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**AGE CHARACTERISTICS OF A CONCEPT „WOMAN”
IN THE UKRAINIAN PROSAIC DISCOURSE
OF THE 20TH CENTURY**

The modern socio-cultural paradigm is marked by a regular exacerbation of attention to the anthropological problems, in particular to a personal search of its own identity as well as a genre. “It is hard to imagine that today such humanities which would not pertain the overlooking in the aspect of the modern concept of gender ratio” [Усмахова 1999: 45]. Focusing on a sex differentiation between female and male in different spheres of the human being existence such as art, culture, politics, public activities, intimate and sacred part of life, – it is possible to overlook, to change, to improve or otherwise to evaluate the stereotyped imagination about female and male’s status relationship on a certain socio-historical stage of the ethnos development. Even if the society itself assigns to certain articles of the appropriate activities, the 20th century had become critical in the aspect of measurement hierarchical model of socio cultural interaction of the articles: gradually forms highly intellectual woman’s elite in all traditional patriarchal spheres of human activities – politics, science, economics etc. Literature was no exception which not only enriched by women’s names but also essentially reflected the evolutionary integral gait in changing imaginative direction of a new personal type from the ancient traditional images of mother, wife, and daughter to the social elite of the nation.

The level of social development is determined by its attitude to a number of axiological attributes of culture, history, religion and of course to a woman. Since the literary monuments fix a projection of imagination about woman on the different stages of community, and for their help it is possible to judge about a state of the nation (above all its civilization and the identity) which codes knowledge and experience in the mental

formation such as concepts¹. As O. Levchenko states “a culturally meaningful concept is a mental unit level which serves as a pivotal element” [Левченко 2003: 110]. The concept “woman” is such a culturally mental indication of the society’s humanization level in the Ukrainian fiction, which even if is denoted by the global civilization character, but it has the elements of the clearly national marking. “The concept “woman” presents only mental formation which exists in the national... conscience of different gender and age groups” [Адошина 2007: 5].

Literature recommends a connotative formed halo of female’s character that implicitly fixed in the mind of ethnos. The task of the writer is to combine cultural traditions of gender and experience of people (at the same time not to ignore subjective views of individual and interpretation of the author) into the imaginative field of work of art.

The Ukrainian prosaic discourse of the 20th century gives considerable amounts of facts for ideological and artistic building of the concept “woman”, which on the one hand shows different manifestation of this image on a certain historically cultural stage, and on the other hand is like “business card” of the valuable guidance as a correlation of a social outlook. According to the author’s understanding as a part of its confusing mental, the social and individual analyzed concept, we think it is necessary to fulfill its parameterization for such a categorical differentiation as external physiological, psychological and social status groups of subconcepts.

As we see the textual category of accented concept compounds a considerable spectrum of associative marked national subconcepts and features which are intrinsical only to the writer which altogether form the concept of woman. The goal of our research is to describe the age features of the concept “woman” in the Ukrainian prosaic discourse of the 20th century.

According to our observations the concept “woman” in Ukrainian fiction contains specific, abstract and emotional characteristics that allows us fully to understand conceptual forethought of meaningful art image and the author’s connotation that was put in it. Furthermore, the dominant concept appears as a conscious unit that can reveal an ideally fiction value and problematic paradigm of the text and it can even became the author’s brand as for example, the concept “Pokrytca” in the creation work of T. Shevchenko. In such a way the analyses of the concept intensifies a wide understanding and reading of the decoded meanings and their

¹ The concept is seen followed by U.S. Stepanov “it is a clod of culture that exists in the human being’s conscience, and like it enters in a mental world of people” [Степанов 1997: 43] and after Monomachova who states that “a concept is very complex abstract phenomenon of spiritual culture, human psyche, moral principles etc., that is based on understanding of its explanations in all periods of human history accordingly to national connotation and personal experience of human. This is the conscious manipulation of cultural information by using universal, national and personal meanings” [Монахова 2007: 91].

logical interpretation and the awareness of its concept as the component of its poetics and the author's style.

In the national cultural outlook of Ukrainian people the contents and artistic filling of the concept “woman” is objectified by its own visual imagery characteristics. That's why leading groups of subconcepts which are accentuated in the artistic discourse of the 20th century make up so-called external physiological to which age belongs.

Age modeling and a representation of woman's images in epic's works connected with many factors such as writer's artistic plan, age context of character's field, communicative address strategy works, the impact of inflicted socially stereotyped ideas about one or the other age of a person, depicting the heroine in the dynamic time changelings (an inward or outward, real and desirable ones). As a rule the epics don't indicate the precise age of the characters circumscribing traditional of four members (this classification is based on the folklore and a mythological idea about a circle of life as like changing of seasons) age graduation as childhood → adolescence → nobility → old age, that in the gender history of literature more appropriate is a formula like “a little girl → an adult girl → a young woman → an old woman”. Such abstract division of the age scale is mostly connected on the one hand with a desire of the author to extend the imaginative and associative thinking of a reader, and on the other hand with saving a conditional status of a relativity as for age of a woman that not least it was caused by nationally traditional respective attitude of Ukrainians to the amazing sex.

The subconcept “a little girl” had been represented as a marked problem of the female's childhood and had been elucidated in the prosaic works of the 20th century. Cognizing the lives of such little girls the writer interdependently combines the cognizing of social consciousness and becoming a peculiar indicator of its moral health. Accordantly the main heroine of the novel “A humpbacked girl” (the subconcept is given as a title and it is strengthened by the epithet and contains a deep ideally emotional load) V. Sukhomlinsky subconsciously and psychologically checked the pupils in order to know their humaneness and kindness. And the result of “a conscientious examination” will depend not only how the children's audience perceive the heroine but also from a professional capacity of their teacher. The art piece “*She was humpbacked*” is the effective pictorial component of the text. A short external physiological description in a manner of the painter's pointillism is not cited by the writer's commentaries giving a reader an opportunity to find out a life tragedy of the character. It is necessary for the author to show up the difference between a child and the surroundings through the capacitive subconcept “a humpbacked girl” that fortunately doesn't become the reason of social alienation. And even if the novel has explicit didactic and educational focus but in general works about children and a little heroine in particular encourage the conclusion about the wide addressee's direction that would be interesting not only to children

and an adult reader but also to a woman or a man. The vital stage of development of female's identity – "girl" had become a wide textual representation in the prose of the 20th century. Forming the gender identity in adolescence and as a component of personal identity is a main task and condition of transforming from a little girl to adulthood [Кубриченко 2007: 12]. It is not always such a transforming has a positive connotation. Recognizing by the main character of the novel "Paranka" by I. Chornobryvets her own deed had become a critical moment of her conscious identification and "compulsive" ageing. Being enticed and betrayed by Roman she enriched a gallery of victims' images of hedonistic male's freak turning into the unfortunate woman in a new time. Breaking by Paranka the religious and socially moral norms caused to social judgment (the most appropriate literary analogy is "Katherine" by T. Shevchenko), but she firmly believes that "*To kill a child!? To lose a living soul...This is big, a very big sin!!!*". On this occasion U. Honchar notes "The notions as "a harlot", "a wanton", "a sinner", "a sinful Eve" are actual only in the context of a patriarchy where together with the absence of the similar attributes in relation to a male's behavior" [Гончар 2009: 85]. Renewing gender equilibrium and being sympathized to the main character the author doesn't describe this image as a certain separation from the society. Being passed through bitter repentances and spiritual catharsis, the girl believed in life again, because with the help of the tempter's mother and later his pleading guilty later helped her to gain the happiness and spiritual balance in common with the care of her child's future.

The subconcept "a young woman" hadn't become less significant and the artists very often use words with a positive semantic arrangement such as kindness, empathy, self-sacrifice, warmth etc. These are women with valuable orientation that had been already formed; these are women with life experience who don't do the mistakes of youth, mostly, they are well educated and have the established and conceivable categorical notions of kindness and evil. To such women belongs the main character of the novel "Gratitude" (collection "Te other days") by S. Parphanovich. A reader sees "*a face of not a young woman*" which appeals to icons of saints of the ancient local church and hear how "*her fervent prayer*" sounds. This is German, who despite of the reality believes in victory of her nation in the World War II. She doesn't want any destruction and any blood but only peace and calmness for her native people. The statement of emotions was intensified by the reality of historical facts – German Augsburg suffered most from bombing.

The plot of the work is build on contrasting bifurcation of desirable and real: the character for the sake of her spiritual equilibrium preservation sent (as the characters of the leading existentialists of the beginning of the 20th century such as A. Camus, F. Kafka and etc.) her consciousness to phantasmagoric non-existence. She escapes in "fata morgana" and doesn't see or precisely doesn't want to see demolition and deaths, her look appeals to "*the mirage of a sick imagination*"

where the universal categories of kindness and humanity dominate the horror of the reality.

The author's philosophical conception is simple – gaining the status of a mother defender, and a connective link between God and people a woman herself can create a new postwar world. The author extrapolates a similar female's attempt of the social recovery on the Ukrainian reality searching new Cassandra, *“that on the ruins of your glory (Ukraine – V.S.) sings Hosanna of immortal victories”*.

The subconcept “an old woman” takes the highest position in the age hierarchy of females' images. It characterizes the oldest generation of images which are on the way of natural ending of life, that's why they are able to evaluate the reality from the position of longevity. These women are endowed by the aureole of wisdom, they proclaim the undeniable truth. A granny from the novel “Pine is waiting for a miracle” belongs to such type of images (collection “Kulak Velia”) by D. Humenna. The artistic component of this conception is found through the system of naturalistic expressive epithets of the text (*“shaggy fingers”*) the implicit associative comparison “night”/“ageing” (*“a gray night arose thick eyebrows”/ “a strand hung down on grandmother's eyes”*) temporal names (*“granny is sorting some beans with her hands”*) the exaggeration of reality (physiological changes – sleeplessness) (*“Oh, how long the night is, my mother! And how is it possible to sleep a whole night?”*), retrospection of the past (*“granny is sorting some beans and her experienced years of life”*) designating the feelings of emptiness, unnecessary and solitude (*“It is very, very quite in granny's house. Night itself with grey mop look into the windows”*), that synthetically characterizes ageing.

Remarkably, that the work thematically, problematically and figuratively belongs to previous literary tradition, for instance to epos of expressionism “All alone” by V. Stephanyka and impressionism “What have been written in the book of life” by M. Kotsubynskiy”. It indicates not only on pupils' following of the best patterns of domestic literature but also on continuation of the artistic traditions.

Ageing correlates in the novel with the existential of suffering, heartache, indescribable anguish. Flow of character's consciousness – “a lonesome mother, whose daughter went to study and died in the town being suffered of tuberculosis” [Костюк 1975: 56] is divided on life “before and after”. The symbolical image of a pine intensifies the psycho-emotional state of the solitude (having been presented in the title, it fulfills a warning function at the same time) that has the meaning of loneliness and a lack of implementation in the folk symbols (see a folk song “Don't lean a pine because I am sad” likely a poetic original – poetry “A pine” by L. Ukrainka). Such an artistic method generalizes a specific vital fate to the universal scale presenting the ontological problem of rethinking the place and women's significant in the society, her struggle (even if it is unsuccessful now) for happiness.

Thus, the prosaic discourse of the 20th century presents a large gallery of images with different age, that artistically and nationally mark the concept “woman”. These women have different destinies, views, social status and vital guides. They are all combined with one desire to change the world for the benefits of kindness and truth.

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SEMANTYKA LEKSEMU „KOBIEȚA” W UKRAIŃSKIEJ PROZIE XX WIEKU

Streszczenie

Artykuł odnosi się do znaczenia leksemu „kobieta” w ukraińskiej prozie XX wieku. Szczególny nacisk położono na wiek kobiet jako podstawowe kryterium pozwalające wyodrębnić cztery grupy bohaterek występujących w utworach najwybitniejszych pisarzy analizowanego okresu. Na podstawie podziału utrwalonego w folklorze i mitologicznym wyobrażeniu o cykliczności życia, jakim jest zmiana pór roku, wyróżniono i scharakteryzowano następujące grupy wiekowe, które składają się na semantykę leksemu „kobieta”: dziewczynki, dziewczyny, starsze kobiety, baby (stare kobiety). Charakterystyka każdej grupy opiera się na przykładach wybranych z najlepszych utworów literatury ukraińskiej.