

FOLKLORE IN MARKIYAN SHASHKEVYCH'S INTERPRETATION

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The article offers an attempt at outlining a creative formula of interrelations between M. Shashkevych's literary text with the traditional folk weltanschauung, and identifying new semantic layers of meanings as a consequence of evolution of horizontal and vertical coordinates of coherence of a literary image. It is emphasized that imagery of the writer's poetry frequently resembles folklore: unity of man and nature is represented in the formula of mirror coherence. Therefore, the personages in the mythological space of his oeuvre experience both joy and sorrow.

Key words: metamorphosis, literary image, formula of coherence, weltanschauung of Ukrainian romanticist poets.

In Franko's interpretation, literary creativity is not a momentary phenomenon, it is not a flash of inspiration, but rather a continuum of creative manifestations. "Writers and poets never cease drawing upon the common treasure of the folk tradition; they consciously stay in the framework of this tradition" [12, p. 76]. I. Franko draws attention to the fact that even "a genius cannot completely dust down the tradition in which he grew up and matured, just like he cannot jump out of his skin" [12, p.77]. "Thus, when creating poetry, such a poet must rely on traditional elements and circulate in traditional forms; he, however, will do his best to give as much individual coloring to these elements as possible, widen these forms, deepen these motifs, see them from a different angle than the one they used to be watched from, introduce new combinations that hasn't yet been used [12, p. 77]". A creative personality has to be coherent with ancient emotions of his predecessors, rely on intuitive sensations of the effects of their esthetic and weltanschauung consciousness. "If we view any literature from this point of view, the entire magnificent mechanism of literary motifs, images and forms shows to us the universal, national and further on all-human fund, which is freely exploited by any writer..." [12, p. 74].

When studying folk sources of the national originality of Ukrainian literature, O. Vertiy observed that the fusion of individual author's thinking and folk poetic weltanschauung can create "original sense fields". "The effectiveness of researching the interaction of *these sense fields* and regularities of formation of such a type of artistic and esthetic consciousness are conditioned by the interdisciplinary approach to their study". In addition to that, it is necessary to take into account the syncretism of the notion of "folk weltanschauung", the fact that it includes "esthetic, psychological, social, philosophic and other phenomena and transforms their content into the system of the author's artistic and esthetic thinking" [1, p.29].

Domination of a certain type of weltanschauung cannot totally guard off the gleam of archetypes that surface in this or that case. Oeuvres of a Christian may reveal “something” ancient, something “pagan”; and a contemporary philosophic intention becomes more clear-cut against this background. The deeper a literary scholar examines the past, the better he sees the present, the more useful his work will be for the future. Ukrainian folk incantations constitute an ancient treasure of folklore that preserved the archaic weltanschauung in it. Folklore reveals contamination of that ancient, pre-Christian and modern, Christian; and their coherence exposes the essence of ordinary things in entirely unexpected rainbow colors. “Everything that had to do with the fantastic and supernatural but was not related to faith, religion and beliefs could be referred to the tradition, to poetry or fairytales: they contained an element of fantasy and imagery but people didn’t perceive it as reality” [9, p. 8].

Like a bee that takes honeydew from a million of flowers, Shashkevych’s talented muse absorbed the highly tolerant culture of interpersonal relations of the back-then Halychyna inhabitants. The poem “Wrench for beloved” compares the human soul in a crisis situation to “a quite wind”: “*Tell me, tell me, quite wind/ **How is my beloved doing?!?***”. Even in the early twentieth century this greeting formula was widespread in Halychyna (**How are you doing?**) (Greeting: hand to hand, heart to heart!). But after the dramatic resistance to the totalitarian regime, after mass punitive relocations “to white bears” and enforced total collectivization of individuals who were lucky enough to stay home, this greeting died off, became senseless.

M. Shashkevych reveals the code of the greeting question: “*Is she healthy? Is she merry? /Are her cheeks pink? /Is she sad? Is she grieving?/ Is her face pale?*” [11, p.354]. Coherence is similar to interrelation, a two-way road. Sending his inquiry with the wind to his beloved, the man at the same time tells about his feelings: “*Since I’m wrenching, since I’m crying,/ since I’m bathing my face with tears/ I don’t expect any joy anymore*”. The poetic tropes are codified so as to establish informative and energy contact both with the other subject of the tale and the recipient; they are meant to trigger his compassion. The coherence between the two young people exists on the level of emotional longing. The loss of visual connection for a long time results in entropy for the persona, causes crisis and loss of peace of mind [6, p. 15]. All the troubles in Shashkevych’s texts are encoded under the sign of “wrench”.

The image of wind plays a major role in folklore. The ancient weltanschauung relates wind with the square structure of the world. This is why in the riddle it “*Moves in the entry hall back and forth but cannot enter the house*” [4, p. 100]. “According to an ancient belief, winds are four creatures that blow from the four corners of the world”, that is why the saying has it: “*Go to the four winds!*” The anthropomorphism of the image of wind in princess Yaroslavna’s address to wind is considered to be a trace of the ancient belief into the god of wind Stryboh [4, p. 100]. The archetypical image of this atmospheric phenomenon has had demonic characteristics ever since ancient times, since it is capable of causing harm to man: “He has wind in his head”; “Gone with the wind”. About its connection to devil: “He drives as devil blows the winds”. About the social impact of its destructive power: “Wind always blows into the poor man’s eyes” [4, p. 100].

In M. Shashkevych’s poetry, the image of wind is devoid of such negative demonic features. On the contrary, it is interpreted as a force that is friendly to the

human being as it is to become a medium between the two lovers. In this case the category of *transference* is taken into account, i.e. the ability of the atmospheric phenomenon to quickly cover significant distances. The young man seems to apologize to the wind for causing trouble to him; he says that if he could turn into a bird he would fly to his beloved: “*If I had wings,/ Could fly like a falcon/ And take away the heavy sorrow/ From my beloved’s heart*”. The coherence of the lovers’ images can level their grief but only in case of mutual visibility. The young man sees himself as a falcon so clearly that he imaginatively makes an auto-metamorphosis [5, p. 132]: he gets wings in his thoughts and says: “*Oh, I would fly,/ Oh, I would fly/ Every day and every night/ To see enough of my beloved’s grey eyes*”. When trying to render how bewinged the character is in his dreams, the narrator adapts the poetic text to ancient Ukrainian incantations that interpreted the word *as a form of realization of a thought, as an “active and effective” spiritual power*. M. Novykova believes that “myth is a verbalization of a ritual, its embodiment and interpretation in the word. For a certain ancient stage of the human thought “word” and “action” were almost synonymous, which is reflected in the oldest Indo-European languages” [6, p.13]. Form of an ancient incantation is given to the following phrase that is repeated ten times: “Oh, I would fly”... At the same time *the burthen contains the idea of Chateaubriand’s longing: struggling to wrench oneself free of your self so as to get to know yourself through coherence with the infinity of the figurative environment* [10, p. 166]; *and in Shashkevych’s case to get to know the power of your love*. Coherence as a mutually attracting power of two subjects goes beyond the internal human world, these limits become too narrow for genuine feelings. The burthen reflects the imaginary metamorphosis, action of the primary image [5, p. 144], i.e. flight with a falcon’s wings. The poetic text becomes extremely similar to folk imagery, in particular when the persona declares his fairytale-like perception of time and space [2, p. 70]: a) the width of time limits – “every day and every night”, “on quite evening”; b) perception of infinity – flight “through bright stars”, “wide world”, “woods and mountains” [11, p. 354].

In the poem “To my beloved”, the motif of separation vibrates in the lover’s plea to the image of wind as a fairytale benefactor [3, p. 90]: “*Blow wind to where my beloved is pining/ Blow wind to her garden where she is making anadems*”. These words manifest the coherence of images “young man – girl” going through a long-term separation. The power of affinity of the two hearts in the text turns into a magic inverter: the persona becomes able to “see” from distance his lover making anadems in her garden. Shashkevych’s poetic picture of “a girl making anadems in her garden” is very beautiful, deeply symbolic and associated with the ancient past. *The diachronic horizontal coherence of making anadems* – in the continuum of folk tradition: “*the custom of making anadems and wearing them as adornment dates back to prehistoric times; they were made for ritual purposes – the attribute of spring cycle rituals and midsummer solstice celebration turned into a symbol of divinizing*” (...); “a kind of a symbol for Mother-Earth, its life-giving power, the mystery of its marriage to the sacred spirit of the star-lit sky”. Later the evolution of the folk poetic symbol acquires new features, it comes to symbolize honor (as the saying has it: “His anadem won’t fall from his head”); the figurative expression: “this yard is like an anadem” encodes polysemanticism: it can imply “beauty”, harmony of life, happiness, welfare, etc. Shashkevych’s image of a “lover with an anadem” is very

close to the interpretation of an anadem as an “important ritual attribute” which symbolizes the purity of a girl’s beauty in a wedding ritual and is perceived as “a symbol of a happy marriage and provision of future generations” [4, p.97]. Visualization of the image of an anadem affirms the purity of sincere mutual feelings and the young man entrusts his mediator with the following task: “*Let her know that her fellow sincerely loves her*” [11, p. 355].

His heart filled with the light of happy emotions wants to share them by a tender touch to the beloved’s face: “*Oh, caress her, wind/ On her white face/ Let her heart know/ That I am her lover*”. And again like in the poem “Give your hands, young friends” we see a formula of *manual and cordial coherence* – *it is wind that is entrusted with the task of caressing her face... But it has no hands!* In a folk fairytale such a turn of events is interpreted as a “critical situation” and the way out may be found only with the help of a magic “inventor”. In Shashkevych’s poetry such an inventor is “imagination”: *the narrator imagines this magic contact as a realization of the immeasurable power of love*. Just like in a fairytale, a “magic metamorphosis” happens in the literary work (“*wind*” – “*young man*”). *Otherwise there would be no visual manifestations of coherence marked with synesthesia* – this is where a simultaneous feeling takes place: in the organ subjected to an irritant (hand – face), as well as in the other organ (heart), while the non-metaphoric image of wind has no human hand or heart! The idea of coherence directed at visualization of the internal (invisible) represented in the image of “heart” is based on synergy (co-action) [6, p. 15], since the aim of synergism is to intensify the effect of a catalyst by adding another one. The motif of suffering because of separation in M. Shashkevych’s text resounds in a coherent call: “*Let her not cry, let her not pine/ The time is coming/ - Her lover will come, embrace her/ And marry her*” [11, p. 356].

Anthropomorphized, marked with a subventive fairytale code Shashkevych’s wind became a prototype for S. Rudanskyi’s wind which he will depict much later. Both texts are similar in their form to an address of a human being to a natural phenomenon. In Shashkevych’s poem: “*Blow wind to where my beloved is pining*”... “*Oh, caress her, wind/ on her white face*”; in Rudanskyi’s text: “*Blow wind to Ukraine/ Where I left my girl*”; “*Blow wind quietly, secretly/ Over the rosy, white face...*” The cluster “archetype” – “folklore”, melted in a literary text returned into the folk culture as a favorite song. The ethno-esthetic stem is contained in the man’s entrusting his intimate feelings to the wind-mediator. The words are spoken “quietly and secretly” (as a standard of Ukrainian modesty) so as to keep the relations between the young people secret but at the same time the open text reveals them to the world.

The *motif* of uniting the fates of the young people as a sprout of new happy life is contrasted to the image of “evil fate” in the poem with the same title. In this text, the virtual image is visualized through the congruence of its characteristics with similar features of a real creature with its menacing, insidious character. The coherence “man – fate – reptile” is expressed in a formula of an incriminatory address: “*Oh, my fate, you caustic viper/ You have devoured my happiness, oh bitter time!/ You let sorrow and grief into my soul/ You separated my heart from wellbeing*” [11, p. 355]. M. Shashkevych skillfully depicts entropy in the psychological state of a young man. Negative emotions are accumulated to the critical extent when they must be made open. A change must happen. The gloomy negative energy of sorrow and

grief is bursting out to the night sky with an address-complaint: “*Oh, moon, you are thinking quietly/ You don’t know how hard my misfortune is./ Oh, no, you don’t and you won’t know/ How hard it is for an orphan to perish in this world*” [11, p. 355].

The address to the moon has a very long tradition in the folk weltanschauung. “*The Moon* is the magic astral force which is the most often mentioned in incantations, it is an omnipotent “prince” of the night world” [7, p. 199]. People gave it the epithet of “high” as it “stands over the entire pagan universe, it is all-seeing and all-knowing...” [7, p. 201]. The complaints of the persona imply this “high” status of the celestial body as they are aimed at dethroning it and at negating its coherence ability. Shashkevych’s moon has no idea of what is going on in the orphan’s heart. At any rate the persona thinks so. However, for some reason he feels like talking to this cold and indifferent “ignoramus”. The man is longing for coherence. Probably, his heart still keeps that ancient ancestral call which preserved the image of “prince” but lost the faith in its omnipotence, omniscience and ability to see everything... Otherwise why would he like a real pagan create incantations “...*you don’t know./ Oh, you don’t know, oh, you don’t know and will never know...*”. A formula of imperative negation repeated a couple of times is very close to the verbal psychological suggestion of the Ukrainian folk incantation. A number of coherent images-attributes resemble a figurative time-and-space continuum of a folk fairytale: “*My wellbeing is sleeping someplace over the sea, over the mountains,/ and my sorrow came from obscurity, from somber woods*”. Combination of images – “border, barren soil, scrubs, river, sea, etc” – belongs to the mythological tradition. Researchers consider it to be a “manifestation of conceptions of *the most traditional zones of contacts with death*” [2, p. 70].

The same images were used in folk incantations with a medicinal aim, when it was necessary to drive negative emotions marked with “sorrow” or “ill-being” out of the human consciousness. The folk saying has it: let it go to where it came from! We only have to rearrange Shashkevych’s sentences, change the direction of the entropy images connecting them to the distant, unknown and dark (“*Go, disappear, ill-being over the sea, over the mountains! And you, sorrow, disperse in obscurity! In somber woods!*”).

In Shashkevych’s text, getting rid of negative emotions should happen through information about them, through “sharing pain inflicted by them”, which is attested to by the coherence of the images: “man” - “moon” - “stars” - “cloud” - “mountains” - “sea” - “obscurity” - “somber woods”. Fairytale folk poetic imagery in Shashkevych’s text is interpreted as an imaginary metamorphosis, where the ingoing image is “sorrow” and the outgoing one is “raven” [5, p. 403]. The act of transformation of “sorrow”, the outgoing image and the actions of the outgoing image are contained in one line: “*It came and is hovering as a raven over me...*” The transformation of the image is aimed at visualizing the inner feelings, while the actions of the outgoing image are meant to concretize their destructive effects: “*It beats my heart with its heavy wing and breaks my joy*”.

The imagery of M. Shashkevych’s poem “Thought” [11, p. 356] resembles that of folk songs: the unity of man and nature transfuses into a formula of mirror coherence. In two mythic spaces characters simultaneously feel both joy and sorrow. The narrator’s gaze is directed now at the sky: “*The moon was drifting through the bright sky,/ were there is a bright star*”; and now on earth: “*Boy was rushing through*

an open field,/ where there is a beautiful girl" [11. P. 356]. Both in the celestial mythic space and the earth one, the main characters have special attributes: both the moon and the boy are filled with youthful optimism. In the text it is expressed in movement: the moon is "drifting" and the boy is "rushing". This joyous dynamics encodes youthful feelings to "the bright star" and "the beautiful girl". The epithets "bright" and "beautiful" concerning a girl definitely belong to the folk song sphere. For instance: "Shine moon and bright star/ To the yard of the poor widow./ That widow has a young daughter/ Very beautiful!"

The coherence of "earthly" and "celestial" images is aimed at expressing the inner world of a human being, while the celestial world plays a role of a magic mirror which makes the invisible seen: "*Sometimes the moon meets/ A dark cloud;/ Often boy is fighting/ A sorrowful thought.*" The latent earthly image of "sorrowful thought" is visualized in the mirror one of "dark cloud". After the visual presentation of the reason for entropy, the boy is trying to break out of the indefinite situation. In the text this attempt has the form of an address: "*Sorrowful, sad thought/ Why are you driving me?/ Why are you making my life bitter/ And my heart mournful?*" The image of "sorrowful thought", which definitely belongs to the character himself, is interpreted as an alien, hostile being that can terrorize a human soul, *whose existence is being split into the positive and negative*. The positive is trying to get rid of the negative by using the cathartic formula of ancient Ukrainian incantations: "*Go away, you, mother of misfortune,/ With the wind to the woods, to the mountains/ So that even memory of you disappears/ As traces in the sea!*" The address "mother of misfortune" encodes the antonymic combination of "evil" and "dear". The conflict ends in autosuggestion which makes the character's inner world vibrate with cheerful motifs: "*Let joy, let hope/ Play to my heart/ Let blissful fortune/ Sing for me as a bird!*" [11, p. 356].

In the poem "Kindredless", M. Shashkevych presents two *variants of the fatal formula of coherence* (extravert and introvert). The subject of the first variant is in the centre of sacral coherence. He is the one "*in whose chest God put a soft heart/ And let him get born in good time...*"; the subject of the other one is he who remains at the margins on the edge of sacral and infernal gravity fields (and the latter is obviously predominant): "*he who chose bitter ill-fate as a sister/ that is squeezing his heart as a gaunt witch...*". "*He who was enslaved by malign misfortune*"... "*even his dreams and entertainments are marked by sadness./ He has no place or peace,/ He is melancholic about the world and about himself;/ Sorrow settled in his heart like a snake/ And is eating up his thoughts like a **snake** eats up little stars...*" The image of a "snake" belongs to biblical metaphors and denotes the power of devil. The formula "*eating up his thoughts like a **snake** eats up little stars...*" represents *serpentine coherence* where three spheres are vertically connected: the lower, earthly one (snake) – the middle, human one (thoughts) – the upper, celestial one (little stars). This ancient *weltanschauung* is represented in the model of the world tree and its image is traditionally employed in folklore. Thus, when publishing M. Shashkevych's work "Miserable" in the collection "Anadem for Rusyns' Harvest Festival", Ya. Holovatskyi in a footnote explains the expression "*eating up his thoughts like a **snake** eats up little stars...*" with the popular belief that witches can take stars off the sky. To support this idea he illustrates it with an abstract from a folksong from M. Maksymovych's collection "Little Russia's Songs" (1827): "*You have eaten up the sun, go eat up the moon/ Eat up the stars – little children*" [11, p. 554].

The formula of anthropocentric sacral coherence runs through the main idea of M. Shashkevych's poem "Children's Songs and Games" – the most optimistic oeuvre which really is an ode to the joy of earthly life, part of the continuum of the emotional sense field of calendar folklore. The sun that gets to shine in the springtime and "*Breaks the nightly sleepy shadows*" is perceived by the human being as a God's love to him, as a precious gift for everything earthly and he enthusiastically and happily exclaims: "*God, oh, God,/ This is your creation!*" [11, p. 363]. Unspeakable joy unites all living beings: "*It's so joyful, it's so nice/ To watch the world./ The good is here:/ Rejoice children!*". This call addressed to children is perceived as coherence with the future and the present, since it concerns every earthly human as they all are God's children. Joy is so generously overflowing from the spring sky upon man that he is just bursting with happiness, his inner world goes out of its limits: "*Murmur over the woods,/ Song over the groves/ Are spreading happiness,/ Are speaking loudly, joyously, nicely/ God, oh, God,/ This is your creation!*". The elastic emotional sense field is of centric nature when it comes to the image of "verdure" (the symbol of life) and the image of "joy" (man's inner feeling). In M. Shashkevych's poetry both images are coherent: "*The verdure has blossomed out/ Over the fields,/ Joy is overflowing/ Over all the worlds*". The formula "Joy is overflowing over all the worlds" attests to the infinite amalgamation of world illuminated with one great feeling, it is – **a formula of infinite, joyful coherence.**

The narration details the "worlds" as a seasonal, calendar space and time continuum; its every world has its attractions: spring is nice; hope is the symbol of summer since this is when harvest is ripening; autumn is symbolized by plenitude since rye (the symbol of life) has been harvested; when the first three worlds are successful for a farmer winter is joyful too, "Despite the whiteness all around". Having cast a quick look at the entire cycle of the worlds, man with joy and glory adds a sacral vertical to horizontal coherence: "*God, oh, God,/ This is your creation!*". God saturates the universe with His love, everything created by Him and thus related to Him: "*Groves, mountains/ With mountain valleys,/ Vales, abysses/ Rivers with streams,/ High sky/ And numerous stars/ Deep sea...*" And man becomes thoughtful about this world order and wonders that "*Everything is so orderly,/ Everything is so nice;/ Everywhere something is living,/ acting, doing,/ Moving, flying,/ Walking and swimming,/ Singing merrily,/ Joyfully, nicely...*" And the inner world of man is once again longing for God: "*God, oh, God,/ This is your creation!*". In Shashkevych's poetic text, the concept of coherence is based on two coordinates: diachronic horizontal and sacral vertical, and both lines intersect in man, probably in his heart.

A lot of Shashkevych's images are cognate to folk ones. Among dendronyms attention should be given to "red snowball tree" that "sadly bends her lush branches to water" ("Wrench"), the image of grove is coherent with a girl's heart: "The grove is howling with its leaves,/ The girl is pining with her heart" ("Faithful"); apart from dendronyms these are ornitonyms that help render the most subtle human emotions in M. Shashkevych's poetry – "cuckoo", "swallow", "falcon", "dove"; images of famous hydronyms coherent with the human being evoke deep reflections about the glorious past: Dniester, San, Prut, Don ("Remember, Dear Brethren"); Laba, Voltava, Dnieper-Slavutyts, Danube ("Memory"). M. Shashkevych interpreted folk parallelisms into highly artistic images of coherence of natural phenomena and

human emotions: “Round moon covered itself with a cloud;/ Do you like my company as much as I like yours?”; “Oh, white snows have disappeared from woods and the banks/ Tears have flooded my grey eyes”; “Wild, cold whirlwind is drumming branches,/ it’s so hard for my heart with its sad thoughts” (“Round Moon...”). The technique of decoding a phantom image is widely spread in folklore, and M. Shashkevych successfully exploits it in his historical poetry: “*Is it mist falling down or fog hovering? – It is not mist falling down neither fog hovering,/ Hey, it’s forty hundred Poles ranking off*” (“About Nalyvaiko”).

The well-known fairytale and folk song anthropomorphized image of “horse as good assistant” is interpreted by M. Shashkevych in the form of a dialogue-coherence “rider” – “horse”: “Go, go my horse, your legs are quick,/ Bila Tserkva is so close, Poles are chasing us” (“About Nalyvaiko”); “Walk, my jet-black, walk/ Catch up with the enemy! We’ll take away the girl from them,/ Your master’s sister”, “Walk, walk, as fast as you can/ through swamps, through hills/ Through groves, through meadows - / Let’s dance with Tatars!”; “Let’s go, my horse to Ukraine/ To wander around steppes” (“Pursuit”). Shashkevych’s horse is very close to his rider according to the folk song formula: “*Oh, my jet-black horse,/ my faithful friend!*” (“Oh, There is Fire on the Mountain”) [8, p. 77].

Among the unfinished oeuvres, it is poem “Thought” that drives attention with its special creative mode of interpretation of the coherence “horse” – “rider” which is traditional for Ukrainian folklore [11, p. 364]. In a folk song, man is asking his horse to help him out of a psychological trap: “*My jet-black horse, dance under me! Break my sorrow!/ Break, break young Cossack’s sorrow / Over the dark meadow*” (“*Black Raven is Croaking and Croaking*”) [8, p. 68]. In Shashkevych’s interpretation, the rider’s conversation with his light-legged friend is accompanied with a reverse narrative mimesis. The images of man and horse alternately swap places: first, the narrator sees the horse with the rider’s eyes: “*What are you, jet-black horse, thinking over,/ Are you hungry, are you tired?*”. The diminutive address is saturated with tenderness and love; the concern about its well-being demonstrates the attitude to the animal as to God’s creation. The angle of view “horse” – “rider” includes two portraits at the same time. The horse’s words that present the master’s image manifest some features of an anthropomorphized creature able of comprehending the reality (the horse is “thinking something over”), capable of hearing and correctly (adequately) reacting to human language, able of analyzing human intonations demanding an answer: “*No, my master, I’m neither hungry, nor tired,/ I’m just sad because of your grieving:/ You have dropped the bridle, you have hung your head,/ Your hair is disheveled, you have lost your hat...*”. The horse really is sad but not because of its problems. Its sadness is evoked by the master’s grief. This is, in fact, the main manifestation of coherence as a mutual feeling, mutual care and concern about the other. Shashkevych’s horse is an observant good psychologist, capable of making inductive logical conclusions on the basis of some references-signs that signal aberrativism in the master’s behavior: he has dropped the bridle, hung his head, his hair is messy and he has lost his hat (without even noticing it) – all these minor details of the outer world connected in a logical sequence together create a picture of entropy – the inner world of a human being in crisis. The rider is trying to comfort his friend with words that symbolize “manifestation of beliefs into the most traditional zones of contacts with death” [2, p. 70]: “*Don’t be surprised, my horse - /*

The bright day has already faded, dark night has set in;/ The road to my dear home runs through woods.../ The road runs through woods and it's not only one,/ The journey is long and the night is dark” [11, p. 365].

Shashkevych's coherence formula “rider” - “horse”, although based on folklore lexis, contains an astonishing philosophical code. The horse acts as a magic helpmate capable of comprehending the code and dipping into the future. Its last unfinished idea in the text seems to be prophetic: “Don't be sad, young man, I will...”. Taking into account how dramatic M. Shashkevych's life was, this unfinished phrase symbolizes a young life that was abruptly cut short, resembles a shriek of an unexpectedly broken string.

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