the National Pedagogical University named after MP Drahomanov, Kyiv, Ukraine

CANHASI Ercan – PhD (Computer Science and Informatics), Professor (Associate) at University of Prizren, Albania

CARACCI Alvaro Andres Urzua – General Director of Research, Innovation and Postgraduate, University of Alba, Santiago, Chili

DOTSEVYCH Tamiliia – DSc (Psychology), Full Professor of the Department of Psychology and Pedagogy of Preschool Education of Hryhorii Skovoroda University in Pereiaslav, 30, Sukhomlynskyi Str., Pereiaslav, Kyiv region, Ukraine

FADIPE Temitope – PhD (Cell Biology and Genetics), Head, Molecular Biology Laboratory, Federal Institute of Industrial Research, Oshodi, Lagos, Nigeria

FARWELL James P. – DCLS (Law), Senior Fellow, Institute for BioDefense Research, Washington, United States

KIRAT Thierry – Research Director at CNRS (section 36 of the InSHS: “Sociology and legal sciences”), Paris-Dauphine University, Paris, France

KUSHCH Natalia – PhD (Philological Sciences), Associate Professor of the Slavic Philology and Journalism department of Tavriya National University named after V.I. Vernadsky, Kyiv, Ukraine

NEFEDOVA Tamara – PhD (Financial), Associate Professor of ESCP Business School, Paris, Île-de-France, France

PRYKHODKO Olena – Doctor of Law, Director at Modelex Education Monaco and the British School of Monaco, Monaco

RAHMAN M Mahbubur – PhD (Physics), Professor in the Department of Physics at Jahangirnagar University, Bangladesh

RAHMANI Amir – PhD (Technology Management), Researcher chez Iran University of Science and Technology, Tehran, Iran

SABINO Ubaidillah – PhD (Magnetorheology), Professor (Associate), Sebelas Maret University, Indonesia

SAHU Tripti – PhD (Marketing), Professor of International Institute of Management Studies, Nere, Dattawadi, Pune, India

SHARMA Ridhima – PhD (Economics), Assistant Professor of the Vivekananda institute of Professional studies, New Delhi Area, India

SUCHARSKI Tadeusz – PhD (Philology), Professor of the Institute of Philology of Pomeranian University in Slupsk, Poland

SHTEINBUK Feliks – DSc (Philology), Professor at Comenius University in Bratislava, Slovakia

TÓTHNÉ Klára Szita – PhD (Economics), Professor at University of Miskolc, Miskolc, Hungary

UWA Joseph Olayinka – PhD (Medicine), Head IVF laboratory services of Fertigold Fertility Clinic, Ikeja, Lagos, Nigéria

VU Hung Phuong – PhD (Industry competition), Senior Lecturer at National Economics University, Hanoi, Vietnam

Articles in the publication were checked for plagiarism,

Pages of a scientific journal on the Internet: <https://istse-jaeger.com>

ISSN 2824-1843 (Online)

ISSN 2824-8074 (Print)

DOI: <https://doi.org/10.56378/LJ0105>

© CENTRE DE MANAGEMENT DE L'INNOVATION

CONTENTS

MANUSCRIPT

JOURNALISM

DOSENKO Anzhelika. SYNDICATION AS A WAY OF FORMATION OF THE MODERN CONTENT	5
---	---

PHILOLOGY

BESSARAB Oleksandr. THE NOVEL “THE BALLAD OF SONGBIRDS AND SNAKES” BY SUZANNE COLLINS: PROBLEMATICS AND SYSTEM OF CHARACTERS	16
---	----

KONDRATIUK Lesia, ZHORNOKUI Uliana. PSYCHOLINGUISTIC CATEGORIES AS THE LEADING MEANSIN THE COMPARATIVE FRAMEWORK OF IMPRESSIONISM.....	32
---	----

KOCHERHA Svitlana, VISYCH Oleksandra. CRIMEAN TRAVELOGUES BY LESYA UKRAINKA AND IVAN TRUSH: INTERMEDIAL PARALLELS.....	58
---	----

РУКОПИСИ

ЖУРНАЛІСТИКА

ДОСЕНКО Анжеліка. СИНДИКАЦІЯ ЯК СПОСІБ ФОРМУВАННЯ СУЧАСНОГО КОНТЕНТУ	5
---	---

ФІЛОЛОГІЯ

БЕССАРАБ Олександр. РОМАН “БАЛАДА ПРО СПІВОЧИХ ПТАШОК І ЗМІЙ” СЮЗАННИ КОЛЛІНЗ: ПРОБЛЕМАТИКА ТА СИСТЕМА ОБРАЗІВ.....	16
--	----

КОНДРАТІУК Леся, ЖОРНОКУЙ Уляна. ПСИХОЛІНГВІСТИЧНІ КАТЕГОРІЇ ЯК ПРОВІДНИЙ ЗАСОБ У ПОРІВНЯЛЬНОМУ РАМКУ ІМПРЕСІОНІЗМУ.....	32
---	----

КОЧЕРГА Світлана, ВІСИЧ Олександра. КРИМСЬКІ МАНДРІВКИ ЛЕСІ УКРАЇНКИ ТА ІВАНА ТРУША: МІЖМЕДІЙНІ ПАРАЛЕЛІ	58
---	----

MANUSCRIPT

JOURNALISM

UDK 007 : 304 : 001

DOI 10.56378/KLZU20230930

Anzhelika DOSENKO

Ph D in Social Communications, Head of the Department of Journalism V.I. Vernadskiy Taurida National University, 33 John McCain Street, Kyiv, postal code 01042, Ukraine (Likadosenko@gmail.com)

ORCID: 0000-0002-5415-1299

Анжеліка ДОСЕНКО

Кандидат наук із соціальних комунікацій, доцент, завідувачка кафедри журналістики Таврійського національного університету імені В.І.Вернадського, вул. Джона Маккейна, 33, м. Київ, поштовий індекс 01042, Україна (Likadosenko@gmail.com)

ORCID: 0000-0002-5415-1299

Bibliographic Description of the Article: Dosenko, A. (2023). Syndication as a way of formation of the modern content. *Innovations in scientific, technical and social ecosystems [Scientific journal]*, 7, pp. 5–15. doi: 10.56378/DASJ20230930

SYNDICATION AS A WAY OF FORMATION OF THE MODERN CONTENT

Abstract. *The Purpose of the Study* is to theoretically substantiate the phenomenon of syndication in social communications as a way of forming modern content in communication platforms. **The Research Methodology** consisted of a number of methods. Comparative analysis was used to study existing scientific points of view and describe the practical side of the issue; detailing and description of the term "content syndication", proposed by the author as commonly used in applied social and communication technologies; sociological survey of respondents in the network. **The Scientific Novelty.** lies in the fact that content syndication is currently a phenomenon that is little researched and described, in view of the current rapid development of applied communication technologies, such a description is necessary. The author's vision of the concept of "content syndication" is provided. We see the practical component in detailing the possibilities of web content syndication as an effective way of working with the audience, which is the relevance of the research topic. **The Conclusions.** The article presents the author's vision of one of the ways of cooperation with today's demanding audience. Nowadays, there is an urgent need for the formation of high-quality and relevant content that is rapidly distributed among Internet users. Due to information oversaturation, journalists are forced to look for new and effective ways of cooperation, interest of the audience and retention of their attention, therefore the requirements for the content itself are also increasing. We consider syndication as an effective way of creating and introducing content. A pilot survey of respondents was proposed, which proved the effectiveness of using content introduced by syndication.

Keywords: content, content syndication, readership, information processes.

СИНДИКАЦІЯ ЯК ШЛЯХ ФОРМУВАННЯ СУЧАСНОГО КОНТЕНТУ

Мета дослідження феномену синдикації у соціальних комунікаціях як шляху формування сучасного контенту в комунікаційних платформах. **Новизна**

отриманих результатів полягає в тому, що нині синдикація контенту є феноменом мало дослідженим та описаним, з огляд на сучасний стрімкий розвиток прикладних комунікаційних технологій подібний опис є необхідним. Надано авторське бачення поняття «синдикація контенту». Практичну складову вбачаємо у деталізації можливостей синдикації веб-контенту як ефективного шляху роботи з аудиторією, що становить актуальність теми дослідження. **Методологічна база дослідження** складалась з низки методів. Був застосований порівняльний аналіз, для вивчення наявних наукових точок зору та опису практичного боку питання; деталізація та опис терміну “синдикація контенту”, що пропонується авторкою як загальноживаний у прикладних соціально-комунікаційних технологіях; соціологічне опитування респондентів у мережі. **Висновки.** У статті подано авторське бачення одного зі шляхів співпраці з сучасною вибагливою аудиторією. Нині виникає гостра потреба у формування якісного і актуального контенту, що стрімко розповсюджується між користувачами Інтернету. Через інформаційну перенасиченість журналісти вимушені шукати нові та ефективні шляхи співпраці, зацікавлення аудиторії та утримування її уваги, отже, зростають і вимоги до самого контенту. Синдикація розглядається нами як ефективний шлях формування та впровадження контенту. Запропоновано пілотне опитування респондентів, що довело ефективність використання контенту, впровадженого шляхом синдикації.

Ключові слова: контент, синдикація контенту, читацька аудиторія, інформаційні процеси.

The Problem Statement. Modern theories of communication contain a number of scientific views and descriptions of approaches to content formation. Scientific theories emphasize the mechanisms and ways of effective cooperation with the audience, concepts of the existence of the latest applied technologies, etc. One of such mechanisms for the formation of quality content is syndication. Social networks and content are perceived as a part of the information space with a large percentage

of trust from users in Ukraine, which began to grow rapidly after the creation of the Center for countering disinformation and the systematic publication in networks and telegram groups of information about the termination of the activities of certain media, channels, and the arrest of a number of persons. who unbalanced the media space of our country and conducted collaborative activities.

The Analysis of Sources and Recent Researches. There is a large list of literature outlining the problem of Internet communications, content creation, social networks and their problems in scientific circles of the 21st century. The works written by O. Kurban, I. Matchuk, N. Zadorozhnaya, T. Kuznetsova, L. Luparenko, S. Datta, A. Kumar Das, S. Ghosh, Debabrata S., Rodney J., Martinek R. were useful for writing our scientific work. Perego E., Solvi E, Khaodze Ch.

The Purpose of Publication of the research of the phenomenon of syndication in social communications as a way of forming modern content in communication platforms.

The Main Material Statement. The audience is demanding, the demand for constant updating of information resources, in particular on the Internet, is constantly growing, because Ukrainians, even in the temporarily occupied territories, want to know what is happening in Ukraine, understand the situation, and be informed. Due to the disconnection of Ukrainian television, it is possible to do this only in the Internet space through platforms.

According to Y. Matchuk, “Modern information and communication technologies and the latest opportunities for communication through social media are becoming an increasingly important factor influencing the peculiarities of the implementation of foreign policy activities of international actors” (Kurban, 2014).

What is important for Ukraine at the moment is the content of the network, which is capable of raising awareness and increasing interest in the topic of state and the war not only among Ukrainians, but also among the world community, the level of understanding of the depth of the threat to world democracy. That is why the content created by Ukrainians is important: in the rear, on the front lines, in gray areas.

There are enough definitions of the concept of "content" in the scientific literature today, but the issue of content syndication remains relevant, which became especially acute with the beginning of the full-scale invasion of Ukraine by a terrorist country.

Content syndication, in our opinion, should be considered today as a process of simultaneous dissemination of information through various carriers and media, coverage of topical issues, demonstration of events from the front line, coverage of war results by soldiers, discussions. According to modern scientists N. Zadorozhnaya, T. Kuznetsova, and L. Luparenko, the concept of web syndication is somewhat related. They define it as “The simultaneous distribution of audio and video information across multiple pages or websites, usually using RSS or Atom technologies. The principle consists in distributing the titles of materials and links to them (for example, the latest messages of forums, etc.)” (Zadorozhna, Kuznetsova, Luparenko, 2014). It follows that the syndication of Internet content is a concept synonymous with web syndication, which is also interpreted as the possibility of blogging both individually and collectively to “...repurpose and republish old content and show it to a new audience” (Cintas, 2009). It is worth noting that content syndication is very convenient for running discussion sites. An example of such can be not only pages in social networks, but also

separate ones, such as Reddit, the purpose of which is discussion and debate.

On such platforms, anyone can ask a question or express their own attitude to a problem. Content is created that can reach a large number of audiences of different categories. This is especially noticeable on the pages of social networks. Modern scientists emphasize that social networks have a number of advantages: communication at a distance, informing about events in the country and the world, discussing current problems. “Social networks help people keep in touch with families and friends with whom they would otherwise not be able to communicate due to distance or simply lose touch” (Haodze, 2019).

The formation and production of content is extremely responsible, especially for Ukraine today, which is conducting powerful confrontations in the information war against the aggressor country. It follows that syndication of content contributes to the distribution of information resources and is convenient for those who frequently update the page. This is especially relevant now for those opinion leaders and journalists who run news telegram channels, blogs, and sites dedicated to events.

It is appropriate to single out a similar toolkit in order to describe content syndication as an independent process of forming an information environment. First, the system generates and performs mechanical work. Placement of content on cross-media platforms takes place without unnecessary intervention of specialists. Second, the information is updated every day, which increases the readership's interest in the platform.

To study content syndication as a way of filling platforms, an important element is the feed. It is described as the process of systematically filling content in the form of summary data,

referring to the original source. After subscribing to the feed offered by the site, the user receives new information resources published on it. However, such manipulation requires special programs for reading them, i.e. RSS aggregators.

When creating content within the framework of syndication, one should not forget about an important element - collecting a subscriber base, which will ensure closer cooperation with the audience, the development of clients and client groups. This will also contribute to the updating of information resources, new directions of existing content (for example, you can make an audio or video recording on an existing post in social networks) and send it to those subscribers who are already collected in the database to consolidate knowledge.

The constant development of communication theories emphasizes the current problems of Internet communications as a separate independent field. In current theories of communication, special attention is paid to the formation, distribution and influence of content. There is syndication is used as one way of high-quality content making.

Content syndication is defined as a form of working with information that allows the content of the platform to be displayed on other sites. Web syndication contributes to the creation of feeds that are available to an unlimited number of users of the target audience in the form of short posts on platforms and social networks, containing the most current information on the topic or issue raised by the journalist.

Content syndication should be studied from a practical point of view. For details, a pilot survey was conducted among two groups of respondents. One is Internet users, the other is practicing journalists who work in cross-media media. The first group consisted of 407 interviewees, the second group was numerically

smaller – 102 people. The results of the proposed surveys are shown in the tables below.

Table 1. Results of a survey of Internet users

Content of the question	Respondents' answers in %		
	Yes	No	Not specified
Is clarity of thought important to you when reading content?	98	2	0
Is the uniqueness of the text important?	92	6	2
Do you use the same media all the time?	88	9	3
Is the quantitative component of users of the mass media that you read important to you?	67	27	6
Is the speed of providing information important to you, rather than its reliability?	89	8	3
Do you think that the media should provide multi-format content, or for you personally, just text, photos, videos as a separate resource is enough?	95	3	2

As can be seen from the conducted survey, transparency, comprehensibility and visualization of the content are very

important for the audience. Therefore, syndication as a way of creating the latest forms of information on the Internet is a priority for users.

Table 2. Results of the survey of journalist-practitioners

Content of the question	Respondents' answers in %		
	yes		yes
Is the description of the idea of presenting the problem important to you in your work?	87	1 3	0
Is it important for you in your work to create unique and interesting content for the audience?	100	0	0
Is it important for you in your work to choose a base platform for the central publication?	100	0	0
Is a detailed definition of the target audience with which the campaign works important for you in your work?	98	2	0
Is publishing material on the main and secondary platforms important to you in your work?	98	2	0
Is it important for you in your work to evaluate the effectiveness of what you have done and study the results of your work?	100	0	0

It follows from the survey of practicing journalists that work on permanent platforms, publications and reposting, visualization and transparency of ideas are important for specialists.

The Conclusions. Content syndication as a technology for close cooperation with the audience should follow an algorithm of actions consisting of six main steps, which can be supplemented by other actions during the campaign work on a certain issue or sectors. The proposed algorithm should include: detailed definition of the target audience with which the campaign works; description of the idea of presenting the problem; creation of unique and interesting content for the audience; selection of the base site for the central publication; publication of material on the main and auxiliary platforms; carrying out an assessment of the effectiveness of the work done and studying the results of the work.

References

Electronic sources of political influence: forms of consciousness manipulation and means of limiting them (2016) URL: <http://librar.org.ua/sections/load.php?s=policy&id=113&start 5/> [in English]

Zadorozhna, N, Kuznetsova, T., Luparenko L. (2014). Designing a model of a typical site of a scientific institution. *Information technologies and teaching aids*. Vol. 39, N. 1, PP 279–286. [in English]

Kolomiets, V. (2014). The role of Internet technologies in the formation of consciousness. *Problems of international relations*. Vol 8. PP. 96–108. [in English]

Kurban, O. (2014). PR in marketing communications: academic. Manual. K.: Condor Publishing House, 246 p. [in English]

Matchuk, Y. (2017). Social media as a communication platform of the European Parliament URL: http://journals.iir.kiev.ua/index.php/pol_n/article/download/3338/3016 [in English]

Content syndication: one text on several sites (2019). URL: <https://fractus.com.ua/uk/blog/sindiacya-kontentu-odin-tekst-na-dekilkoh-majdanchikah/> [in English]

Zhou Haodze. (2019). “Ukraine has a huge growth potential of the information and communication technology market” URL: <http://ukurier.gov.ua/uk/articles/chzhou-haodzeukrayina-maye-velicheznij-potential/> [in Ukrainian]

Dutta, S., Kumar Das, A., Ghosh, S., Debabrata, S. (2022). Data Analytics for Social Microblogging Platforms URL : <https://www.elsevier.com/books/data-analytics-for-social-microblogging-platforms/dutta/978-0-323-91785-8>. [in English]

Rodney, J (2009). Technology and sites of display *The Routledge Handbook of Multimodal Analysis*. PP 114–126. [in English]

Martinec, R., Salway, A. (2005). A system for image-text relations in new (and old) media *Visual Communication*. № 4 (3). PP. 337–371 [in English]

Perego, E. (2009) The codification of non-verbal information in subtitled texts. *In New Trends in Audiovisual Translation*. Bristol: Multilingual Matters. PP. 58–69. [in English]

Cintas, D. (2009). *New Trends in Audiovisual Translation*. Bristol: Multilingual Matters 270p. [in English]

The article was received 12/04/2023.

Article recommended for publishing 25/09/2023.

PHILOLOGY

UDC 8

DOI 10.56378/OBSJ20231001

***Oleksandr BESSARAB**, candidate of philological sciences, vice-rector for scientific-pedagogical activities and innovative development of V.I. Vernadskiy Taurida National University, 33 John McCain Street, Kyiv, postal code 01042, Ukraine (bessarab.olexandr@tnu.edu.ua)*

ORCID: 0000-0002-8245-7033

***Олександр БЕССАРАБ** кандидат філологічних наук, проректор з науково-педагогічної діяльності та інноваційного розвитку Таврійського національного університету імені В. І. Вернадського, вулиця Джона Маккейна, 33, Київ, поштовий індекс 01042, Україна (bessarab.olexandr@tnu.edu.ua)*

ORCID: 0000-0002-8245-7033

Bibliographic Description of the Article: Bessarab, O. (2023). The novel “The ballad of songbirds and snakes” by Suzanne Collins: problematics and system of characters. *Innovations in scientific, technical and social ecosystems [Scientific journal]*, 7, pp. 16–31. doi: 10.56378/OBSJ20231001

THE NOVEL “THE BALLAD OF SONGBIRDS AND SNAKES” BY SUZANNE COLLINS: PROBLEMATICS AND SYSTEM OF CHARACTERS

Abstract. *The Purpose of the Study* is the theoretical substantiation of the problematics and the system of images in Suzanne Collins's novel “The Ballad of Songbirds and Snakes”. **The Research Methodology.** The research was based on the text of the author's novel and scientific works by leading scholars. These sources became the empirical basis of the study. The purpose of this article was achieved with the help of the research methods used (descriptive method, semantic and semantic, comparative, mythopoetic analysis, method of direct observation, method of interpretation, method of discourse analysis), as well as research methods (analysis, synthesis, induction, deduction, etc.). **The Scientific Novelty** is that it provides a comprehensive analysis of the issues and image system of Suzanne Collins' dystopian novel “The Ballad of Songbirds and Snakes” using the basics of archetypal hermeneutics. **The Conclusions.** The work of the American writer of the twenty-first century, Suzanne Collins, has caused a wave of interest in her work, especially after the film adaptation of the Hunger Games novels. The prequel to the series of books is the novel “The Ballad of Songbirds and Snakes”. This article identifies the main issues of the work (totalitarianism of state power, devaluation of human life, violation of human rights, and the confinement of a person in a prison of the mind) and analyzes the system of images through the prism of archetypal hermeneutics.

Key words: *problematics, system of images, archetype of Persona, archetype of Shadow, archetype of Child, archetype of Animus, archetype of Spirit, hermeneutics.*

РОМАН “БАЛАДА ПРО СПІВОЧИХ ПТАШОК І ЗМІЙ” СЮЗАННИ КОЛЛІНЗ: ПРОБЛЕМАТИКА ТА СИСТЕМА ОБРАЗІВ

Анотація. Мета дослідження полягає в теоретичному обґрунтуванні проблематики та системи образів роману Сюзанни Коллінз “Балада про співочих пташок і змій”. **Методологія дослідження.** Для здійснення дослідження використовувалися текст роману авторки та наукові роботи провідних науковців. Ці джерела стали емпіричною базою дослідження. Мети дослідження вдалося досягти з допомогою таких методів дослідження: описовий метод, семантико-смисловий, порівняльний, міфопоетичний аналіз, метод безпосереднього спостереження, метод інтерпретації, метод дискурс-аналізу, а також прийомів дослідження: аналізу, синтезу, індукції, дедукції тощо. **Наукова новизна** полягає у тому, що здійснено комплексний аналіз проблематики та системи образів антиутопічного роману Сюзанни Коллінз “Балада про співочих пташок і змій” використовуючи основи архетипної герменевтики. **Висновки.** Творчість американської письменниці XXI століття Сюзанни Коллінз викликала хвилю зацікавленості до її творчого доробку, особливо після екранізації романів про “Голодні ігри”. Приквелом до серії книг став роман «Балада про співочих пташок та змій» в даній статті визначено основну проблематику твору (тоталітаризм державної влади, знецінення людського життя, порушення прав людини, замкнутість людини у в’язниці розуму) та проаналізовано систему образів крізь призму архетипної герменевтики.

Ключові слова: проблематика, система образів, архетип Персони, архетип Тіні, архетип Дитини, архетип Анімуса, архетип Духа, герменевтика.

The Problem Statement. The work of the famous American writer of the twenty-first century, Suzanne Collins, has aroused a wave of interest among contemporary scholars who consider the author's artistic method to be superficial and primitive. Most

studies focus on superficial criticism and analysis and thus neglect the literary analysis of her works. Among the author's works, special attention should be paid to Suzanne Collins's modern dystopian novel-prequel "The Ballad of Songbirds and Snakes", which contains a multilevel poetics.

The Analysis of Sources and Recent Researches. The literature on Suzanne Collins' work is superficially covered in scholarly and critical literature, as almost all scholarly research has been devoted to the author's Hunger Games trilogy, but the 2020 novel "The Ballad of Songbirds and Snakes" has been ignored by scholars. Suzanne Collins's work has been studied by: I. Kapustian, Y. Myza, E. Asanov, E. Frankel, I. Ihnatova, E. Lekarevych, O. Haiduk, N. Zalesova, A. Hudilina, N. Shchytova, A. Gurduz, I. Aleshchenko, M. Schaub, and E. Safonova.

Recently, the creative path of the twenty-first century writer has attracted the attention of not only beginners but also experienced scholars, and a new group of «scientists» deserves special attention – the so-called "home philosophers" and "armchair critics" who produce as many reviews and articles as the professional circle of literary critics.

The Purpose of Publication is to analyze the problematics and the system of images in Suzanne Collins' novel "The Ballad of Songbirds and Snakes". The realisation of this goal involves solving the following tasks:

- to analyse the problematic of the author's work;
- to consider the system of images in the novel "The Ballad of Songbirds and Snakes".

The Main Material Statement. The main problem that is raised on the pages of Suzanne Collins' novel "The Ballad of Songbirds and Snakes" is the *totalitarianism of the state power*,

which is a reptilian system of control. The main purpose of this state system is to comprehensively control the civilian population through elements such as peacekeepers (an army of pawns), hunger (widespread in the Districts) and fear (which never leaves almost all the inhabitants of Panem).

Indeed, the novel describes a very difficult and neglected situation and clearly shows that the authorities have no intention of providing the population with the basic conditions for a full life. This brutal state apparatus seeks to have comprehensive power over everyone, but not for the harmonious spiritual development of all residents. That is why people in the Districts don't live and enjoy life, they simply exist and survive.

The dystopian novel also includes elements of science fiction. "The Mockingjay" were genetically created by the Capitol, these birds functioned as recording devices and were later released. After they got out of the Capitol's control, they began to take actions that were directed against the government. These actions of the ruling circles raise the problem of using *living beings for dubious purposes*. In the case of animal life, the end doesn't always justify the means, as nature always prevails over arrogant people.

Another key issue raised in the novel is the *devaluation of human life*, especially children's lives. In general, a ruthless state apparatus will do anything to maintain its undeniable advantage (the elite and the citizens of the Capitol). And while this is certainly bad, it is easy to explain. After all, the needs of state domination don't require a large number of "service persons" to serve the needs of state domination.

Indeed, the majority of protesters will turn against a small number of Capitol residents, discrediting them in possible future

uprisings and wars. Likewise, the children of the Districts may one day rebel against the government (even with more zeal than their parents). Why wait for this moment, because it is better to let them kill each other in the annual Hunger Games. This is a means of control and fearmongering. People are intimidated and their basic needs, such as food, are restricted to keep them from organising various actions against the authorities. Because hungry people will only think about how to save their families from starvation so that they don't die in the near future. So, the feeling of fear of the authorities and the Hunger Games, and constant hunger confirm the next problem – *disrespect of human rights*.

The Panem government disregards all recognised and important human rights, but there are two basic rights that allow the people of the state to «improve» - the right to study and work, while other rights are completely abolished. Music and concerts will later be banned, as well as the right to freedom of speech. Thus, the novel shows that the authorities of Panem value silence, unquestioning obedience, and efficiency. Therefore, we are presented with a state of an ideal dystopian system, where great importance is attached to *material values*, and human virtue and dignity are devalued, which causes the reader to be indignant and disgusted. A striking representative of these qualities is Coriolanus Snow, who will later betray his close friend, Sean Plint, who will be hanged by the authorities. Selfishness, cruelty, arrogance, self-confidence and complete indifference to humanity lead Coriolanus Snow to inevitable success in the political arena, but never bring him true happiness.

The next problem of the novel is that people are *in a prison of the mind*.

The world surrounding the characters in this novel is designed to hide simple truths. As a result, the inhabitants have to create or find situations in which they can feel comfortable and at home. And, interestingly, such comfort is the true “law of unity” and the reality where all people of the World should exist.

Songbirds are free, calm and peaceful, while Serpents, on the contrary, try to separate and push everyone apart. These statements are confirmed by the existence of 12 Districts with very different standards of living, the indescribable power of the Panem government. In “The Hunger Games”, the residents of the Districts are «treated like animals» through “educational manipulation”, so that the residents demonstrate predation, anger and cruelty just to survive.

Thus, there is a complete disregard of *the law of human unity and subordination to the will of Saturn*, which is the main problem of the dystopian novel “The Ballad of Songbirds and Snakes”.

This is where the snake system of domination and perception takes place, aimed at destroying confidence in one's limitless capabilities and creating a wide gap between people. And the wider the gap of misunderstanding of reality, the weaker people become and the more they submit to the «education» demanded by the authorities. In her novel, Suzanne Collins turns Seyan Plint into a child who tells the truth. He openly challenges the regime and speaks out against its false views, ideas and intentions. However, it is the «children» with the truth on their lips that the snake power doesn't like, so they organise an annual sacrifice ritual called the Hunger Games. The main goal of the snake power is the *mental slavery of citizens*. Mental slavery involves certain ideas and judgements of people. In this context, they carry a «heavy cross» and drag their miserable existence along. Even if they are defeated,

they have two ways out, but they don't always remember this because they don't believe in their unlimited possibilities.

To break out of a mental prison, you have to start with believing in yourself, for example, like the Hunger Games winner Lucy Gray Baird, and her example is proof that you should never give up. Because the inner strength of people is incredibly strong and powerful, even stronger than the power of the state, including heartless tyrants and their cruel slaves. Meanwhile, unfortunately, people eventually get used to such participation and prefer a passive stance instead of trying to change something.

The last issue addressed by the author of the novel is the theme of love, but it is revealed in a somewhat unusual way, in the form of a question, namely: *love and who is capable of it*. Indeed, in the novel we see that both songbirds and snakes have "love", but it is, to put it mildly, radically different. Whereas birds can love unconditionally no matter what, calculating snakes either love for something or don't want to love at all.

Coriolanus Snow, a representative of the snake family, had a strong desire to possess Lucy Grey as an object, but he never loved her, he was proud of her and enjoyed being around her, but that was it. He was not in a position to do anything for her. Because she was his mentor, a rather weak game character that he controlled in The Hunger Games, but he didn't know how strong she was.

Of course, because spirituality is not inherent in snakes. "Besides, love is harmful – it makes a person stupid and vulnerable. If he does marry, he will choose a woman who cannot touch his heart. Most likely, he will choose a woman whom he will hate, so that she cannot manipulate him like Lucy Grey. No jealousy, no weakness" (Collins, 2020).

Obviously, as strange as it may sound, this novel is a dystopian genre with elements of science fiction, depicting a future that has already come or will come soon. However, perhaps at the moment, reality doesn't seem as deadly as Suzanne Collins portrays it in her work. However, if we take a closer look, analyse the problems in the novel and compare them with reality, we will inevitably realise that we will soon face changes that we don't want to notice yet.

Next, let's look at the system of images and symbols, but let's start with the manifestation of archetypal personalities according to the theory of C. G. Jung. It should be remembered that Carl Gustav Jung, unlike Sigmund Freud, considered a work of art not as a symptom of a mental disorder, but as an image of the author. Possessing all the qualities and characteristics of the living element of water, the author revives the powerful charge of the work, passing it through the prism of his multifaceted perception. This is exactly the «aftertaste» that remains after studying the so-called Jungian theory of imagery. In fact, Carl Gustav Jung advocates the reconstruction of the archetypal content of the image, the main “archetypes of personalities” include:

- *The Archetype of the Mother*, this archetype-personality symbolises the collective unconscious in the human psyche, as well as its origins,

- *The Archetype of the Child*, according to Jung, symbolises such an aspect of the life of the human psyche as the awakening of individual consciousness, the separation of the individual psyche from the collective unconscious. This archetype is manifested in the image of a character who is the carrier of the central event: a hero or an anti-hero.

– *The Archetype of the Persona (or Mask)* symbolises the false realisation of the personality, namely the role with which a person identifies himself or herself in the process of socialisation. In a literary work, this archetype is realised, as a rule, in the images of characters-doubles of the central character, whom he imitates or from whom he tries to distance himself (Meletinsky, 2000).

– *The Archetype of the Shadow*, according to Jung, means a repressed part of the psyche, that is, its content that for one reason or another didn't enter consciousness but was suppressed. Moreover, the Shadow doesn't necessarily symbolise a person's ability to commit an evil, bad act.

– *The Archetype of the Anima* is an element of the male unconscious, namely the unconscious ideas of a man about a woman, which are formed in the male psyche under the influence of maternal attitudes and assessments. Animas can have both positive and negative effects on a man's psyche and life. Positive animus in literature finds its manifestation in the images of female characters who set men in tune with true values and open the way to their inner self.

– *The Archetype of the Animus* is an element of the female unconscious that determines the image of a man that was formed in the female psyche under the influence of the father.

– *The Archetype of the Spirit*, in Jung's system, symbolises the highest spiritual synthesis in the human psyche (synthesis of the conscious and unconscious) and the optimal self-realisation of the individual. In literature, this archetype finds expression in the images of wise mentors, whose support the hero turns to in a difficult moment of his life. The archetype defines the structure of the image of a supernatural person: a saviour, a king, a prophet, a ruler, a saint.

– *The Archetype of the Loneliness* is the archetype of the fullness of human potential and the unity of the individual, a kind of organising principle that has the following functions: to integrate, unite, and push an infinite number of possibilities to the centre of the psyche, and thus create a state of greater psychological integrity (Meletinsky, 2000).

Carl Jung's hermeneutic strategy of mythological and literary images is to identify the archetypal content of a particular aspect of the human psychic life or self, relevant for its representation in images. We propose to examine the state of archetypes in the most prominent and vivid characters of Suzanne Collins' dystopian prequel novel "The Ballad of Songbirds and Snakes".

The first protagonist, *Coriolanus Snow*, is the carrier of the central events, in whom the *archetype of the Persona*, or the Mask, is manifested in detail. In the process of socialisation, Coriolanus demonstrates qualities that significantly distinguish him from his real-life anti-hero behaviour. In fact, he is a born manipulator with a «noble face» who carries the image of a cold, obsequious, compliant and «ad nauseam» polite representative of the capitalist elite. The public perceives him as such, but they are all wrong. "Coriolanus is not interested in love or career, but in the opportunity to get a bonus and a cushy, quiet position as an official to move papers from place to place..." (Collins, 2020).

He has no pious good intentions. He doesn't live but tries to survive in the circumstances. The ability to show empathy and compassion, to act selflessly and honestly, and find a way out is in the *archetype of the Shadow*.

This was partly influenced by the *archetype of the defenceless Orphan Child*, who had to cope with all the trials on his own. For this reason, Coriolanus cancels out the *archetype of*

the Anima, which was able to be fully realised in love with Lucy Grey Baird. It should also be noted that Coriolanus Snow will never achieve the development of a full-fledged *archetype of the Spirit*, because wisdom and superiority are not inherent in him. "Born to crawl", Coriolanus will never be able or willing to fly, because the *archetype of the Persona (Mask)* will forever be embedded in his essence and will become a trigger for the birth of a specifically reptilian *archetype of the Loneliness*, which will only exhale icy coldness, cruelty, and indifference.

The next character we are considering is *Sejan Plint*, the exact opposite of Coriolanus Snow. This natural bird, a fighter for the embodiment of justice and kindness in life, will demonstrate his rebellious *Child archetype* until the last moment of his life. Sejan is uncomfortable living in the current conditions, although he has the right to live in the best conditions of the "golden cage", but this cage is "capitol", "lifeless", "dead". He has lost himself in society, and at the Academy, where Seyan Plint studies, no one understands him, almost everyone thinks he is strange, and he has no intention of conforming to anyone's criteria. "Poor Seyan is an easy prey for all sorts of scoundrels" (Collins, 2020); "...he doesn't want to use the money he made in the war, it is a matter of honour for him" (Collins, 2020); "He wants to achieve everything in life on his own" (Collins, 2020).

Seyan had the makings of the *Spirit* and *Loneliness archetypes*, but since he opposes the norms of society and refuses to associate himself with a certain systemic community, he doesn't develop the *Persona (Mask) archetype*. It is thanks to this archetype that a person has the opportunity to integrate into society and be a cog in the machine. However, Seyan didn't have a developed archetype of the Mask (as, for example, Coriolanus

Snow and Lucy Grey). In turn, he refused to be an integral part of the System, for which he was accused of treason and then executed. In this way, Sistama makes it clear to the other birds their path: either to obey or to lose their chance for life (as they say, a choice without a choice).

The next character is *Cusk Highbottom* (the headmaster of the Academy), who is distantly reminiscent of Sejan Plint. If Coriolanus Snow is a perfect copy of his father, the beautiful Xanf Snow, then Sejan Plint was somewhat similar to Headmaster Highbottom. As a drunkard in his youth, Casca Highbottom invented the Hunger Games for fun, but he was not going to make it happen; he was “helped” by Beauty Xanf Snow.

After these events, the Director Highbottom's *archetype Persona (Mask)* will be called “Eternal High”. Having created his «Frankenstein» under the influence of the *Shadow archetype*, he will gradually begin to morph, which will affect his *archetype of Loneliness*, which will appear from time to time in a state of sleepwalking. Without morphing, this bird, which is already very weak, will no longer be able to “fly” and feel calm, and the previously impartial *archetype of Spirit* will disappear forever, and the reptilian system will learn to “crawl”. The Shadow archetype is manifested in the passion for morphing, and, of course, this will replace the cruel reality for Highbottom, but it will also create a sense of powerlessness, submission, humility in the *archetype of Spirit and Loneliness*.

The next character, who, with her mere appearance, brings huge waves of immense fear, is *Dr Volumnia Gall* (the lead administrator of the Hunger Games, the founder of the Capitol's experimental weapons department; she holds the positions of scientist, military officer and teacher). “This woman set snakes on

Clemency for fun. She obviously enjoys watching others suffer, and she expects the same from others" (Collins, 2020).

She is the embodiment of the chaos she tries to control. All her secrets become clear from one Volumnia Gall's *archetype of Persona*: she doesn't hide her snake-like nature or her sarcastic and cynical jokes. And this frightens everyone even more. Her holy prejudice that all people are cruel from birth shows us that Dr Gall's *archetype of Loneliness* represents the presence of catastrophically destructive functions that affect her inadequate psychological state.

There is no need to talk about the *archetype of Spirit* here, since Volumnia Gall "develops" only within the framework of her «serpentarium»; she doesn't even intend to perform pious acts, which in turn requires spiritual roots, which she does not have. All of this suggests that, as the creator of the degenerate serpents, Dr. Gall reveals her inherent serpentine traits through the *archetype of the Shadow*, which completely absorbs her personality.

The last character we will look at is the charming songbird, *Lucy Grey Baird*. Although she is only 16 years old, she is clever, cunning and wise, as Director Highbottom correctly observes, as if she were 35 years old. As a talented artist and a bright singer, the Lucy Gray Persona archetype is realised. As for the *archetype of the Loneliness*, it develops accordingly: at the age of 16, Lucy Grey is already an established personality with her own precise and intelligent beliefs.

In addition, she is kind, sincere, and strives to be free and happy, which gives us reason to talk about the high level of development of the *Spirit archetype*. We also note the fact that Lucy Gray is very fond of children, she finds a common language with them very easily, which indicates her respectful attitude to the

archetype of the Child, which appears on the surface of a strong psyche. Lucy Gray is a ray of sunshine amidst the gloomy circumstances of an unjust existence. In the face of low human actions and vile trials of life, Lucy Gray doesn't lose herself – she remains true and finds the strength to resist.

Since Carl Gustav Jung is convinced that the product of creativity “grows in the soul” of the author, “like a tree in the soil from which it takes the juices it needs”, we can assume that the prequel to “The Ballad of Songbirds and Snakes” appeared on the surface of Suzanne Collins' collective unconscious for a reason.

The Conclusions. Of course, there is no doubt that the novel is a kind of authorial message. But the novel is neither the result of conscious activity nor the author's personal unconscious. After all, a work can have many hermeneutical interpretations, and in further research we will consider in more detail the peculiarities of the poetics of the novels of the famous American writer of the twenty-first century, Suzanne Collins.

Referents

Acord, A. (2020). A book review of “The Ballad of Songbirds and Snakes” by Suzanne Collins. Owlcation. <https://owlcation.com/humanities/Book-Review-A-Ballad-of-Songbirds-and-Snakes> [in English]

Collins, S. (2020). *The Ballad of Songbirds and Snakes (A Hunger Games Novel)*. Scholastic Press. 425 p. [in English]

Frye, N. (2002). Archetypal Analysis: Theory of Myths. *Anthology of World Literary and Critical Thought of the Twentieth Century* / edited by M. Zubrytska. Lviv: Lviv: Litopys, P. 142–172. [in Ukrainian]

Gadamer, H.-G. (2001). *Hermeneutics and Poetics* / translated from German by V. Babych, M. Kushnir and others. Compiler, foreword by D. Nalyvaiko. Kyiv: Universe, 288 p. [in Ukrainian]

Granger, J. (2020). *The Ballad of Songbirds and Snakes: Three Notes on Hunger Games Prequel*. Hogwartsprofessor. <https://www.hogwartsprofessor.com/the-ballad-of-songbirds-and-snakes-three-notes-on-hunger-games-prequel/> [in English]

Gurduz, A.I. (2014). Albeshchenko I.S. Mythopoetic paradigm in the Hunger Games trilogy by Susan Collins. *Studia methodologica*. № 37. P. 212–217. <http://dspace.tnpu.edu.ua/bitstream/123456789/6269/1/Gurduz.pdf> [in Ukrainian]

Kapustian, I. (2015). Means of Characterisation in Susan Collins's novel *The Hunger Games*. *Philological Sciences*. № 19. P. 85–90. <http://dspace.pnpu.edu.ua/bitstream/123456789/4676/1/Kapustjan.pdf> [in Ukrainian]

Meletinsky, Eleazar. *The Poetics of Myth*, translated by Guy Lanoue and Alexandre Sadetsky. New York: Routledge, 2000. 516 p. [in English]

Shaw, E. (2020). *The Ballad of Songbirds and Snakes Summary*. GradeSaver community. <https://www.gradesaver.com/the-ballad-of-songbirds-and-snakes/study-guide/summary> [in English]

Vento, M. (2020). *The Ballad of Songbirds and Snakes Review and Analysis*. The Current wave. <https://currentwave.org/the-ballad-of-songbirds-and-snakes-review-and-analysis/> [in English]

The article was received 25/04/2023.

Article recommended for publishing 26/09/2023.

UDK 821(161.2+161.1+111).091
DOI 10.56378/KLZU20230208

Lesia KONDRATIUK

PhD (Philology), Associate Professor at the National Defence University of Ukraine by Ivan Chernyakhovsky, The Education and Research Center for Foreign Languages, Language Testing Research Center in Kiev, Povitroflots'kyi Ave, 28, Kyiv, Ukraine, postal code 03049 (Lnkon@ukr.net)

ORCID: 0000-0002-5149-769X

Uliana ZHORNOKUI

PhD (Philology), Associate Professor at the Department of Philosophy, Foreign Languages and Social Disciplines and Humanities, Kyiv Institute of Intellectual Property and Law of National University "Odessa Law Academy", 210 Kharkivske Highway, Kyiv, Ukraine, postal code 02121 (ulianazhornokui@gmail.com)

ORCID: 0000-0003-3413-785X

Леся КОНДРАТЮК

Кандидат філологічних наук, доцент Національного університету оборони України імені Івана Черняхівського, Навчально-науковий центр іноземних мов, Науковий центр мовного тестування в Києві, Повітрофлотський проспект, 28, Київ, Україна, поштовий індекс 03049 (Lnkon@ukr.net)

ORCID: 0000-0002-5149-769X

Уляна ЖОРНОКУЙ

Кандидат філологічних наук, доцент кафедри філософії, іноземних мов та суспільно-гуманітарних дисциплін Київського інституту інтелектуальної власності та права Національного університету “Одеська юридична академія”, Україна, м. Київ, Харківське шосе, 210, поштовий індекс 02121 (ulianazhornokui@gmail.com)

ORCID: 0000-0003-3413-785X

Bibliographic Description of the Article: Kondratiuk, L., Zhornokui, U. (2023). Psycholinguistic categories as the leading means in the comparative framework of impressionism. *Innovations in scientific, technical and social ecosystems [Scientific journal]*, 7, pp. 32–57, doi: 10.56378/ KLZU20230208

**PSYCHOLINGUISTIC CATEGORIES AS
THE LEADING MEANS IN THE COMPARATIVE
FRAMEWORK OF IMPRESSIONISM**

***Abstract.** The Purpose of The Study is to study the poetics of impressionism, which unites the world of music, visual and verbal arts, creating a flexible and eclectic impressionistic synthesis and opening up new possibilities for artistic creativity. The Methodology of The Research is the teaching of the methods of description of impressionism, which ensures the comprehensiveness of obtaining information about psycholinguistic categories as the leading means in the comparative study of impressionism. The Scientific Novelty of the research consists in comparative and intertextual methods, which reveal the cultural concept of the category of style and allow to compare the works of different types of art within the same artistic era, as well as to put the works of writers of different artistic directions in the same row. The Conclusions.*

In works in which the issues are related to the comprehensive disclosure of the specifics of historical and cultural eras or artistic directions and currents, the parallel reading of works of different types of art implies a common aesthetic orientation of artists (within the same period, different artistic systems can be combined with different types of art, coexist). The given conclusions encourage the study of impressionistic stylistic currents not only in literature, but also in painting and music.

Keywords: *interaction, impression, Impressionism, language levels, psychological detail, small prose forms, sound and colour symbol, synesthesia.*

ПСИХОЛІНГВІСТИЧНІ КАТЕГОРІЇ ЯК ПРОВІДНІ ЗАСОБИ У КОМПАРАТИВІСТИЦІ ІМПРЕСІОНІЗМУ

Анотація. *Метою дослідження є вивчення поетики імпресіонізму, що об'єднує світ музики, образотворчого та словесного мистецтва, створюючи гнучкий та еkleктичний імпресіоністичний синтез і відкриваючи нові можливості для художньої творчості. Методологією дослідження є вчення про методи опису імпресіонізму, що забезпечує всебічність отримання інформації щодо психолінгвістичних категорій як провідних засобів у компаративістиці імпресіонізму. Наукова новизна дослідження полягає в компаративному та інтертекстуальному методах, які розкривають культурологічну концепцію категорії стилю та дозволяють порівнювати твори різних видів мистецтва в межах однієї художньої епохи, а також ставити твори письменників різних мистецьких напрямів в один ряд. Висновки.* У творах, у яких проблематика пов'язана із всебічним розкриттям специфіки історико-культурних епох чи мистецьких напрямів і течій, паралельне прочитання творів різних видів мистецтва передбачає спільну естетичну орієнтацію митців (у межах одного періоду різні художні системи можуть поєднуватися з різними видами

мистецтва, співіснувати). Наведені висновки спонукають до вивчення імпресіоністичних стилєвих течій не лише в літературі, а й у живописі та музиці.

Ключові слова: взаємодія, звуко-кольоровий символ, імпресія, імпресіонізм, малі прозові форми, мовний рівень, психологічна деталь, синестезія.

The Problem Statement. At the end of the XIX century, Impressionism covered various types of art and artistic culture of all European countries, but so far no attention has been paid to the study of literary Impressionism as the interaction of Ukrainian in the European context. Impressionism is a style introduced by French artists in the second half of the XIXth century. In the works of Edouard Manet, Claude Monet, Edgar Degas, Auguste Renoir, Camille Pissarro, Alfred Sisley, Frederic Basil, and other artists, Impressionism was most clearly manifested as a holistic phenomenon. Their works revealed specific features of the Impressionist style which later influenced the poetics of other arts.

Novelists and writers of short stories, poets, and playwrights appeared almost simultaneously with the Impressionist artists. Their work was based on instant impressions of what one saw. The center of literary Impressionism was France (the brothers Edmond and Jules Goncourt, Edouard Dujardin, Paul Verlaine, etc.). Impressionist style was spread in German and Austrian (Arno Goltz, Josef Schlaf, Richard Demel, Hugo von Hoffmannsthal, Peter Altenberg, Arthur Schnitzler), English (Oscar Wilde, Catherine Mansfield, George Augustus Moore, George Gorge, George Guy) Russian (Anton Chekhov, Boris Zaitsev, Ivan Bunin, Kostiantyn Balmont), Ukrainian (Olha Kobylanska, Nataliia

Kobrynska, Mykhailo Kotsiubynskyi, Vasyl Stefanyk, Mykhailo Yatskiy) literature.

The Impressionists borrowed some of their tools from the arsenal of painters, however, using a different material, namely language, the real form in which the images of fiction are embodied. As a stylistic and artistic phenomenon, Impressionism manifested itself in the peculiar creative work at different levels of the linguistic hierarchy: phonetic, lexical, morphological, and syntactic. Furthermore, the linguistic, especially psycholinguistic means of expressing Impressionism in the literary text are almost unresearched, which motivates the relevance of the analyzed problem. An important role in this context belongs to the phenomenon of phonosemantics because sound is a leading category of Impressionism poetics. Scientific consideration of the problem of phonetic symbolism (or sound symbolism – the presence of an involuntary connection between the sound and meaning of the word) became possible only with the advent of objective psycholinguistic methods of studying semantic phenomena (we should mention that significant role in the development of sound symbolism belongs to Professor V. Levitsky, the founder of the Ukrainian scientific school of phonosemasiology. The scientist used various methods of conducting experiments, in particular, the method of correlation analysis as the main statistical method of experimental research not only the symbolism of sounds but also the meaning of the word, and the semantic structure of the word).

Much attention is paid to the aspect of sound-color symbolism, i.e., the ability of sounds to stimulate certain color associations – “the latent connection of sound image with non-sound as a manifestation of Impressionism in fiction, because for

Impressionist writers sound was of particular importance” (Degtiarova, 2002). Features of the color picture of the world are directly motivated by the individual psychological type of Impressionist writers: extroverts – in the first place an object that depicts or about which feelings are expressed, so the color world of extroverts is colorful and accordingly the names of chromatic colors occupy a significant place in their language. The poetic picture of the world of the artist-introvert is inside him, so it is achromatic. The introverted linguistic picture of the world contains many words that express the inner world, abstract concepts, the transfer of meanings of words associated with the phenomena of the physical world, in the plane of spiritual experiences, and abstract entities.

The broad philosophical-aesthetic and cultural-historical understanding of Impressionism was started only in the early XX century. In 1907, Richard Hamann in his monograph *Impressionism in Life and Art* interpreted Impressionism as a worldview that emerged at the turn of the century: “According to one’s views, Impressionism could be called subjectivism or extreme individualism... In this way, everything subjective and accidental has gained value” (Hamann, 1935).

Literary critics attach fundamental importance to understanding the concept of “Impressionism”. In some works, it appears as a style (Hauser, 1981). Similar positions are held by other researchers (L. Andreev, R. Werner, M. Picard, the latter called it a “form of existence” (Picard, 1981).

Gradually, with the accumulation of facts and observations of the interpenetration of different arts there was an urgent need for in-depth generalizations, a comprehensive study of Impressionist currents, the search for comparison and evaluation criteria of

various phenomena in art, which represents the chosen research problem as increasingly relevant.

The Analysis of Sources and Recent Researches. In the '70s and '80s of the XX century, there was a deepening of the critical assessment of Ukrainian and Russian literary Impressionism; it got the status of a stylistic phenomenon associated with the development of world art. It was then that D. Nalyvayko made an interesting observation about the interaction of Impressionism with Naturalism, Symbolism, and Realism as well as about the tendency of Impressionism to interact with other art systems.

The chronological framework of Ukrainian Modernism and the stages of development of Ukrainian prose Impressionism are traced in V. Ageyeva's monograph *Ukrainian Impressionist Prose* (Ageyeva, 1994). The author focuses on such aspects as the relationship between the position of the author and hero as bearers of evaluation and the problem of Spatio-temporal organization of prose. She reveals the problem of understanding Impressionist prose and its basic patterns: in literature, the Impressionist principles of painting were manifested in the fragmentation, and scattering of reality in which the slightest partial impression acquired a self-sufficient value. But here, in contrast to painting, attention is shifted to the study of mental processes; the techniques and tools of psychological analysis are enriched. We completely agree that Impressionist prose is based primarily on the mismatch between reality and human reception; varies depending on individual perception; causes a certain alienation of the character, his or her epistemological relativism, surprisingly diverse psychologism which is adequately expressed not by "omniscient author" or author-demiurge but the "point of view" of the

character, lyrical hero (Ageyeva, 1995). Ageyeva formulated one of the main principles of Impressionist poetics: “*to see and express what is seen without distorting it by too strict composition, without imposing a priori elaborated assessments, concepts*” (Ageyeva, 1995). She also highlights several important features, characterizing the Ukrainian modernism phenomenon: “*This is, firstly, the predominant attention to the actual aesthetic, artistic values, rather than social needs, a strong demand for non-involvement of art, its release from serving to non-aesthetic needs (people, nation, workers, etc.), and hence the assertion of the artist's right to create according to the laws of beauty and artistic perfection. Secondly, the young generation strongly expressed the demand for the Europeanization of Ukrainian literature, looking at new trends in all contemporary world art*” (Ageyeva, 1994).

The difference between literary Impressionism and Impressionism in other arts and current problems of the theory and history of literature, painting, and music are considered by Yu. Kuznietsov in the monograph *Impressionism in Ukrainian prose of the late XIX – early XX century* (Kuznietsov, 1995) where some necessary Impressionism categories are defined: actual chronotope, specific point of view, re-hierarchization of spiritual values.

In S. Prygodii's monograph *Literary Impressionism in Ukraine and the USA* (Prygodii, 1998) the typology and national peculiarities in Ukrainian and American Impressionist prose at the turn of the XIX–XX centuries were studied for the first time. Impressionism is defined as a category of sensual-objective art and a necessary component of subjective and ideal types of artistic thinking. Literary Impressionism in Ukraine grew out organically of the “philosophy of the heart”, which at the turn of the century is

somewhat “blurred”, secularized by positivist ideas, although it does not lose its dominance; of the cult of “*sensual-spiritual, authenticity, individualism, and pluralistic ethics*” (Prygodii, 1998).

Thus, there is no unanimity among scholars in the interpretation of literary Impressionism, which is interpreted broadly (as an art system), and narrowly (as a stylistic trend that existed at the turn of the XIX–XX centuries). This study is based on a broader interpretation of Impressionism.

The integrity of the style with the greatest expressiveness is manifested in the system of stylistic dominants – qualitative characteristics of the style which express its artistic originality. For Impressionism, firstly, such dominants are the emphasis on the immediacy of instantaneous perception; secondly, the refraction of the sensory-visual impression of reality in deeply subjective images. They also determine the above-listed main features of the components of Impressionist poetics.

Despite a large number of scientific works on the theory and history of literary Impressionism in different countries, a complex comparative study of Impressionist stylistic trends in Ukrainian, Russian and English prose of the early XX century was not made, although such a study is necessary to clarify and express the peculiarities of literary Impressionism. Thus, on the basis of the studied literature it is possible to formulate the main features of Impressionism in the literature:

- subjective interpretation of reality, author's subjectivism, and internal monologue;
- characteristic means (detail, landscape, lyrical and musical sketches);

- artistic techniques (increased attention to the emotional sound and expressiveness of the word, the replacement of semantic sequential connections for associative principles of text construction and nonlinearity of the story, incompleteness, lack of traditional plot and detailed Fabula, depiction of mostly one event, closed action in space and time, a limited number of characters, etc.).

To determine the characteristics of literary Impressionism, it is necessary to analyze its features in the fine arts, music, and clarify the general typological features of the Impressionist style which manifested itself in various arts. Literary Impressionism is the formation of the interaction of the arts to some extent.

Comparative literature is a multifaceted phenomenon that involves the study of various forms and methods of artistic and semantic interaction. Among them we can mark the interaction of different types of art in the text of a literary work. According to D. Nalyvaiko, “...almost no issues were developed, such as literature and art theory, the correspondence of styles of literature and other arts, and especially the problem of transcoding literary texts into the artistic metalanguage of other arts and the reverse transcoding of the artistic metalanguage of other arts into the metalanguage of literature which is now the central problem of studying the interaction of literature with other arts” (Nalyvaiko, 2006).

At the end of the XIX century, during the period of Impressionism’s active development, the term “synesthesia” came into scientific use along with its temporary synonym “color hearing”. At the end of the XIX century in Europe (France, England, Russia), and later in the XX in Germany and the United States, there was a “synesthetic” boom.

In this study, synesthesia refers to the manifestations of intersensory connections in certain areas of art: a) poetic paths and stylistic figures associated with intersensory transference; b) color and spatial images caused by music; c) interaction between the arts (visual and auditory).

The term “synesthesia” in art means the complex intersensory, intermodal comparisons (from elementary compatible representations to stylistic analogies between the arts of different modalities). Art as a form of artistic communication appeals primarily to synesthesia which have a certain general significance. These are synesthesia, which are “natural” associations that arise and are fixed in the process of complex, bisensory (primarily auditory-visual) perception.

The Purpose of Publication is to present the results of the study of synesthesia in the works of impressionist writers.

The Main Material Statement. Synesthesia occupied a prominent place in the aesthetics and poetics of Impressionism. Literature was the main field of creative experiments and a reflection of the philosophical pursuits of representatives in this area. Particular attention was paid to painting and music, from which the Impressionists borrowed forms and techniques. They sought to update their language qualitatively and identify previously unknown possibilities of the word. Music played an important role in such experiments. A. Bielyi in the article *Forms of Art* noted: “*In any form of art, the starting point is reality, and the final is music*” (Bielyi, 1994). He was convinced that “*art forms are able to merge to some extent with each other, be saturated with the spirit of the adjacent forms*” (Bielyi, 1994), that is, declared the synthesis of art under the obligatory auspices of music. In his study *Light-Sound in Nature and Scriabin's Light*

Symphony, K. Balmont states: “*An artist, who thinks and feels creatively, knows that sounds shine, and colours sing, and smells fall in love*” (Balmont, 1999).

The gradual accumulation of facts and observations of the interpenetration of the arts required broader generalizations, comprehensive study of problems, search for criteria for comparison and evaluation, among other things, by comparing the arts within artistic directions, trends and styles. D. Lykhachov noted similar methods for depicting a person in literature and painting. He stressed that it allows “*in many cases to understand better and to feel more clearly the features of a style in the image of a person, but these similarities should not be absolute*” (Lykhachov, 1970).

In the 1910s and 1920s, the interest in the problems of artistic synthesis grew and required literary substantiation. M. Aleksieiev (Aleksieiev, 1991) proposed a new approach to the study of texts of artistic writing. The problem of the interaction of the arts in a literary work becomes for Aleksieiev an integral part of his general cultural approach to the study of literature. He revealed the specifics of artistic interaction and the variety of its forms in his studies on the works of Ivan Turheniev, Oleksandr Pushkin, Oleksii Ostrovsky, William Shakespeare, and Ludwig van Beethoven.

Further A. Mazaiev, V. Alfonsov, V. Sylantieva, and others developed Aleksieiev's ideas in their works. The problem acquired a special resonance in the works of D. Lykhachov. Researching ancient Rus literature, he drew attention to the specifics of the interaction of verbal and visual arts. Substantiating the comparative principle of the study of ancient Rus literature, Lykhachov comes to the conclusion that literature and all arts are governed by the

action of social reality; they are closely linked and both are one of the most significant aspects of cultural development. That is why many phenomena in the development of the arts are simultaneous, homogeneous, similar, and have common roots, and common formal indicators. In our opinion, by studying the convergence and divergence between the arts, it is possible to reveal such patterns and facts that will remain unclear if we study each art (including literature) in isolation from each other. The search for analogies is one of the main methods of historical, literary and art analysis.

It is widely believed that influences and interactions are possible only if there are sufficient analogies in social and literary processes. However, in the system of international relations it is obvious that works of different arts can influence each other not only in terms of content, but also in terms of structure and form, i.e. actively influence the morphology of a literary work. In this context, the literature of the turn of the XIX–XX centuries is indicative, especially the literature of Impressionism, where the means of artistic expression of related arts could determine the structural features of artistic works. Reflecting on the romantic principle of interaction of the arts, M. Aleksieiev distinguishes “verbal analogies” of various art forms, of the ways of their artistic “convergence”, “sound pattern of the artistic text”, of “artistic associations” (Aleksieiev, 1991). Pryhodii notes: *“Often the stylistic typology of literary Impressionism is analyzed in comparison with the picturesque artistic analog, first of all with the paintings of French painters, as well as in diachronic and synchronous connections with other literary and artistic phenomena. Nevertheless, it allows revealing literary Impressionism as an original aesthetic and artistic system, revealing its national features and typology”* (Pryhodii, 1995).

The formation of the newest, modern language of literature and art caused the understanding of new phenomena of literature and art and required new ways of artistic work analysis. The study of interdisciplinary connections has gradually moved to the field of textual research. In the 1970s, the word “text” appeared more and more frequently in philology and culturology. Soon it became one of the leading concepts in humanities. “Text” meant not only works of art, but all sign systems that contained coherent information. It was about “texts of culture” and “texts of art”, problems of generation and functioning of the text, intertextuality.

The very phenomenon of intertextuality has forced researchers to focus primarily on the specifics of intratextual connections. Their in-depth study showed that different figurative series can interact in a work of art. They give rise to the so-called polyart – work with the expressive means of the language of different arts. In such a work, the effect of artistic polyphony often occurs when the means of artistic expression of different types of art, interacting and transforming, create a three-dimensional, multidimensional, synthetic artistic image. In art, this principle is called intermediality – a term introduced by the Austrian literary critic Oge Hansen-Leve. In a narrow sense, intermediality is a special type of intratextual relationship in a work of art, based on the interaction of languages of different arts. In a broader sense, intermediality is the creation of a holistic polyartistic space in the system of culture (or the creation of an artistic “metalanguage” of culture).

Unlike intermedial, connections in the system of intertextual relations exist within one semiotic series. In other words, “citation” occurs within a single semiotic code. Intermediality involves the organization of the text through the interaction of different arts, i.e.

the inclusion of different semiotic series. Therefore, in the system of intermedial relations, first, as a rule, there is a transition from one artistic code to another, and then the interaction, not at the semiotic but at the semantic level. For example, the inclusion of elements of other types of art in a non-characteristic verbal series significantly modifies the very principle of interaction of the arts, and this is the problem of comparative literature.

At the turn of the century, new genre forms appeared, the comprehension of which requires knowledge in the field of interdisciplinary interactions: in literature – etude, symphony, sonata, etc. Musical terms are also used in painting (*Spanish Guitarist* and *Masquerade Ball at the Opera* by Eduard Manet, *Opera Orchestra* and *Three Russian Dancers* by Edgar Degas, *Ball at the Moulin de la Galette*, *Dance in the Province* and *Girls at the Piano* by Auguste Renoir). The work of artists and Impressionist composers is combined by related themes: colourful genre scenes, portrait sketches; a landscape plays an exceptional role.

The main material statement is the logic of the proposed study is more consistent with the views of D. Nalyvaiko who considers Impressionism as an artistic phenomenon that gave rise to a high stage of development of European art culture in the late XIX century. According to the researcher, the peculiarities of its poetics opened a wide space for the interaction of arts, in particular literature and painting, literature and music, and at the same time actualized this interaction. This led to the borrowing of artistic means of expression necessary for the implementation of tasks common to all the art of Impressionism: early Impressionist prose borrowed from painting, and lyrical poetry – from music (Nalyvaiko, 2004).

The main features of literary Impressionism, as well as painting and music, are most pronounced at the level of the figurative structure of the verbal text. Impressionism is characterized by a synesthesia of stylistic principles that combine different types of art, by syncretism of sensations, phonetic sensation and picturesqueness (colour and pictorial writing in words). Colour and music in the Impressionist work of art gave rise to a special poetics – a kind of division of perception into elements (colours, sounds, smells) – and give it a semantic volume, brightness, sonority. The importance of associative connections, new relationships, that expand the perception of reality, is growing.

The connection with music is characteristic for Impressionist poetry, with painting – for prose, although Impressionist prose is a complex rhythmic dynamism. Rhythm modulation (from immobility to rapid movement) corresponds to a change in the atmosphere and nature of events. Musical images and experiences of many writers become the main means of revealing the psychology of the characters (George Gissing, George Moore), and painting and musical principles are the basis of the work structure (*Valse melancholique* by Olha Kobyljanska, *Intermezzo* by Mykhailo Kotsiubynskyi). We trace such examples of the influence of musical art on the structure of the artistic work of *Music* (“*I took hold of the doorknob, pulled it towards me – and the orchestra immediately began to play. The moon fields went back behind the open window – the house became a running train. I pulled harder, sometimes weaker – and, unusually easily agreeing with my desire, then quieter, then louder, then solemnly expanding, then charmingly fading, the music sounded, before which there was nothing music of all Beethovens in the world*” (Bunin, 1988, p. 302)) and *Dreams of Chang* (“*But suddenly, as if sunlight cuts*

through this fog: suddenly there is a knock of a stick on the music stand on the stage of the restaurant - and a violin sings, followed by another, a third ... They sing more and more passionately, more and more loudly, – and in a minute Chang's soul is filled with a completely different longing, She trembles from an incomprehensible delight, from some kind of sweet torment, from thirst for something – and Chang no longer makes out whether he is in a dream or in reality. He gives himself up to music with all his being, obediently follows her in some kind of then another world...” (Bunin, 1988) by Ivan Bunin. There is a strong tendency to lyricism, intimacy, and increased emotional tone which is expressed in the rhythm of sentences, the use of certain techniques of musical composition (repetitions, leitmotifs, “containment effect”, gradation, the plot unfolds with change, rising mood, etc.).

Music is inextricably linked to the birth of a new emotional world. The same happens at the moment of poetic inspiration when a special world of the work is born in the poet's creative consciousness. In Bunin's work, the motif of music corresponds to the illusory vision of life by the character. For example, Bunin's characters begin to feel the world around them differently. In their minds, it is transformed by means of musical associations. Bunin's motive for music is the idea that even short-term contact with other people through music indicates the existence of a certain harmony not only in music but also in life. Bunin's connection with the art of music is mediated by musical perception. Artistically comprehending the phenomena of the surrounding world, the writer sees himself on a par with the creators of music, meaning not only composers. He considers poetic and musical talent to be a divine gift, moreover, in his opinion, with the help of art a person discovers a spark of God.

This concept is most clearly set out in the story *Music*. Here the writer in his own way comprehends the irrational nature of music. In his imagination, it is associated with the subconscious in human life – with the nature of dreams. The value of the subconscious, according to Bunin, does not diminish before material reality. On the contrary, he raises it to a higher degree of objects and phenomena existence. The author is helped to feel like a creator by his own supernatural power, and as a result, music is born. The music in the story is not just a sound: the framework of musical art expands infinitely, forming a new reality – the world of music which opens only to the chosen and only in moments of the highest emotional uplift.

The writer draws the world of music with the help of a special technique – through the perception of the dog Chang. In the work *Dreams of Chang*, the author shows the drama of a drunken captain through the eyes of the dog. Chang is accustomed to the drunkenness of the owner and almost does not distinguish between dream and reality. The writer endows the dog with the human ability to subtly feel and acutely experience the music which hints at the life illusions of the characters. Feeling the musical effect, the characters perceive differently the world around them which seems to change under the influence of musical associations.

Impressionist literature is characterized by a connection with painting. The convergence of these types of art led to the emergence of new genres in writing: essay, sketch, aquarelle, and triptych. Impressionist pictorial means are partly transferred to the literature of painting: dynamism, instantaneous change of phenomena, and the language of bright strokes. But the specificity of literature adds to Impressionism and its own, unique features. This is due to the peculiar influence of the artistic word on the

imagination of the reader when the writer “... goes from the transfer of impressions of primitive objects, meaning the impression of a set of evoked thoughts, feelings, and moods” (Dmitriyeva, 1962). He uses one intonation, one mood, replaces verbs with noun sentences, generalizes adjectives with adverbs and adverbs, and presents the object in someone's perception while dissolving the subject-receiver in the object.

For example, as in Impressionist painting, Anton Chekhov shows life from an unusual perspective, that is, from the point of view of a particular observer. In the short story *Hrisha* he seeks to see the world through the eyes of a child, so the perception of this world changes. The author wants to give an opportunity to feel how the child perceives the world in a unique way, “...until now, *Hrisha* knew only the quadrangular world, where in one corner is his bed, in another – a nanny's chest, in the third a chair, and in the fourth – a lamp. If you look under the bed, you will see a doll with a broken arm and a drum...” (Chekhov, 1975).

In Edgar Degas' *Prima Ballerina*, the artist seems to look at the stage from the box almost above the stage, so he sees the figure of the ballerina and the whole scene in a completely different light than the spectator sitting on the ground floor. In addition, in this unusual perspective, he sees and is usually invisible: part of the scenes, ballerinas who are preparing to go on. This seems to include the viewers of the picture in the depicted episode.

To adequately analyze the text, it is necessary to compare and contrast the figurative structures of those types of art that interact in the space of a single artistic whole. For example, the comparison of the painter's “pretext” with the literary image reveals the features and objectives of the writer's idea. An example is Oscar Wilde's famous fairy tale *Infanta's Birthday*. Wilde

himself acknowledged its connection to Diego Velazquez's painting. Wilde's description of Infanta exactly repeats the portrait of the Spanish artist. Literary citation of the painting is almost literal. But it is important that Velazquez created an image of pure, naive, and fragile: a girl "wrapped" in luxurious clothes, as in the armor of court conventions that compress her life. Velazquez's painting emphasizes the contrast between the living human soul and the artificiality of the palace world. Wilde, on the other hand, shaded the external beauty of Infanta with luxurious clothing, which is the only thing that matters to her. Her true soul is selfish, ugly, and cruel.

Thus, in this example, a comparative analysis of painting and literature, on the one hand, reveals the specifics of the writer's artistic thinking which is based on understanding art as a source of creativity, and on the other – indicates the nature and content of artistic dialogue. Wilde's example shows that comparative literature raises the problem not only of artistic interaction on the basis of mutual understanding and mutual enrichment but also the problem of mutual controversy in artistic discussion.

In the course of the analysis, it was found, secondly, that through the use of psychological details, Impressionist writers showed the complex relationship of their character with the outside world, revealed his inner state, revealed in a certain plot sketch. Modern researchers note that Impressionism can be directed to the shores of reality and to the "seas of souls", aimed at the external manifestation of human existence, the life of nature, as well as the inner world of the individual (Kuznietsov, 1995).

Affinity with painting – richness of colours, plasticity of images, wide use of artistic detail – are characteristic for the poetics of Vasyl Stefanyk, which has been repeatedly noted by

researchers N. Kalenychenko (Kalenychenko, 1977), H. Verves (Verves, 1983). The content of most of his short stories can be conveyed on a single canvas, because it depicts mostly one event. Stefanyk's creative works have a limited number of characters, there is no detailed plot, and the action is closed in time and space. This increases the weight of the expressiveness of the word, its emotional sound, as in the story *May*: *"The sun laughed at him, sent its rays to him, caressed him like a mother. Flowers kissed his black uncombed hair, vigilant grasshoppers jumped over him. And he slept peacefully, and black legs and black hands looked like they were attached to his brick body"* (Stefanyk, 1972).

Such kinship is inherent in the works of Olha Kobylianska, Mykhailo Kotsiubynskyi, Mykhailo Yatskiv. In their short stories, a certain image concept often runs through the whole work like a leading melody around which other images are concentrated. Yatskiv wrote: *"A word to describe nature is a weak apparatus. Descriptions of the life of nature require the personification of movement, great painting, and music; the written word here is torn, it cracks – you just have to create it, grab complexes of colors, compose chords – and this is especially not fun, the poet is wider and easier to imagine a wave"* (Kalynychenko, 1977). Yatskiv composed short stories according to the principle inherent in painting, creating paths, and resorting to musical and painting associations.

It should be noted that Impressionism manifested itself not only in the technique of writing, innovative selection of colors, and plots but also in the creation of reality and the expression of inner experience.

The material for painting and fiction is not an exceptional personality or situation but everyday life, which in the aggregate of

weekdays shows the movement of life, ephemerality, and uniqueness of each of its moments. The English writer George Gissing, in addition to the lives and problems of workers, addressed the issues of art. All the main characters in his novels have a direct or indirect relationship to art: Grail (*Thyrza*) dreams of studying literature, Cockland (*The Nether World*) wants to write a novel about the lives of workers, Weimark (*The Unclassed*) has already written a novel, and Golding (*Workers in the Dawn*) aspires to become an artist. They are all fascinated by different ideas of restructuring society. Two interdependent factors play an important role in Gissing's conception of the character: art, involvement in which allows a positive character to arise and develop, and love for people which is expressed in selfless service to them.

A new outlook on life, which determined the choice of plot, and unusual perspective of the image portrayed and influenced the composition of stories. The writers (Anton Chekhov, and Olha Kobyljanska) use several language plans, supposedly independent, which, however, influence each other. It can be a conversation about something vital or just a domestic conversation, the character's thoughts for him- / herself, and so on. The desire to convey the multidimensionality and variability of life in the work, thoughts, and experiences of the characters prompted the writers to apply the technique, which N. Nilsson called the block technique. Thanks to it, it is possible to place corresponding scenes one after another without the author's comments. In this case, each "block" has its own tone which creates a general mood of the story. At the same time, each of the blocks imperceptibly models the mood of the reader, bringing him to understand the main idea of the work.

The Conclusions. Like Impressionist painters, writers showed moments of everyday life. Of course, it is impossible to draw conclusions about the work of artists and writers on the basis of a single picture or story. In the unity of canvases and stories, which give a holistic view of life, there is a certain movement and development of themes, plots, and characters. When studying the works of writers and artists, it should first be noted that a certain system of reflection of life is analyzed. There repetitions may take place. They are necessary for the development of some motives, but all that provides polyphony of the life stream. The typological similarity is manifested in the fact that in the works of writers and artists there is a noticeable attempt to include the reader and the viewer in the depicted moment of life. The reader is directly involved in the story where along with the main theme the secondary for the plot is also given. It does not relate to the main idea of the work. Random material was actually carefully selected to show life in a new perspective. That was the new aesthetic.

The emphasis on tangible perception in the poetics of Impressionism brings together the world of music, fine and verbal art, creates a flexible and eclectic Impressionist fusion. Impressionism as a phenomenon of art of the late XIX – early XX centuries opened new opportunities for artistic creativity. It developed a new language of art, formed its specific features as a new artistic style, and influenced the poetics of all arts, including literature. The flexible balance between the objective and the subjective, between the instantaneity of perception and the artistic image, tradition, and innovation provides the relevance of Impressionism, giving nuanced, bright, suggestive, and psychological forms to art. The sensory-emotional interpretation of the phenomena and objects of the surrounding reality unites the

works of the Impressionists: artists and composers, poets and prose writers.

In the very portrayal of the Impressionists, it is mostly not the physiognomic description of the character's face that attracts, but the reproduction of that special, unique, characteristic feature that makes the living originality of each of the heroes' tangible. Such a portrait feature in the work of the Impressionists is called "impression", i.e., the reproduction of the appearance of the characters through the impressions of another person, bringing to the fore not so much of a set of personality traits as impressions of other characters or the author himself, actualization psychological details.

Researchers distinguish the detailed and bar Impressionistic portraits, in which through a single detail (a characteristic means by which the Impressionism authors enhanced the semantic capacity of a token), expressed through various linguistic means, the writer conveys the special, characteristic that makes each of the characters unique, encourages the reader to complete the image himself. With its help it is possible not only to convey the content but also the local characteristic - the impression, most often expressed through a certain psychological detail. The expression of Impressionism in portrait descriptions at the lexical level is carried out with the help of epithets with emotional and evaluative meaning; unusual comparisons; synesthetic metaphors, which act as a kind of expressive amplifiers of characteristics; the advantages of the connotative component over the denotative in the semantics of the word, due to the subjectivity of perception; a significant number of tokens that in the context acquire new occasional meanings. Summing up, we would like to note that, firstly, a special role in the works of Impressionists belongs to the adjectives

defining color and to the sound-symbolic images used by the artists to create an impressionistic effect in the portraits of their characters, in the descriptions of outer and surrounding.

References

Ageeva, V. P. (1995). Stylistic Models of Impressionism in Ukrainian Prose of the First Half of the Twentieth Century: *Doctor of Philology*: 10.01.01, pp. 115–122. [The history of impressionism]. Kyiv. [in Ukraine]

Alexeev, M. P. (1991). Selected Works: *English Literature*. [Essays and studies]. Leningrad: Nauka, pp. 108–110. [in Russian]

Balmont, K. (1999). Breath of the sea. *Zolote Runo*, 1, pp.73–77. [in Russian]

Belyi, A. (1994). *Symbolism as world understanding*. [Essays and studies] Moscow: Respublika, pp. 53–55. [in Russian]

Budnyi, V., & Ilytskyi, M. (2008). *Comparative Literature Studies*: [A textbook]. Kyiv: Kyiv-Mohyla Academy, p. 208. [in Ukraine]

Bunin, I. A. (1988). *Collected Works in 6 vols: Vol. 4*: [A textbook]. *Works 1914–1931*. Moscow: Khudozhestvo. Lit, pp. 245–250 [in Russian]

Vervez, G. D. (1983). In international *literary relations*: [Issues of context]. 2nd ed. Kyiv: Dnipro, pp. 150–155. [in Ukraine]

Gaman, R. (1935). *Impressionism in art and life*. Moscow: [A textbook]. Ogiz-Izogiz, p.150 [in Russian]

Dmitrieva, N. A. (1962). Image and word. Moscow: [Issues of context] *Art*, p.250 [in Russian]

Kalenychenko, N. L. (1977). *Ukrainian literature of the late XIX - early XX century*: [Directions and trends]. Kyiv: Naukova Dumka, pp. 55–57. [in Ukraine]

Kuznetsov, Y. (1995). Impressionism in *Ukrainian prose* of the late nineteenth and early twentieth centuries: [Problems of Aesthetics and Poetics]. Kyiv: Zodiac-EKO, pp. 70–73. [in Ukraine]

Likhachev, D. S. (1970). *Man in the Literature of Ancient Russia*. Moscow: [Nauka], pp. 120–125[in Ukraine]

Nalyvaiko, D. (2009). Modern literary *comparative studies*: strategies and methods. Kyiv: Kyiv-Mohyla Academy, pp. 120–125. [in Ukrainian]

The article was received 12/02/2022.

Article recommended for publishing 28/09/2023.

UDC UDC 821.161.2:303.446

DOI 10.56378/SKOV20230909

Svitlana KOCHERHA

DSc (Philology), Professor, National University of Osrtoh Academy, 2 Seminarska street, Ostrog, Rivne region, postal code 35800, Ukraine (svitlana.kocherha@oa.edu.ua)

ORCID: 0000-0002-0784-6848

Oleksandra VISYCH

DSc (Philology), Professor, National University of Osrtoh Academy, 2 Seminarska street, Ostrog, Rivne region, postal code 35800, Ukraine (oleksandra.visych@oa.edu.ua)

ORCID: 0000-0002-1706-1147

Світлана КОЧЕРГА

д.філол.н., професор, Національний університет “Острозька академія”, вул. Семінарська, 2, м. Острог, Рівненська область, поштовий індекс 35800, Україна (svitlana.kocherha@oa.edu.ua)

ORCID: 0000-0002-0784-6848

Олександра ВІСИЧ

д.філол.н., професор, Національний університет “Острозька академія”, вул. Семінарська, 2, м. Острог, Рівненська область, поштовий індекс 35800, Україна (oleksandra.visych@oa.edu.ua)

ORCID: 0000-0002-1706-1147

Bibliographic Description of the Article: Kocherha, S., Visych, O. (2023). Crimean travelogues by Lesya Ukrainka and Ivan Trush: intermedial parallels. *Innovations in the scientific, technical and social ecosystems*, 7, pp. 58–80. doi: 10.56378/SKOV20230909

CRIMEAN TRAVELOGUES BY LESYA UKRAINKA AND IVAN TRUSH: INTERMEDIAL PARALLELS

Abstract. *The Purpose of the Study* is to present the results of the research on the artistic approaches undertaken by painter Ivan Trush and writer Lesya Ukrainka in capturing the multidimensional essence of Crimea. Both artists are prominent representatives of the Ukrainian modernistic culture of the late 19th and early 20th centuries. They paid great attention to the representation of natural and cultural landscapes that inspired European artists. For the first time, the subject of analysis in the article is a comparison of the Crimean discourse by representatives of different art forms, which is **the Novelty of the Study. The Methodology.** The topic is comprehended through intermedial interpretation, which involves examining how various artistic forms interact and influence one another. Additionally, the study employs elements of imagological analysis as a branch of comparative studies, delving into cultural images and stereotypes presented in the artists' works. **The Conclusions.** The paper proves that Lesya Ukrainka and Ivan Trush expanded the palette of national art with traveling motifs. The Crimean trips played an important role in shaping the creative personality of both authors. In several of their works, mirror impressions are captured through different art forms. Both Trush and Lesya Ukrainka proved to be masters of marine landscapes and mountain views. Both poeticized the exotic vegetation of the Crimea in their travelogues. The poet and painter discovered Crimean Tatar culture, which is represented by images of religious buildings and ethnic peculiarities of local people's clothing. With their Crimean texts, Lesya Ukrainka and Ivan Trush significantly enriched the traditional picture of the Ukrainian world. The results acquired can serve as a foundational platform for subsequent scholarly inquiries into the intricate cultural interplay between Ukrainian and

Crimean Tatar heritages, grounded in the analysis of visual and literary artistic expressions.

Keywords: *the Crimea, intermediality, geopoetics, landscape, marinist, exoticism, Crimean Tatar culture.*

The Problem Statement. The Crimean Peninsula holds a significant position, concentrating on the reflection of unique loci of the world. The compact territory, which has undergone complex historical vicissitudes, shrouded in myths that have become part of the world's treasury of ancient worldviews, has long attracted artists. This is especially true of the South Coast, whose landscapes combine the vastness of the sea and picturesque mountains.

In a long process that Zygmunt Bauman described as the evolution from pilgrimage to tourism (Bauman, 2000), bifurcating changes were brought about at the turn of the 19th and 20th centuries. Italy and Egypt dominated as popular travel destinations, driven by the pursuit of novel experiences, the expansion of leisure spaces, the allure of escapism, and other related factors. For many, the topography of the Crimea was shrouded in an equally exotic flavor. The poetess Lesya Ukrainka and the painter Ivan Trush were prominent representatives of Ukrainian art whose talents were shaped by European culture. Their social interests overlapped, and the thinker and public figure Mykhailo Drahomanov became an authoritative ideological mentor for both in their youth. The poetess and the painter desired to travel, to seek exotic experiences, and their routes were close enough to each other in space and time.

Crimean motifs occupy an important place in the artistic world of Lesya Ukrainka and Ivan Trush. Their depiction of the natural and socio-cultural realities of the recreational area during its formation represents a kind of inter-artistic dialogue. At the

same time, their works are convincing evidence of the Ukrainian national development of modernist trends in related arts. Thanks to their creative achievements, Lesya Ukrainka and Ivan Trush became leaders in the processes of Europeanization of Ukrainian culture and the destruction of isolation. However, there has been no analytical comparison of the various geopoetic images in the creative heritage of both artists. The interpretation of the Crimean block of texts by Lesya Ukrainka and Ivan Trush remains particularly relevant. Unfortunately, the theme of the Crimea in national Ukrainian art has been marginalized in scholarly studies for a long time, though it's exceptionally important for the consolidation of society. The acute awareness of the relevance of this topic has been observed after the temporary occupation of the peninsula by Russia. At the same time, the work of prominent masters Lesya Ukrainka and Ivan Trush should be viewed from the height of a century's distance as a valuable contribution to an important stage in the comprehension of the phenomenon of the Crimea in the artistic palette of the world.

The Analysis of Sources and Recent Research. The Crimean theme in Ukrainian art history has long been on the margins, with only a few comprehensive analyses of the peninsula's nature and socio-cultural characteristics reflected in works of art. However, in the first monographs on Lesya Ukrainka's work, published in the 1920s, the poetess's Crimean heritage was highly appreciated. Thanks to the works of Mykola Zerov, Mykhailo Dry-Khmara, Andriy Muzychka, and others, the tradition of prioritizing Lesya Ukrainka's drama for her researchers was established. It was only after World War II that interest in the poet's travel motifs in her lyrics grew, and at that time the most noteworthy book was Oleh Babyshkin's *Lesya Ukrainka in the*

Crimea (1954). Hryhoriy Avrakhov contributed to the understanding of the originality of the author's poetry by writing the book *Artistic Mastery of Lesya Ukrainka's Lyrics* (1964). However, it is only in recent decades that the Crimean segment of the poetess's work has attracted many literary critics. It is worth highlighting the conceptual views of such researchers as Nataliya Yakubchak (*Crimean Echoes: Lesya Ukrainka's and Adam Mickiewicz's Journey Cycles*, 2007), Oksana Prysiashniuk (*The Poetic Image of the City in Lesya Ukrainka's Crimean Memoirs*, 2010), Mykhailo Vishnyak (*The peculiarities of Lessia Ukrainka's Crimean's lyric poetry*, 2011), Nina Danylyuk (*The Crimea's Linguistic Image in the Poetry of Lesya Ukrainka*, 2020), and Liudmyla Pochynok (*Travelogue in the Lyrics of Adam Mickiewicz and Lesya Ukrainka*, 2022). Despite the attempts to consider Lesya Ukrainka's Crimean lyrics from a comparative perspective, intermedial interpretations in this area are extremely rare. On this background, Larysa Voloshuk's articles *Intermediality in Lesya Ukrainka's Early Poetry* (2017) and *Intermediality in Lesya Ukrainka's Artwork: Collection of Poems "On the Wings of Songs"* (2017) are notable.

Much less frequently, scholars have turned to the Crimean works of the painter Ivan Trush. Sporadic appeals to him can be found in the works of Mykola Holubets, Natalia Aseyeva, Anatoliy Zhaboriuk, Borys Lobanovsky, Yaroslav Nanovsky, Hryhoriy Ostrovsky, and others. Yuriy Yamash compensated for the lack of attention to this topic with his numerous articles and monograph *Trush Paints the Crimea* (2018).

The Purpose of the Article. The specificity of Crimean images, which enriched the related arts of the early modernist period, has not yet been the subject of research in art history. The

painter Ivan Trush and the writer Lesya Ukrainka left exceptional material for research in this area. The purpose of the article is to present the results of the research on the artistic approaches undertaken by painter Ivan Trush and writer Lesya Ukrainka in capturing the multidimensional essence of Crimea.

Materials and methods. Despite the boundaries of the artistic genres, scientists have been trying for several centuries to explain the commensurability of painting and literature based on their functional purpose, which is to reflect a reality that is to some extent dependent on the cultural and historical continuum. The two different semiotic systems are usually mutually influenced. In the 20th century, a thorough analysis of literature and painting interpenetration was carried out by Heinrich Wölfflin, *Aage Hansen-Love*, Hans Lund, and others. Scholars emphasize that writers and painters often present similar themes in their works, maintain communication among the creative intelligentsia, resort to adapting techniques that were originally proven in one of the related arts, and sometimes the artist's personality can combine the talents of a painter and a writer. It is noteworthy that artists from both fields actively use the potential of color and synesthesia, although, of course, their representation in paintings and verbal works is not identical. The art of words primarily appeals to metaphor to evoke certain associations in the recipient. As Valentyna Fesenko points out, "...painting, with its passion for vivid writing, chiaroscuro, smooth or discontinuous lines, and the use of various drawing techniques, attracts literature, making it speak its own language" (Fesenko, 2014). Natalia Mochernyuk notes: "...it is a priori impossible to analyze literature as an art form without resorting to parallels with other artistic fields to describe its specifics" (Mocherniuk, 2018).

This research employed a combined methodology to explore the dynamic interplay between literature and painting, with a specific focus on the artistic approaches of painter Ivan Trush and writer Lesya Ukrainka in capturing the essence of the Crimea. The methodological framework encompassed intermedial interpretation and imagological analysis, facilitating a comprehensive understanding of how these art forms interacted and influenced the conceptual perspective of Crimea's image.

Intermedial interpretation involves an in-depth examination of the interactions among various artistic forms, and how they mutually influence each other and contribute to the development of a coherent narrative. By scrutinizing the works of Ivan Trush and Lesya Ukrainka through this interpretive lens, we determined the uncovered shared themes, techniques, and inspirations that transcend the boundaries of their respective artistic genres.

The imagological analysis, a specialized branch of comparative studies, was employed to delve into the cultural images, motifs, and stereotypes present in the artistic works of Trush and Lesya Ukrainka. This approach provided valuable insight into how both artists portrayed Crimean Tatar culture and reflected prevailing preconceptions about it. The analysis aimed to reveal the intricate ways in which literary and visual elements intertwined, contributing to the overarching portrayal of the region.

It's well known that the history of tourism began with a pilgrimage popularized by royalty. In particular, the journey of St. Helen to Jerusalem in the fourth century is now considered iconic. The opening of a new space led to its cultural development and had a substantial impact on the development of art. As Olena Haleta notes, the lands discovered through traveling appear to artists "as a space of new possibilities for text creation..." (Haleta, 2015).

The Crimea, with its amazingly rich history, sacred myths, and unique landscapes, was for centuries a part of the Ottoman Empire and a rather closed territory to the rest of the world. Travel to the peninsula intensified only in the second half of the eighteenth century. It is to be noted that after the annexation of the Crimean Khanate by the Russian state in 1783, the peninsula was often used to exile politically disfavored individuals. This policy was a kind of continuation of the Roman Empire's tradition of isolating undesirables. However, educated hostages of the imperial system often asked the government the permission to be sent to the Crimea, as they comprehended it not as a barbaric province but as a source of learning about the traces of antiquity, early Christianity, and the sociocultural characteristics of the peninsula's autochthonous population. For example, the famous Ukrainian historian Mykola Kostomarov, who was serving an exile for his participation in the Brotherhood of Saints Cyril and Methodius, repeatedly appealed to the relevant authorities to send him to the Crimea and eventually, at the suggestion of the governor, was able to travel to the peninsula in 1852 for medical treatment.

In the second half of the 19th century, the natural environment of the Crimea quickly gained popularity as an attractive recreational area. At one time, Prince Potemkin intended to make the Crimea a place for exile for English convicts, but a hundred years later the royal elite built their residences here. In addition to the colonists, the number of pilgrims of different nationalities increased significantly, as well as the number of impressions recorded in artworks. Thus, the Crimean discourse, which for Ukrainians was mostly associated with folklore (historical songs, dumas about Ukrainian prisoners), received a new narrative wave.

At the turn of the 19th and 20th centuries, travels to the Crimea became quite common. Travelers usually discovered the peninsula as a heterotopia, sometimes as a utopia embodied in this locus, and thus a standard image of postcardlike Crimea was created in the culture. At the same time, several examples show that the southern coast of the Crimea gained a reputation as an aesthetic Mecca, which became a purpose for artists who consciously sought artistic inspiration while traveling.

Lesya Ukrainka and Ivan Trush belonged to the same generation of Ukrainian artists, although they lived on opposite sides of the border that at the time divided the Russian and Austro-Hungarian empires. However, this did not prevent them from establishing communication and maintaining friendly and business connections due to their activity in public life. The young people first met in the spring of 1900, when Lesya Ukrainka, at the request of the Gallican Ivan Trush, agreed to pose for a portrait commissioned by the Shevchenko Scientific Society in Lviv. The Kyiv sessions became the basis for a friendly relationship: six months later, in a letter to Olha Kobylanska, she wrote: “We are very good comrades with him”¹ (Ukrainka, 2021d). On the invitation of the poetess’s mother, in 1900, the artist spent his vacations in Zelenyi Hai in the Poltava region in the Drahomanov family estate, located on the picturesque river Psel. Here he met Lesya Ukrainka’s cousin Ariadna, whom he married in 1904, thus joining the Kosach-Dragomanov family. However, the relationship between the artists had already been spoiled, mostly due to different opinions on how to organize Mykhailo Drahomanov’s archive. A true scandal was caused by the fact that the painter sold

¹ Unless otherwise stated, the translation by O.V.

a portrait of Lesya Ukrainka to Polish Count Leon Piniński without her permission. The writer took an uncompromising position, as commercial interests were completely alien to her noble nature. The painter had to return the portrait to the Scientific Society and burn a copy of it, but the conflict between the two was not fully resolved. The trauma she experienced in her relationship with the artist formed the basis of the artistic concept of Lesya Ukrainka's last work, the drama *The Orgy*.

Despite the fundamental difference between the two artists, starting in 1903, the intersections of their paths left vivid cultural traces. Both significantly enriched Ukrainian culture with travel motifs and imagological sketches, which contributed to the entry of Ukrainian art into the core of world trends. In both the writer's and the painter's travels, there are distinguishable cycles that correspond to the priority tourist destinations of the time: Italian, Egyptian, and Crimean. The artists' itineraries have many coincidences, but they did not meet directly during their travels, although they were interested in the same topographies. However, they did have ideas to plan a joint trip abroad. For example, in one of her letters from 1902, the poetess wrote: "P[an] Trush is going to Italy in April, he promised to visit me here, so maybe I will have company to Florence and Rome" (Ukrainka, 2021e).

The difference in the reception of particular lands by both artists is to a great extent a consequence of the purpose of their trips. While Ivan Trush went traveling primarily for the sake of creativity and plein air work, Lesya Ukrainka was guided by the advice of doctors who tried to help her in her exhausting "thirty-year war" with tuberculosis. However, within the recreational areas, the writer sought opportunities to satisfy her curiosity, and what she saw inspired her to create travelogues.

Lesya Ukrainka explored the Crimea especially intensively during her first trip, which was a gift from her mother in 1890. Her impressions became the material for her notes in the album *POESIE*, signed by Olena Pchilka: “Look around, wherever you are, and write...” (Ukrainka, n.d., p.11). The young poetess traveled around the Crimea with it. The following summer, she had to change locations again during her climatic treatment on the peninsula. She observed four seasons on the South Coast, starting in June 1897, when she decided to accept a long “exile” away from home. During 1907–1908, the writer changed her “permanent home” in the Crimea again, coming here for the treatment of her future husband Klyment Kvitka for tuberculosis.

Crimean impressions of the poetess reflected in her fiction can be divided into three areas:

– Yevpatorian, which includes mainly works written under the influence of swimming in the Black Sea in 1890–1891.

– Bakhchisaray, which represents a trip through the mountains from Sebastopol to Yalta with a stop in Bakhchisaray (the works of these two areas formed the basis of the poetic cycle *Crimean Memories*).

– Yaltian, which reflects the specifics of the resort town on the South Coast and its surroundings (sketches of this area were included in the poetic cycle *Crimean Reviews* and the story *Above the Sea*).

In his review of Lesya Ukrainka's first collection *On the Wings of Songs*, critic Osyp Makovey paid attention to the “cult of nature” in the young author’s poems, in particular, he highly complimented her marinist landscapes that sparkled with sunny colors (Makovey, 1893). Already at the beginning of her career, the author formed her creative credo, in which, in the first place,

she recognized her purpose as discovering for the Ukrainian reader “a distant world – the more world one sees, the better” (Ukrainka, 2021c).

The idea of expanding the usual boundaries of one’s horizons was also close to Ivan Trush. According to Ivan Franko, the painter “passionately sought beauty and truth and tried to expand the scope of his art” (Franko, 1981). He greedily accumulated numerous travel experiences – Croatia, Italy, Palestine, Egypt, etc. Trush made a pilgrimage to the Crimea “for beauty” during 1901–1904. Contemporary Ukrainian literary critic Ivan Luchuk suggests that Lesya Ukrainka influenced Ivan Trush’s plans to visit the peninsula, but “the main motivating appeal to the image of Tauria was Trush’s desire to illustrate Adam Mickiewicz’s Crimean Sonnets” (Lushuk, 2018). In other words, the artist was led by a quite intermedial and intercultural context. It is worth recalling that Lesya Ukrainka was also inspired by Mickiewicz’s images, and they constitute the palimpsest enlightenments in her first poetic cycle. According to Natalia Yakubchak, the main thing that unites both Ukrainian and Polish poets is the experience of a real trip to the Crimea (Yakubchak, 2007). Ivan Trush organized Crimean vacations for himself only in the fall, enjoying the picturesque “velvet season”. He first came here in October 1901, and two years later he visited the Crimea again (September-October). His longest trip, made with his young wife after the wedding, was in 1904. The artist gained real-life impressions in Yalta, Alupka, Simeiz, Sebastopol, Balaklava, Hurzuf, Alushta, and Bakhchysaray. Ivan Trush's Crimean series is mostly scattered in museums and private collections. It is known that more than thirty of the artist’s Crimean works burned in a fire in the house of historian Mykhailo Hrushevsky.

Many Crimean locations made a colossal impression on both artists. At first, however, both Lesya Ukrainka and Trush had to overcome a certain prejudice against the excessive beauty of the local nature. Trush's confession in a letter to his bride is illustrative: "...I see a lot of operettishness in Vorontsov Park and on the seashore in Alupka" (Trush, 1901). But the amazing nature surmounted irony and skepticism.

It was quite expected that marine painting, which had already been exemplified by the famous Ukrainian artists Ivan Aivazovsky and Arkhip Kuindzhi, would play an important role in the Crimean works. One of the first known works by Ivan Trush is the sketch *Moonlight Night Over the Sea (Alupka, 1901)*. The author was attracted by the dynamics of the landscape, the combination of the sea elements with the phenomenon of celestial colors in the light of the moon. According to art critic Yuriy Yamash, coloristics is the main prerogative of Trush's seascapes. The painter finds "many shades in the sky, and expressively twists the brushstroke, modulating the mobility of the waves" (Yamash, 2018). More and more sketches of the night sea were born, and the artist worked on some of them, shining a flashlight from his hat. In the sketch *Moonlight Night in the Crimea* he successfully applied the impressionistic technique of vibrancy, the movement of waves in his marinas becomes more powerful, and the contrasting light spots on the water are bolder and more magnetic.

The effect described by the young Lesya Ukrainka in the line "drowning in a silver dream" (Ukrainka, 2012a) seemed to be a goal for Trush's marine paintings. The poetess was always attracted to the mystery of the sea, and its unpredictability, which can be seen in her poems:

It's wild, and it's weird, no rhyme and no reason it knows,

‘Twas yesterday when it so playfully splashed
In spite of the weather so calm;
Now it is rolling the waves to the shores so gently,
Though the wind very fiercely is driving the clouds through
mountains...² (Ukrainka, 2012).

Hypnotic visions inspired by the night sea are conveyed by the poetess in her poem *On a Boat*. Like Trush’s, it is also a complete immersion in contemplation, although not from the shore, but amid the sea.

The midday images of the sea, drenched in sunshine, were quite parallel for both authors. Instead, a vivifying midday light that seems to accompany the calm at sea and causes myth-making intentions dominates in Lesya Ukrainka’s poem *Silence at the Sea*: “It must be a land of light and golden blueness”... (Ukrainka, 2012a). Similar moods are conveyed in the works of Ivan Trush, for example, in the painting *Sea Shore*, which is known in several variations (replicas). In it, the artist avoids a clear horizon line, the sea and sky gently penetrate each other, creating the impression of affinity between natural phenomena.

The rocky shore gradually becomes very important for the painter. It is known that Ivan Aivazovsky, Serhiy Vasylykivsky, and many other masters in their Crimean works sought a perspective that would reflect the combination of sea and mountain elements, which is the uniqueness of the region. Undoubtedly, Trush was also attracted by the picturesque grottoes, monumental blocks protruding from the sea surface, for which Cape Fiolent is famous. In the work *Rocky Coast*, Cape Diana from the height of the mountains resembles a bizarre structure, like a broken entrance

² Translation by Nataliia Naumenko (Naumenko, p. 66).

arch to the sea. Thus, the Baidar Gate, a monument built in honor of the completion of the road between Sebastopol and Yalta, gives the impression of an architectural reproduction of a natural construction. Lesya Ukrainka passed through these same places and reflected on her emotions from what she saw: “The Beskids gray, red rocks, / Wild and unsteady, hang over us” (Ukrainka, 2021a), which reminded her of the dwellings of evil spirits.

Later, the mountains became the painter’s priority focus on his plein air. During the second trip, Trush willingly took up sketches around Alushta and Büyük Lambat, as well as “among the fields surrounded by mountains on the right by Demerdzhi, on the left by Babuhan” (Trush, n.d., p. 1). Mountainous reliefs, in which the author demonstrates experiments with perspective, dominate in his works *Crimea. Mount Kekeneiz, Sunset. Kekeneiz*, and *Mount Kastel in the Clouds*, where the silhouettes of the mountains are painted in different lighting.

Both Ivan Trush and Lesya Ukrainka had experience in crossing the Crimean Mountain range, and they were attracted to the natural amphitheater above the sea. Apparently, at one time they both responded to the offer of the Yalta Club, which popularized mountain travel. For Lesya Ukrainka, it was a trip to Ai-Petri (1897), made by horse-drawn carriage, in a wicker four-seater “basket”. Lesya Ukrainka conveyed the complexity of the journey, which seemed like “the road to Nirvana”, in her poem *Fragments of a Letter*. At the top of the hill, she records the stern language of mountain beauty and her subjective feelings:

Ivan Trush experienced a similar ascent to Mount Chatyr-Dag (1903), which he described in his memoirs. That was a group trip by mazhar (large cart), but the artist split off from his fellow travelers to reach the peak of the mountain with the guide at an

expedited pace. Fatigue and thirst exhausted the artist, so he experienced unforgettable moments near a healing mountain spring, where he drank cold water as if he were “taking of happiness” (Trush, n.d.). Traveling in the mountains enriched the master’s work with full-scale sketches, which were made directly on the Jayla. For example, near Chatyr-Dag, he created *Crimean Landscape*, in which the painter successfully conveys a stone triumph, resorting to expressive lines.

In the imaginative world of Lesya Ukrainka’s travelogues, the flora of the South Coast of the Crimea is noteworthy. Foremost, travelers paid attention to the exotic colonnades of cypresses, which were not typical of the vegetation of continental Ukraine. Carlo Bossoli, Friedrich Gross, Arkhip Kuindzhi, and others introduced the motif of Crimean cypresses into painting. Ivan Trush also sketched dark green pyramidal trees in his etudes, looking for new angles and aura of lighting. He emphasized the geometric silhouettes of the trees with color saturation, combining them with other plants (*Crimea. Cypresses, Cypress Grove*). Ivan Mochulsky was one of the first to appreciate the moodiness of Trush’s floristry: “Slender, mournful cypresses cast long melancholy shadows from their tops” (Mochulskyi, 1905). The painter also prioritized the Crimean pine as a subject of art depiction (*Lonely Pine, Pine on the Crimean Rock*, etc.). The painter expressed his admiration for the Crimean vegetation in his letters, such as: “When I walk under the laurels and cypresses, I feel the happiness that the Crimean wind from the south brings me, putting around me the nature I have only read about in poetry” (Trush, 1901). This probably refers to the texts of Lesya Ukrainka, who willingly wove the characteristic Crimean trees into her poetic landscapes. For instance, almost phantasmagoric sketches of

cypress trees in the unsettling light of the night among city buildings appear in the Yaltian poem *Wintry Spring*.

The music of sad cypress trees touched by the wind arranges the artistic world of the dramatic scene of *Iphigenia in Tauris*. Lesya Ukrainka conveys a clear change of stripes of different vegetation in her poem *Excerpts from a Letter*, which she noticed while climbing the mountains in the following sequence: grapes, laurel, magnolia, cypress, sycamore, birch, sycamore, oak, thorns, thistles, and wormwood. The central focus of this dynamic landscape is the saxifrage flower (Edelweiss). According to Nadiia Koloshuk, "...one has to be a symbolist poet to see in a modest mountain plant not just the ability to survive in uninhabitable conditions, but the will of the Living to win over the Stone / Lifeless / Deadly..." (Koloshuk, 2018). But at the same time, one must be a true visual artist to make the reader imagine the color of the "Stone-Break" ("lomykamin" – Lesya Ukrainka's name for it) with a few strokes:

...a flower, so big and beign, that's opened its petals to heaven, and dwe-drops were diamonds gleaming on the bottom of it³ (Ukrainka, 2021a).

Interestingly, during his trip to Chatyr-Dag, Ivan Trush similarly came across a rare edelweiss, which he picked to replenish the Crimean herbarium for his bride.

The cultural landscape is quite distinct in the Crimean works of both artists. Foremost, the famous Count Vorontsov Park, created in Alupka by German gardener Karl Kebach, became Ivan Trush's creative laboratory. However, the painter was practically not interested in the palaces of the nobility. Rather, he paid

³ Translation by Nataliia Naumenko (Naumenko, p. 67).

attention to the remains of the architectural grandeur of the medieval past, especially the Genoese fortress (Cembalo) in Balaklava. Much more often Trush tried to capture Crimean Tatar religious buildings (sketches *Mosque*, *Mosque in Alupka*, etc.). A minaret played an important role in the composition of these works. The aspiration of the sacred structure to the sky seemed to echo in the majestic cypress trees that grew nearby. For Lesya Ukrainka, Muslim religious buildings became a marker of the uniqueness of the region's image. Bakhchisaray is reasonably considered the cultural, historical, and spiritual center of the Crimean Tatars, where all the pilgrims' roads led. Lesya Ukrainka's impressions of Bakhchisaray are concentrated in three poems of the cycle *Crimean Memories*, which poetized the view of the night city with moonlit minarets, the half-ruined khan's palace with the famous fountain, garden, tower, and a desolate, numb cemetery.

Almost fourteen years later, Ivan Trush followed in Lesya Ukrainka's traces, and Bakhchisaray was the beginning of his honeymoon trip to the Crimea with his wife, Ariadna. Here he sought inspiration for his future paintings. At the Khan's cemetery, he photographed the gravestone of Khan Kyrym Gerai and apparently managed to make a full-scale study, the motif of which he repeated many times. The artist made a lot of sketches on the city outskirts, which surrounded the hills. His works *Crimean Landscape* and *Above Bakhchisaray* are full of philosophical ideas. The author repeated the view of the bizarre rocks, which were called the Bakhchisaray sphinxes, in several replicas. One of them became his last unfinished painting, which he worked on before he died in 1941. In the city's shops, the Trush couple observed folk crafts and bought a Crimean Tatar towel, which Ariadna cherished

throughout her life. It should be recalled that in the summer of 1891, Lesya Ukrainka sent her uncle and Ariadna's father, Mykhailo Drahomanov sketches of Crimean Tatar ornaments worthy of serious ethnographic research of a comparative nature.

The travelogues of Lesya Ukrainka and Ivan Trush show that the peninsula they discovered was primarily a territory of Crimean Tatar culture. In their artistic texts, we find sketches of autochthonous types and features of ethnic clothing. Lesya Ukrainka's poem *Tatarochka* is well known, in which the author depicts with great sympathy a swarthy, playful girl in the national Crimean Tatar costume – a bright red and an embroidered white chador. In Ivan Trush's paintings, the staffage silhouettes of Crimean Tatars sometimes appear as a capacious detail of the landscape. For example, in the painting *Crimean Landscape*, one can see the figures of two people sitting on the ground in a pose typical of Muslims. The artist intended to paint "a quite nice Tatar, who though looks a bit like a prim guide" (Trush, n.d., p. 1). An explanation for this type can be found in a note left by Lesya Ukrainka in her story *Over the Sea*. "The Tatar guides in Yalta are known as people of very easy manners, and the ladies who travel with them alone to the mountains do not have the best reputation" (Ukrainka, 2021b). However, the painter's interest in the Rembrandtian type of the elderly man, who with his face and physique testifies to the experience of his years, obviously dominated. Ivan Trush's painting *Tatar* depicts a white-bearded old shepherd, wearing a terracotta-colored kaftan, holding a cane, who is meditating in a calm pose, and his static pose seems to repeat the outlines of the rocks in the distance.

Crimean impressions are echoed in the later works of both artists. It remained a "*beautiful land*" in the memory of Lesya

Ukrainka, who from a distance mentally imagined this region as a utopian heterotopia, an eternal oasis, and at the same time a real land. Imagological appeals to the Crimean Peninsula during travels to other magical parts of the world are found in the epistolary of both artists. Ivan Trush, while in Italy, noted: “There are many motifs for painting here. However, I did not know in Rome a single minute of pleasure that I experienced in Kyiv on the Syrka or in the Crimea” (Trush, 1902).

The Conclusions. Both Lesya Ukrainka and Ivan Trush significantly expanded the thematic palette of national art and literature by representing popular recreational and tourist centers of the time. Despite the complicated trajectory of their relationship, the artists' travel experiences are largely consonant and sometimes even identical. In part, this was due to the choice of routes, among which the Crimean Peninsula played an important role. Both fully appreciated the uniqueness of the landscapes of the Southern coast of Crimea, which inspired the creation of marine paintings, mountain views, and images of exotic vegetation, which were usually endowed with symbolic meaning. Both the poetess and the painter felt the echoes of previous civilizations and their mythology, which were especially actualized by local place names. A special discovery for the artists was the Crimean Tatar culture, with its cult and ethnic originality. In their works, Lesya Ukrainka and Ivan Trush tried to capture the uniqueness of Bakhchisaray, the former capital of the powerful Crimean Khanate.

The works of both artists show that the Crimean plein air had a qualitative impact on the growth of their technique and the expression of their stylistic individuality. Lesya Ukrainka filled her landscape lyrics written in the Crimea with cultural and historical codes. In his new works on Crimean vacations, Ivan Trush emerges

as a master of impressionistic light and color effects, who was able to fill his images with a wide associative field. Thanks to the travelogues of Lesya Ukrainka and Ivan Trush, the realities of the Crimea were revealed in a new way in the Ukrainian worldview. As Osyp Makovey noted more than a hundred years ago, “Since not everyone will have to visit Crimea, one must take the poets’ word for it that it is beautiful” (Makovey, 1893). These milestones are of great importance on the long path of cultural development of the Crimean Peninsula as a unique territory of Ukraine, and the popularization of a recreational area that has every reason to become one of the centers of world tourism in the future. The results acquired can serve as a foundational platform for subsequent scholarly inquiries into the intricate cultural interplay between Ukrainian and Crimean Tatar heritages, grounded in the analysis of visual and literary artistic expressions.

Referents

Bauman, Z. (2000). From Pilgrim to Tourist – or a Short History of Identity. *Questions of Cultural Identity*, 1, pp. 18–35. [in English]

Brunetiere, F. (1896). *Le roman naturaliste* [The naturalist novel]. Paris, 393 p. [in French]

Fesenko, V. (2014). *Literatura i zhyvopys: intermedialnyi dyskurs* [Literature and painting: intermedial discourse]. Kyiv: Vyd. tsentr KNLU, p. 398. [in Ukrainian]

Franko, I. (1981). Maliunky Ivana Trusha [Drawings by Ivan Trush]. *Zibrannia tvoriv u 50 t*, Vol. 32. Kyiv.: Naukova dumka, pp. 27–31. [in Ukrainian]

Haleta, O. (2015). *Vid antolohii do ontolohii: antolohia iak sposib reprezentacii ukrainskoi literatury kincia XIX – pochatku XXI stolittia* [From anthology to ontology: anthology as a way of representing Ukrainian literature of the late nineteenth and early twenty-first centuries]. Kyiv: Smoloskyp, 430 p. [in Ukrainian]

Koloshuk, N. (2018). Pro virsh Lesi Ukrainky “Uryvky z lysta” [On Lesya Ukrainka’s poem *Excerpts from a Letter*]. *Volyn filolohichna: teskt I kontekst*. 26, pp. 241–244. [in Ukrainian]

Lushuk, I. (2018). Retsenziia [Review], *Yamash Yu. Trush maliuie Krym: Krymski sonety Mitskevycha u tvorchosti Ivana Trusha*, Lviv: Prostir-M, pp. 7–8. [in Ukrainian]

Makovey, O. (1893). “Na krylakh pisen”. *Tvory Lesi Ukrainky* [“On the Wings of Songs”. Works by Lesya Ukrainka]. *Zoria*, 12, pp. 238–240. [in Ukrainian]

Mocherniuk, N. (2018). *Poza kontekstom: Intermedialni stratehii literaturnoi tvorchosti ukrainskykh pysmennykiv-khudozhnykiv mizhvoiennia* [Out of Context: Intermediate Strategies of Literary Creativity of Ukrainian Writers-Artists of the Interwar Period]. Lviv: Vyd-vo Lvivskoi politekhniki. 392 p. [in Ukrainian]

Mochulskiy, M. (1905). Ivan Trush [Ivan Nrush]. *Artystychnyi vistnyk*, Vol. 5, p. 63. [in Ukrainian]

Naumenko, N. (2021). Specifications of Free Verse Writing in Lesja Ukrajinka’s Heritage. *Global Journal of Human Science*, Vol. 21, 5, pp. 65–69. URL: <http://surl.li/jxzjh> [in English]

Trush, I. (1901, October 28). Lyst do Ariadny Drahomanovoi [Letter to Ariadna Drahomanova], *Natsionalnyi muzei u Lvovi*, AT-54888/4. [in Ukrainian]

Trush, I. (1902, April 12). Lyst do Ariadny Drahomanovoi [Letter to Ariadna Drahomanova], *Natsionalnyi muzei u Lvovi*, AT-54888/4 [in Ukrainian]

Trush, I. (n.d.) Z moikh spomyniv [From my memories]. *Natsionalnyi muzei u Lvovi*, AT-54888/15. [in Ukrainian]

Ukrainka, Lesya. (2021a). *Povne akademichne zibrannia tvoriv u 14 t.* [Complete academic works in 14 volumes.]. Vol. 5. Lutsk: VNU im. Lesi Ukrainky, 928 p. [in Ukrainian]

Ukrainka, Lesya. (2021b). *Povne akademichne zibrannia tvoriv u 14 t.* [Complete academic works in 14 volumes.]. Vol. 6. Lutsk: VNU im. Lesi Ukrainky, 624 p. [in Ukrainian]

Ukrainka, Lesya. (2021c). *Povne akademichne zibrannia tvoriv u 14 t.* [Complete academic works in 14 volumes.]. Vol. 11. Lutsk: VNU im. Lesi Ukrainky, 600 p. [in Ukrainian]

Ukrainka, Lesya. (2021d). *Povne akademichne zibrannia tvoriv u 14 t.* [Complete academic works in 14 volumes.]. Vol. 12. Lutsk: VNU im. Lesi Ukrainky, 608 p. [in Ukrainian]

Ukrainka, Lesya. (2021e). *Povne akademichne zibrannia tvoriv u 14 t.* [Complete academic works in 14 volumes.]. Vol. 13. Lutsk: VNU im. Lesi Ukrainky, 616 p. [in Ukrainian]

Ukrainka, Lesya. (n.d.). Albom “Poésie”. [Album “Poésie”]. *IL, F. 2. Od.zb. 11.* [in Ukrainian]

Yakubchak, N. (2007). Krymski perehuky: podorozhni tsykly Lesi Ukrainky y Adama Mitskevycha [Crimean echoes: travel cycles of Lesya Ukrainka and Adam Mickiewicz]. *Magisterium. Literaturoznavchi studii*, 29, pp. 97–100. [in Ukrainian]

Yamash, Yu. (2018). *Trush maliuie Krym: Krymski sonety Mitskevycha u tvorchosti Ivana Trusha* [Trush paints the Crimea: Mickiewicz's Crimean sonnets in the works of Ivan Trush]. Lviv: Prostir-M, 194 p. [in Ukrainian]

The article was received 25/04/2023.

Article recommended for publishing 28/09/2023.

**CENTRE
DE MANAGEMENT DE L'INNOVATION**

**INNOVATIONS
IN THE SCIENTIFIC, TECHNICAL
AND SOCIAL ECOSYSTEMS**

**Scientific journal
Issue 7**

**INNOVATIONS IN THE SCIENTIFIC, TECHNICAL AND SOCIAL
ECOSYSTEMS, 7, 2023. 82 p. doi: 10.56378/SJSA20231001.**