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THE NATIONAL WRITERS IS IN DECOLONIZATION PROCESSES OF UKRAININESS

Valuable development of the Ukrainians is not possible without overcoming psychological complexes, inherited by the pas. Colonialist policy of a few empires which divided between itself Ukrainian earths, negatively influenced on national character of Ukrainians, on public life, on education of the young generation. Ukrainian literature fixed the real state of Ukrainian society, but also became a powerful mechanism of decolonization, disrobing in the works negative moment.

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The 2000s saw a revolutionary change in literary theory. Postcolonial methodology became the important research approach in Ukrainian social, literary and cultural studies. Works of S. Andrusiv, G. Sivokin, L. Senyk, M. Pavlyshyn, V. Pogrebennyk, M. Shkandrij enriched not only literary studies the new receptions of reading of literary texts but also showed the persistent fight of the Ukrainian writing against imperial stereotypes and totalitarianism.

Methodology postcolonial studies has allowed to identify and analyze the recorded encoded in literary and artistic works of colonial myths, metaphors, codes, formed by psyche "enslaved" and ways to its overcome for the full development of the Ukrainian state.

We have the fact that first, who began to struggle against mental colonialism were Ukrainian writers. The explanation of this phenomenon lies not only in the fact that any true artist has the unique ability to catch the slightest fluctuations of the national organism, including subtle poisonous impulses destructive force which remains hidden to the public. First of all, it is a property of any national literature store and regenerate modes of national identity and provide increasing activity of state mechanisms of national self-expression in a variety of artifacts.

On the example of national types, created in Ukrainian literature, we can follow as and when the nation fell into the trap of passive existence, refusing to accept the philosophy and psychology of acting and rise.

"The colonial myths, metaphors and „tropes", often today govern our imagination. They are fixed, encoded in classical works, which mass study by scientists, and the valued positions of which are sometimes given out the users of this literature so obvious, that they are not even noticed [Shkandrij, s. 8.]. In view of the immediate cultural, social and political circumstances seems actual and important necessity to analyze literary strategies to deconstruction of mentality "enslaved". Realizing that the literature of the nineteenth and twentieth centuries is a large, politically, psychologically and aesthetically complex continent of our spirituality, we will pay attention to the most characteristic trends, events and works in the light of the problem.

Absorption of the Russian Orthodox Church spiritual elite of Ukraine, the loss of autonomy Ukrainian church, Hetman Ivan Mazepa defeat, the gradual entry of Cossack military officers in Russia's socio-political life led to the decline of Ukrainian intellectual life and led to an almost complete Russification of Ukrainian nobility.

Since most career considerations they (Ukrainian nobility) laid great hopes on the full and definitive incorporation of Ukrainian lands in the metropolis. A "Malorosiyaska" elite absorbs idea of a common origin Ukrainian and Russians that prevailed with the advent Gizel's "Synopsis" departs from the Ukrainian Defense of Rights and Freedoms and fully included in the imperial culture.

The sake of justice, we note that among a certain part of the intelligentsia subsequently born interest in folklore, customs, history, which will be the first stage of the new times national identity.

It is natural that at the end of the XVIII century there are satirical works, which ridiculed the attempts of Cossack and wealthy peasants receive letters of nobility („Dokazatel'stva Hama Danileya Kuksy potomstvenni", „Satyra na slobozhan", „Plach dworinyňa" ("Weeping of nobleman")).

In the first of these texts presents a vivid image of the latest "master" who tried very hard to other approved and recognized its acquired status, symbolic embodiment emblem of which became the – "shovel, rakes, pitchforks and the ax". To get to the nobility, Daniel does not shrink from gifts and bribes, according "gave his daughter to a merchant from Oster", eldest son married the daughter of Major.

Unknown author of „Plach dworinyňa" ("Weeping of nobleman") using old genre Trenos, gives a typical picture of the then provincial life, where almost every gentleman got this title from the trustee using false evidences, bribes and servility. A sharp satirical effect of text is achieved not only the work discrepancy topics genre specifics crying, but also to its semantic content. After all, the protagonist actually complains longs and calls for a higher judgment of God not through oppression or injustice of some kind, and that is for all sorts of crafty came bad times.

The adequate reflection of the complex ideological context of days was the poem of Semen Divovych "Razgovor Velikorosii z Malorosieyu" (1762), rhetorical pathos of which was directed against the attempts of Russia to confirm the state and political inferiority of Ukraine.

The poem of S. Divovych laid the foundations of the opposition (national liberation) discourse, which was supported by the "Istoriia Rusiv (History of the Rus' People)". Statesmanship by national concept of "Istoriia Rusiv" proved the existence of the Ukrainian society forces ready to defend their identity and fight with powerful anti-Ukrainian trends.

"Istoriia Rusiv" – this kind of Declaration of the Ukrainian people – submitted not only a balanced view on the historical origins of Ukrainians and unbiased spoke about the liberation struggle by B. Khmelnytsky, I. Mazepa, P. Polubotok. Heroic traditions of freedom-loving Cossacks, patriotism works were subordinated to a single goal – to restore the descendants of the proud sense of independence.

Taras Shevchenko was the consistent fighter against colonial mentality. However, it should be noted that, despite the significant achievements of modern literary science (mean researches by G. Hrabovych, O. Zabuzhko, L. Plyushch, G. Klochek, V. Pakharenko), despite the diverse, sometimes diametrically opposed, interpretation of T. Shevchenko's poetry by the research workers of previous years, anti-colonial discourse of his creation is still at the periphery of literary studies.

Ignoring the poet's understanding of the phenomenon of "national subordination" and its critics are fundamental mistake, because it would allow in a slightly different light consider Ukrainian literary process nineteenth and twentieth centuries. Also it would allow Shevchenko's fundamental binary opposition "Ukraine – Russia" and see the traditional idea of the author as someone who speaks on behalf of the Ukrainian people is an expression of his "typical everyday aspirations". "He speaks not of and for the people, he serves medium between eternal, transcendental Ukrainian soul and new times Ukrainians [...] trying to resurrect crushed soul that appears, and then less often, only in songs... [9, p. 24]".

And eventually the appearance of the T. Shevchenko on the literary scene witnessed the rise of modernism democratic, national, private Ukrainian (not Little Russian!) World [6]".

Phenomenon of „national hibernation”, presented in works of Lesya Ukrainka („I ty kolys borolas, jak Izrael”, „V domu roboty, v kraju nevoli”), M. Zerov („Hoi triakonta”), V. Pachovsky (cycle „Do shid sontsia”), M. Kononeko („Mazepa”).

A gallery of images of national opportunists and renegades fostered by colonization policy brought I. Franko in the satirical series "Rutentsi" (1913), in the preface of which he stated that it portrayed social and psychological type becomes widespread among Galician intellectuals. He clearly understood that in order to nation reached a real solution it has to go the way of self-awareness, self-realization, to feel one organism.

However, this process of nation-building is complicated and it's hindered by various factors: the lack of "bratolyubiyu" and understanding ("Zvyhajny cholovik"), useless expenditure of talent and energy to passionary empty chatter, courtship ("Znechocheny"), reluctance educated sectors of society to help people maintain it spark of human autonomy, which ripen once the fire of national freedom ("Patriotychni porvy").

The point of anti-colonial paradigm initiated by Shevchenko, directed against the tangent phenomenon "psevdopatriotyzm". Indeed, as M. Zhulinsky rightly observes, "our troubles – not only from national "werewolves", but also of limited, blinded in their patriotic countrymen, who often use the national idea to crowded in the first row, to the ambitions and egocentric exaltation before people [4, p. 57]». Patriotic theme as radically for the Ukrainian literature found fullest embodiment in satirical works of V. Samoilenko, I. Franko, O. Makovey, V. Vynnychenko.

One of the social and psychological consequences of mental colonialism was the so-called syndrome of compromise, willingness to adapt to the orders of stepmother-empire. With ancient roots, it is, according to Y. Barabash, touched "that first served the Ukrainian officers who did not find in themselves enough moral strength to stand against violent or military policies of Catherine II, or against the same privileges soil, rank, Russian nobility [3, s.111]". At another

point in history syndrome compromise struck and Ukrainian intelligentsia in the early twentieth century. In tragicomedy of E. Pluzhnyk "Zmoma u Kyievi" ("Conspiracy in Kyiv") embodied psychologically good image of the poet Ivan Bezmezhny, who once praised the "zhovtblakytne" revival, now he became inspired apologist of proletarian era. Opportunism of Ivan Bezmezhny is not merely a conscious choice of the individual; it rises to the level of philosophy and ideology. The problem of ideological and national opportunism picked his works I. Senchenko ("Iz zapysok" ("From the notes")) and I. Bahrianyi ("Tin" ("Shadow")).

Problem analysis of Ukrainian literature demonstrates the interdependence and interrelatedness of artistic and socio-political phenomena. Ukrainian artistic word as one of the most characteristic manifestations of the Ukrainian nation not only captures the expressions in their texts colonized mentality, but also tries to explore the historical origins and genesis of various psychological complexes created by the imperial discourse. Topics of national treason, unreal patriotism, national lethargy and conformity, which have always been a subject of special attention of artists, showed that the overwhelming majority of Ukrainian literature works has anti-colonial and anti-imperial expressive character.

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