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ARTISTIC SYMBOLIC EXPRESSION OF UKRAINIAN MENTALITY IN THE DECORATIVE AND APPLIED ARTS

The purpose of the article is to reveal the approaches to the artistic symbolic analysis and art review of the artistic symbolic expression of Ukrainian mentality main features in Ukrainian arts and crafts. The research methodology consists of a set of methods such as analysis and synthesis, comparative and descriptive methods. The sensitive and emotional side of aesthetic consciousness and an emotional reaction are the core of the aesthetic perception of a Ukrainian. The heart and the mind are the symbols of two eternal conflicting fundamental principles of a human. Love and Hope, Faith and Beauty, deep down in the heart, not the mind that subdues passions by cold planning and a firm assessment of objective possibilities, run the life of the Ukrainian. Scientific novelty. The article attempts to indicate some approaches to the artistic symbolic analysis and art review of the artistic symbolic expression of Ukrainian mentality main features in Ukrainian arts and crafts. The category "mentality" includes a strong methodological potential, which allows one to study more deeply primarily the emotional and sensual archetype of Ukrainian aesthetic consciousness, expressed in the decorative and applied arts. Conclusion. Ukrainian arts and crafts are a vivid, original and unique phenomenon of the national and world culture. The disclosure of approaches to the artistic symbolic analysis and the art review of the artistic symbolic expression of Ukrainian mentality main features in Ukrainian arts and crafts makes it possible to comprehend more deeply the decorative and applied arts in the light of their origin, traditions and evolution, their correlation to the folk culture, aestheticism, the sense of beauty in the world around, everyday life and the behavior of people. Besides, it excludes a superficial interpretation of works of decorative and applied arts in the modern artistic environment and, consequently, blind copying motifs of folk art. The article attempts to designate some approaches to the philosophical and art analysis of the artistic symbolic expression of the main features of Ukrainian mentality in the Ukrainian arts and crafts.

Key words: *Ukrainian decorative and applied arts, symbol, folk picture, folk painting.*

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ХУДОЖНЬО-СИМВОЛІЧНЕ ВИРАЖЕННЯ В ДЕКОРАТИВНО-ПРИКЛАДНОМУ МИСТЕЦТВІ УКРАЇНСЬКОЇ МЕНТАЛЬНОСТІ

Метою роботи є розкриття підходів до художньо-символічного і мистецтвознавчого аналізу художньо-символічного вираження в українському декоративно-прикладному мистецтві головних рис української ментальності. Методологія дослідження складається з сукупності методів: аналізу і синтезу, порівняльного, описового метода. Почуттєво – емоційна сторона естетичної свідомості, емоційна реакція є «стрижнем» естетичного світосприйняття українця. Серце і розум – це символи двох вічних протиборствуючих фундаментальних початків людини. Любов і надія, віра і краса, які приховані в глибині серця українця, а не розум, який приборкує ці страсті розрахунком, твердою оцінкою об'єктивних можливостей, «правлять бал» його життя. Наукова новизна полягає в тому, що в статті розпочата спроба позначити деякі підходи до художньо-символічного і мистецтвознавчого аналізу художньо-символічного вираження в українському декоративно-прикладному мистецтві головних рис української ментальності. Категорія «менталітет» містить у собі міцний методологічний потенціал, який дозволяє глибше дослідити, перш за все, емоційно-почуттєвий архетип української естетичної свідомості, виражений в декоративно-прикладному мистецтві. Висновки. Українське декоративно-прикладне мистецтво є яскравим, самобутнім і неповторним явищем національної і світової культури. Розкриття підходів до художньо-символічного і мистецтвознавчого аналізу художньо-символічного вираження в українському декоративно-прикладному мистецтві головних рис української ментальності дає можливість глибше осягнути декоративно-прикладне мистецтво в світлі його витоків, традицій і еволюції, зв'язків з фольклорною культурою, з естетизмом, чуттям доброї краси в природному оточенні, в побуті і в

поводженні людей і виключає в сучасному мистецькому середовищі поверхового трактування творів декоративно-прикладного мистецтва і як результату – сліпого копіювання мотивів народного мистецтва. В статті розпочата спроба позначити деякі підходи філософсько-мистецтвознавчого аналізу естетико-символічного вираження в українському декоративно-прикладному мистецтві головних рис української ментальності.

Ключові слова: українське декоративно-прикладне мистецтво, символ, народна картинка, народний розпис.

Formulation of the problem. The appeal to the problems of revealing the mentality of the Ukrainian people as an inexhaustible source of creative potential of the personality by means of Ukrainian arts and crafts, that is the invaluable spiritual heritage of the Ukrainians, becomes of special urgency and requires new approaches at the present time of the revival of Ukraine and development of its sovereign statehood. Interest in Ukrainian arts and crafts in the contemporary creative environment is often accompanied by a superficial interpretation and, as a result, blind copying motifs of folk art without in-depth study of its origin, traditions and evolution, its connection with folklore, aestheticism, the sense of beauty in the world around, everyday life and the behavior of people. Academician Vernadsky noted that the life of particular people in the current epoch manifested in the works of folk art, where art was associated with the historical and the social, and due to that it was possible to study and understand the souls of people and different aspects of their mentality. He also marked the deep symbolism of artistic creativity, “which reveals the Universe, passing through the consciousness of a living being...”. V. Kosiv mentioned that the state symbols, plants (e.g. wheat, viburnum, sunflowers), the bandura, the ornament of folk embroidery, national costumes, rural landscape and famous buildings in Ukrainian cities, as well as some historic persons marked Ukraine and the Ukrainians (Косів, 2019).

Analysis of research. Researchers of Ukrainian soul unanimously confirm its emotional and sensual character, cordocentrism (Сошников, 2003). Cordocentrism is the advantage of the heart over the head (emotional and aesthetic cordocentrism became a landmark of Ukrainian philosophy, ethics, aesthetics and culture).

Summarizing the results of the researches of Ukrainian mentality by R. Dodonov (Додонов, 2006), O. Kulchytsky (Кульчицький, 1992), M. Lipinsky (Липинський, 1995), A. Soshnikov (Сошников, 2003), V. Khramova (Храмова, 1992), P. Jarkevich (Юркевич, 1993) and others we can distinguish the main features of Ukrainian mentality such as cordocentrism that is the advantage of the heart over the head (emotional and aesthetic cordocentrism); a particularly significant position of a woman, in particular Mother (e.g., addresses *Mother Ukraine* and *Mommy*

Ukraine, expressing the character of patriotism like children’s loyalty to their mother (Сошников, 2003); anthaeism as a spiritual connection of the Ukrainians with the surrounding environment (originated from the Greek mythological character Antaeus, the son of Mother Earth goddess, who always drew vitality from her). Like Antaeus, the power of the Ukrainians, true being and happiness lie in the constant and most ingenuous ties with the land they cultivated not for enslavement, but for vocation.

The sensitive and emotional side of aesthetic consciousness and an emotional reaction are the core of the aesthetic perception of a Ukrainian. The heart and the mind are the symbols of two eternal conflicting fundamental principles of a human. Love and Hope, Faith and Beauty, deep down in the heart, not the mind that subdues passions by cold planning and a firm assessment of objective possibilities, run the life of the Ukrainian. The wisdom of the heart” characterizes the Ukrainian mentality in particular. P. Yurkevich said, “the heart is the concentration of sincerity, anxieties and passions, joys, sorrow and pain”. Grygori Skovoroda is the founder and creator of the original Ukrainian philosophy of the emotional and volitional nature of a human, his/her heart, that is cordocentrism as a part of the soul and feelings. G. Skovoroda emphasizes that the heart is divine in a human. The heart is defined by the epithets of God: it is “a fire”, “it is a divine spark”. “The spark of God may fall into the dark abyss of our heart and suddenly shine forth” (Сковорода, 1994: 27).

The works by O. Naiden such as “About Cossack Mamai again” (Найден, 2002), “Ornament of the Ukrainian folk painting” and “Origins, traditions, evolution” (Найден, 1989) are devoted to the development of the strategy and search for methodological principles of folklore studies in the national-historical and general-cultural contexts. The value of historical and folkloric factors of the main ontological issues of life, in which historical and folklore memory creates images of the present in its real and imaginative ways are considered in the studies, devoted to the Ukrainian ornament, by V. Kosiv (Косів В, 2018); “Cossack Mamai as a spiritual symbol of the Ukrainian people” by T. Poshivylo (Пошивайло, 2004); “Myth as a way of reading the mental structures of being” by N. Yatsuka (Яцук, 2003: 203–211). The attempt to consider prehistoric features-archetypes, which constitute impor-

tant factors of the image-archetype *Mother-Berehynya* has been made by N. Burdo in the study “The sacred world of Trypillya civilization” (Бурдо, 2008). The importance of the symbols of the Ukrainian folk ornamentation was attached by F.Vovk, M. Drahomanov, V. Kosach (the album “Ukrainian folk ornament”, 1876), F. Rzhigorzha (the magazine “Tsaisrichte für ethnolog”, 1894), E. Binyashevsky (“Ukrainian Easter eggs”, 1969, Kyiv), P. Markovich (“Ukrainian Easter eggs of East Slovakia”, 1972). Such works as “Ukrainian folk costumes” by I. Moteyko, “Artistic embroidery” by O. Gasyuk, and “Ancient Ukrainian embroidery” by T. Ostrovska are devoted to embroidery. The content of the books mentioned above was considered taking into account some knowledge on History, Philosophy, folklore and Ethnography of Ukraine. Works by V. Vasilenko, Y. Laschuk, O. Naiden, L. Orel, V. Scherbakovsky, M. Yur are devoted to the artistic specificity of decorative painting as a special type of decorative art.

Despite the fact that in recent years the scientific interest in researching this problem has not diminished, we must admit that there are still few fundamental works that reveal the essence of the mentality in general and the mentality of the Ukrainian people in particular, its connection with Psychology, Aesthetics, Art studies, and Pedagogy of Ukraine.

The aim of the study is to reveal the main approaches to the artistic symbolic analysis and art review of the artistic symbolic expression of the Ukrainian mentality main features in Ukrainian arts and crafts.

Presentation of subject matter. The exemplary typical artistic symbolic expression of Ukrainian archetypal emotional-sensual cordocentrism reveals itself in a character of a Cossack banduryst (Cossack Mamai) in the same name painting “Cossack Mamai”. The folk trend in Ukrainian art was initiated by artists, who were men of the people, at the end of the 15th century, when Art gradually lost its monumental laconism and the dramatic severity of medieval images. It sought elegance and contemplative lyrical images. It was interested in the surrounding life. The folk picture reveals the worldview of the people, their mentality, social ethical and aesthetic views. It is an active affirmation of people’s aspirations and ideals.

One of the most popular and most beloved works of Ukrainian folklore of the 18th–19th centuries was a folk painting, known as “Cossack banduryst” or “Cossack Mamai”, because life to be realized requires courage of a hero and sacrifice. So it is clear why this picture was extremely widespread in Ukraine. It was kept even next to the icons, as a kind of spiritual garment. Today, you can see this folk art in almost

every historical museum of Ukraine, not to mention the museums of large cities, where big collections are assembled. Ukrainian folk artists painted this plot on the walls of houses, doors, cabinets, chests and trunks, tiles, dishes, on canvases and even on hives with great love (Бутник-Сіверський, 1967). The folk picture of “Cossack banduryst” or “Cossack Mamai”, which clearly shows the canonicity of the absolute, where all the images are symbols-archetypes, where the semantics appears as a sign of the figurative element: the oak is a symbol of the world tree, the bandura symbolizes the Muse and the Word, the horse is a symbol of the Sun, the movement of life and belonging to the heavenly world. Thus, depicted symbolic forms except visual reflection have an associative meaning and the sapid “myth of the true soul” is perceived as a temporal one. The symbolic use of colours in archaic cultures was a kind of a language and a traditional means of transferring ideas and mental states, though the semantics of the colour in the mass culture of the present time is almost exhausted, its ancient values and language are almost forgotten (Riley, 1995). At the present level of the manifestation and development of art, we turn to the original source of Ukrainian symbolism as a manifestation of an experience and wisdom of the people and its ideological culture again (Мойсеїв, 1993). The theme of Cossack Mamai repeatedly attracted artists. I. Repin used it in the painting “Haydamaka” (1889) and S. Vasilivsky called one of his works “Mamai”. D.Burliuk drew Mamai in the emphatically primitive technique, and G. Narbut exquisitely stylized the linear construction of the composition, rejecting all the details. The painting “Cossack Mamai” represents a huge unique national and universal human cultural phenomenon, which embodies the extremely successful creative combination of Ukrainian verbal folklore, folk thought, Cossack songs, nativity poems and Ukrainian folk painting. It illuminates brilliantly the beautiful kind true Ukrainian mental heartbeat (cordocentricity) as an emotionally-sensual archetype of Ukrainian aesthetic consciousness in an aesthetical and symbolical way. The historical circumstances led to the fact that the Ukrainian people during the 18th–19th centuries were fighting for sovereignty, independence, self-sufficiency and these were Cossacks who the Ukrainians linked their dreams of a happy life with.

One of the mental traits of Ukrainian philosophical worldview is a particularly significant position of a woman, Mother in particular. Poetic lyricism has lived in the Ukrainian soul since the dawn of time: it arises time after time and blossoms or it feels blue and suffers. The Country Ukraine itself is the original

Hut, Mother, Motherland in the folk imagery (Найден, 1989). The family and the nearest community played an important role and had a special value in the Ukrainian society. The proverb “Seek to your family even though you are in the water up to the chin” means that a Ukrainian did not imagine a full-fledged and meaningful life without a family (Супруненко, 1999). According to A. Kulchytsky, the archetype of the good, affectionate and fertile Earth is characteristic for the Ukrainian collective unconscious. Peasants taught their children, “Do not leave hold of the earth, stay strong for it: only it will not betray you”. This respect often turned into adoration, “I swear to the earth” (Липинський, 1995). Therefore, the archetype of Mother Goddess was very important in the formation of the mental installations of Ukrainians. It became the basis of the ethnic dominant in Ukrainian national character. The Mother archetype is closely connected with the cult of the Great Goddess, which arose even during Trypillian culture and then transformed into the cult of the Virgin. The Mother archetype deprives the Ukrainian worldview of aggressiveness (Чижевський, 1983). Archaeologists found the most ancient images of goddesses or female deities of fertility made of the mammoth tusk twenty thousand years ago on the territory of Ukraine (in Mezynee village on the riverbank of Desna in Chernihiv region in 1908). Later, in the period of early agriculture, the findings of the Trypillian figurines of a woman with a child near the chest (Madonna) testified that the archetype of Trypillian image of the Great Mother is one of the oldest in the history of a mankind. As the results of the researches by H. Burdo, S. Bibikova, S. Gusev, we can see that the Trypillian statues of the Great Goddess image were represented in two epics of the Virgin Goddess and the Mother Goddess (Madonna). The Virgin Goddesses in Trypillian plastics often appeared in the likeness of Oranta (the one who prays with the hands raised to the heavens). The Virgin-Oranta adopted the cult of the Great Mother after the adoption of Christianity. Her most ancient and most well-known image is depicted on the so-called Imperishable Wall in St. Sophia Cathedral in Kyiv. The evolution of the image-archetype from the Great Earth Mother to the Virgin-Oranta was reflected in the image of Berehynya (Patroness), distributed throughout Ukraine. We can observe the embodiment of Berehynya image in almost all types of Ukrainian folk art. According to O. Naiden, the Ukrainian folk toys with the plastic and sometimes also ornamental basis still retain the features, which are typical of the ancient Trypillian agricultural culture. Slavic peoples made rag dolls without faces and these dolls played the role of the first toy, as well as

the role of the patroness (the amulet), which preserved the child from evil forces. The same can be said about clay female images (Opishna village, Poltava region). The amulet rag doll (Motanka) on Easter or Palm Sunday with an Easter egg or a branch of willow is the embodiment of the Virgin. “Domovushka” (Domovykha), “Krupenichka”, “Zernushka” (they have got bags with grain as a basis of dolls) are patronesses of prosperity. The amulet of a Domestic Shrovetide doll provided life to go like clockwork. Fylypovka Doll is a six-armed amulet, a patroness for needlewomen. The two dolls that symbolize Day and Night are symbols of harmony at home. Studying the ornaments of rushnyks (Ukrainian embroidered towels), T. Kara-Vasilieva noted, “you feel that they affect the rhythmic beauty of patterns and a mysterious, almost magical power is coming out of them”. A female figure with two birds in her hands is a motif that has survived on the oldest rushnyks in Podillya and Poltava regions. There are fantastic birds from both sides on Podillya rushnyks, whereas there are fantastic creatures that look like deer on Poltava ones. Perhaps they are the images of the Rozhanytsyi deity of fertility, whose cult reaches the ancient mythological notions of the heavenly rulers of the world. K. Jung notes in his researches that the symbol of the female deity of the Great Mother is the Tree of Life. The image of a flower tree is one of the most common and favorite ones in carpet weaving, rushnyks embroidery, artistic endeavor and poetry (Юркевич, 1993). Three-tier Goddess-Berehynya was woven on many rushnyks from Krolevets in 18th–19th centuries. The fertile power of its cosmic energy is depicted in the shape of four-seven-dimensional rhombus. Podilsky rushnyks (Klembivka, Vinnytsia region) preserved the most ancient cosmogonic patterns of the image of “the tree of life – a flower of the crins”. You can often see a couple of deer, which guard reliably the World Tree on embroidery, carpet weaving, painting of Easter eggs, metalware making, pottery and tile making. The researcher of primitive cultures Professor V. Danilenko noted that the Earth was a great mother of all things in nature. He studied carefully and presented some patterns of Easter eggs ornaments depicting the Great Mother-Berehynya. And there is an Easter egg with a rare image of four-handed Berehynya, which includes and combines two symbols such as Cross and Rhombus in the Museum named after I. Gonchar in Kiev.

The love of Ukrainians to the nature of their motherland was characterized by many researchers of Ukrainian mentality as antheism. According to V. Kuevda, the highest level of harmonization of a man and nature and following the voice of the nature

ensure a proper awareness of organic unity of a person with the nature. Folk decorative painting became the most popular among ordinary people in Ukraine in the last decades of the 19th – the first third of the 20th century. Later it developed and improved, maintaining a stable, traditional basis. Peasant wall paintings unlike classic ones were created on conditions that the customer, the author and the master executor were the same person in most cases. The proximity of the peasants' life to the nature, dependence on their way of living and work and annual nature's cycles were reflected in the peculiarities of the peasant paintings, which seemed to be the forerunners of the awakening of nature, the revival of its creative forces in early spring and the joy of the end of harvesting in autumn (Липинський, 1995). According to M. Kostomarov, the people not only add images of the nature to their works but also they bring life to the nature and the nature starts to be reasonable in their eyes. Thus, being a part of folk poetry and folk art works, the soulful nature is the symbol itself in general and it also expresses love for the nature. Studying the symbols of the Ukrainian ornaments. V. Kosiv examines the use of ornamentation in folk art for defining Ukrainian identity and notes that some motifs are more common than others, thus, the symbol is represented in several groups of ornaments (Косів, 2018). According to the sources of origin, first and foremost, it is embroidery, namely, the dress of the Cossack chiefs and the liturgical stitching of the 17th century, as well as their subsequent modifications in folk embroidery, Central Ukrainian rushnyks with flower motifs embroidery and geometric motifs made with crosses. The motifs of rushnyks, rugs as well as women's skirts, which were typical of Naddnipriian-shchyna, were used by weavers. Petrykivka painting is presented in a separate group of works, and they are original compositions created by folk artists. Ornamental motifs of hand block printing, art papercutting, pottery and woodcarving are less common, but the most recognizable ones are able to convey symbolic meaning (Кульчицький, 1992).

The analysis of Ukrainian folk paintings such as wall paintings (the collections of watercolor paintings are stored in the funds of the Museum of Folk Architecture and Life of Ukraine), decorative easel folk painting and graphics (the works by M. Pryimachenko, K. Bilokur, masters of Petrykivka painting are stored in the National Museum of Ukrainian Folk Decorative Art and Museums of Petrykivka painting in Petrykivka village), (Білокур, 2001) decorative painting of wood products (the collections are kept in museums of Kiev, Poltava, Kharkiv, Kremenchuk, Sumy) and Easter eggs (the collections are kept in

Pysanka Museum in Kolomyia) provide an opportunity to trace the deep connection of the Ukrainian folk painting with Ukrainian nature and folk culture, where, according to O. Fisun, the entire national culture of Ukrainians from the depths of millennia and up to the present day is a cosmic force, ornamented in a Christian way, and a light-emitting whole, enclosed in the ornamental lines of Cross, Circle, Cross in the Circle, Svarga, Rhombus, Infinity, Spiral, 7–8 corner Star, the harmony of colours, the dynamics of rhythms and the perfection of artistic means.

Cosmotheistic. As we can see in the scientific researches by O. Naiden, M. Kyrychenko (Кириченко, 2006) and O. Fysun, the ornaments, in which the mythopoetic imagination of the Cosmos, considered as integrated whole, were created and depicted in three-dimensional paintings as the most beloved "The Vase" or "World Tree"/ "Tree of Life" motifs in Trypillian culture as well as in almost all kinds of paintings, created in the last decades of the 19th – the first third of the 20th century in different regions of Ukraine. V. Shcherbakivskyi in his studies drew his attention to the motif of "World Tree" on the drawings of the sleds' back. (Щербаківський, 1991). Petrykivka painting is bright and magnificent in colour, made with aniline and gouache in a picturesque and decorative way. According to O. Danchenko, the composition in paintings by Petrykivka masters is quite different from that by the masters of Podillya. A purely picturesque approach to the decorative compositions is dominant here (Данченко, 1975).

The creativity of the national artist of Ukraine, who made a significant contribution to the development of decorative easel painting and graphics, Maria Pryimachenko, is like a cluster of emotional children's impressions from the nature of her home country, spice cakes made in the form of fantastic animals, wall house paintings, vintage embroidery, fabrics, hand block printing, songs, fairy tales, legends, and life itself. The national artist of Ukraine Kateryna Bilokur is a true virtuoso in reflecting the nature of her native land. The philosophy of her unique and inimitable depicting flowers, fruits, often represented in the form of a girl's wreath, Ukrainian nature is an expression of the mental vocation and romantic spirit of her poetic and majestic soul.

Conclusion. Summarizing all above mentioned, we can point out that Ukrainian arts and crafts are a vivid, original and unique phenomenon of the national and world culture. A folk master is the bearer of the traditions of his/her culture. He/she reflects the ancient experience of his/her nation and creates the artworks in accordance with his/her aesthetic-mental vision of the world, which manifests in cordocentrism,

a significant position of a woman in society, especially Woman-Mother, antheism (love for the nature of his/her native land), the artistic image experience, a sense of the world and his/her involvement in it.

The article attempts to designate some approaches to the philosophical and art analysis of the artistic symbolic expression of the main features of Ukrainian mentality in the Ukrainian arts and crafts.

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