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AUTOBIOGRAPHY OF ARTISTIC THOUGHT IN THE NOVEL BY DOMKA BOTUSHANSKA "THE UNDERGROUND BELL"

Abstract. The article is devoted to the artistic heritage of Domka Botushanska, a great writer of Bukovyna and Tavriia. The novel "The Underground Bell" was chosen as the object of research, and the subject was the autobiography of artistic thinking in the work. Special attention is paid to the analysis of autobiographical markers as

Key words: *autobiography, genre, idiostyle, poetics, artistic thinking.*

Кисляк К.О. Автобіографізм художнього мислення в романі Домки Ботушанської «Підземний дзвін». Стаття присвячується художній спадщині Домки Ботушанської – великої письменниці Буковини й Таврії. Об'єктом дослідження обрано роман "Підземний дзвін", предметом – автобіографізм художнього мислення у творі. Особливу увагу приділено аналізу автобіографічних маркерів як прикметних ознак ідіостиллю письменниці.

Ключові слова: автобіографізм, жанр, ідіостиль, поетика, художнє мислення.

Domka Botushanska is a writer whose work deserves to take its proper place in the history of Ukrainian literature of the second half of the 20th century, but still remains on the margins of the local literary discourse of Bukovyna and Tavriia.

Neither during the lifetime nor after the death of the writer, her work was not properly appreciated. D. Botushanska's poetic heritage attracted the attention of critics (V. Yeremenko, N. Zaidler, V. Lesyn, B. Melnychuk etc.) since the artist is known to a wide range of readers mainly as a poet. Poems are only a small part of her artistic output. Her prose component is much larger in scope (as well as in terms of substantive artistic and philosophical content, breadth of coverage of reality, scale of coverage of the problems of existence). The multifaceted nature of Domka Botushanska's creative talent is also highlighted by her passion for painting, embroidery, pysanka art and music.

During the life of the writer, a small-format collection of selected poems "Sons of Spring" was published [5]. After the death of the author, another collection "Songs of the native land: Poems of different years" was published [4]. Selections of D. Botushanska's poems are also included in several textbook publications [1, 6-8], some of the poems are scattered in periodicals of the Chernivtsi and Zaporizhzhia regions. However, the poetic heritage of D. Botushanska is much deeper, and although most of the writer's poems were not published and are preserved in manuscripts (the author left more than ten general notebooks only with poems, an even larger part of the archive is amounted by short prose and a novel), they have high artistic value and without their idea of the writer's creativity is certainly incomplete.

D. Botushanska's literary works still, almost 30 years after the writer's death, need to be made public, at least in the form of selected texts, which will include, in addition to the traditional and partially published poetry, prose epic and dramatic works.

The proposed study is one of the steps on the way to understanding the depths of the artistic heritage of Domka Botushanska and the reception of its most vivid examples, an attempt to prove its important place in the Ukrainian literary process. We should pay tribute to the writer who was forced to write "in a drawer" all her life. Undoubtedly, the author deserves to be recognized, and the observation of her work is to be beyond the local history discourse.

The task of modern literary studies is to uncover the depths of the artistic heritage of D. Botushanska, to analyse its multi-genre and multi-vector content (ideological, problem-thematic, plot-compositional).

Undoubtedly, the brightest gem of D. Botushanska's artistic heritage is the autobiographical novel "The Underground Bell", which consists of three parts ("The Fate of a Woman", "Katerynka", "Fatum") and two supplements. The author worked on this work almost all her life, starting in 1937.

The novel is a kind of understanding of her own life path, in it the author actually lives life anew, recalling the history of her family, returning to her childhood, years of study and teaching in Bukovyna, making sense of the fateful trip to Crimea for treatment, and later - moving to Melitopol. The autobiography of the author's artistic thinking can also be traced in the construction of a system of characters, most of whom have prototypes from the writer's family or her immediate environment.

The first part of the novel, "The Fate of a Woman", is a kind of exposition, as it tells about the Bukovyna village of Hlyboka on the banks of the Dereglei River, the history of famous Hlyboka families is presented, in particular, the life of the family of Paraska and Vasyl Fedoruk is described – the parents of the main character, with whom the reader has a more in-depth acquainted in the second part, named after her - "Katerynka". In this part of the novel, the author reveals the life conditions of Kateryna Fedoruk, in particular, depicts her suffering in the fight against osteomyelitis, family hardships, oppression by the authorities, survival in Chernivtsi during her studies, treatment in Crimea and the unexpected start of the war, which will turn her whole life upside down. The third part of the novel, "Fatum", is

devoted to Kateryna's understanding of the fatal fate that separated her, a child of the mountains, from her homeland forever and forced her to get used to the wild, divisive, but foreign to her Tavriia fields (the author never gives the name of the city, but thanks to numerous descriptions and even from separate topographical references, the reader has no doubt that it is about Melitopol, where a poor sick girl found refuge, who was no longer able to return to Bukovyna, engulfed in the maelstrom of war). The supplements "And the Grief did not Subside" is a kind of solution to the work, as it talks about Katerynka's family life, her motherhood, the desire for a creative life and the daily struggle with osteomyelitis and asthma, the death of her husband and survival in conditions of poverty and misunderstanding.

The novel "The Underground Bell" is a kind of confession of the author to the reader, to herself, to her relatives. It seems that after reading the work, many of those people who knew the author can see her in a new way, understand her inner world more deeply, learn what the soul of D. Botushanska as a writer and just a woman was troubled about.

Remarks given in the second supplements to the novel are significant for understanding the artistic intent of the work: "...I decided to put on paper...everything-everything painful-scandalous...tormented by life...Even though I will be unrecognized, I will still somehow find my justification in my descendants. This is all that I am writing, maybe it will be only a tenth of the fate <...> of what I experienced - a real experience in our Radianska era" [3] (here and below the translation is our – by K.K.).

The text of the work comes to help in decoding the mysterious and intriguing title of the novel. The explanation of the author's idea is presented in the form of a dream-delusion of the main character, which will be remembered by her for the rest of her life and will become a kind of signpost. In the big city Katerynka heard a distant echo of a bell, which led her to a high iron gate. Having overcome the confusing maze of corridors and opened a large number of doors on her way, the girl found herself in a room in front of a mysterious woman (the author does not give her name, but the attentive reader guesses that it was none other than Olha Kobylanska), who prophesied her a big future: "You have a great future... just be persistent, never back down from your winged dreams <...> don't fall into doubts, manage to bring your dreams back to life and a wide world will

open before your eyes, and you will write the annals of your native land... for generations... only never... never forget her, your native land... the nurse - do you hear? Be able to go through all life's obstacles and be the same... daughter of your native Earth" [3]. The woman emphasized that Katerynka must be strong and not deviate from the chosen path: "... you will be waiting for: pain and hunger, torment and glory... just remember one thing: no matter how difficult it is for you, never deviate from your plans ... ideas, and most importantly - from your lofty dreams <...> and then the great world will embrace you, and everything you think will come true... and you will call that chronicle about your native Earth "The Underground Bell", because it is you called to this shrine... because he brought you here, so that you would listen to me... and follow the outline indicated to you... and your countrymen will pay you a hundredfold with their memory... your land will never forget you, only you will never, never forget you don't forget, do you hear?! Ne-ever...fo-or-get!..." [3]. These words became a kind of spiritual testament for Kateryna, in the most difficult moments of her life, they supported her, gave her strength for creativity and further struggle.

The novel has a long and complicated history. Started in 1937, written intermittently and finished in 1984, it was never published during the writer's lifetime, despite the author's numerous attempts to publish it in Bukovyna and Melitopol region. He came to the reader through a truly thorny path (by a mystical coincidence, the first working title of the work, which was initially conceived as a story and grew into a large-format novel later, is "Thorny Path to the Light"). Perhaps one of the reasons for such bad luck is the author's doubts about its artistic value. In her diaries, she repeatedly returns to the idea that she should not have started writing. So, for example, in an entry dated October 21, 1961, we read: "I wonder at myself... that I won't write, and tomorrow I don't like it... I tear it up... I destroy the paper and nothing else... Even if I manage to put my old works in order... but who will they be needable for?" [2]. A similar entry is dated October 6, 1968: "Somehow my works are progressing sluggishly. There is nothing worse than when a person despairs of himself... Apathy... apathy... apathy... And what was the point of getting into that literature?" [2].

But fortunately, as a true writer, D. Botushanska simply could not help writing. We come to this conclusion, in particular, by reading the entry dated May 22, 1964: "... that I am... a crawling... irreplaceable "bug" on this earth.

And so I wanted to know a lot, so I wanted to grow up... to grow up enough to be able to express my ideas in an artistic manner: raging, unbridled thoughts... And no matter how hard I try, it comes out poorly. No, probably (it is better) to break this thread with literature... In the end, I will come to the point that I am not lucky... There is not enough of the necessary consciousness in the literary field... <...> But ... But again... No matter how much I want to break this thread, the urge to write grows even stronger... my hand reaches for the pen even more fervently... It turns out... it is not so easy to break this thread tangled in my mental imagination..." [2].

No accounting for tastes. Someone will like the novel, it will excite with its frankness, for someone it may seem uninteresting, oversaturated with dialectics and colloquialisms, somewhat drawn out. However, despite this, it has the right to exist and, undoubtedly, like the rest of the author's works, will find its circle of readers.

A full analysis of the artistic heritage of D. Botushanska is impossible outside the context of Ukrainian literature of the 19th and 20th centuries. If Taras Shevchenko, Yurii Fedkovich, Lesia Ukrainka became beacons for her in the realm of poetry (with whom the author is united not only by artistic and stylistic echoes, but also by the crossing of life paths in connection with the long-term struggle with incurable diseases and the courageous defence of the right to life, women's happiness and creativity), then in prose the teacher and indisputable authority for the writer was her compatriot, Olha Kobylanska. Bright artistic parallels are visible both in short fiction and in large prose forms. So, for example, D. Botushanska's "The Underground Bell" (especially the first two chapters) and O. Kobylanska's works, in particular "The Ground", "Early on Sunday, she was digging potions", combine a common approach to a panoramic image of Bukovyna life at the beginning of the 20th century, showing characters and typical images of the peasantry, an appeal to highlighting age-old Bukovyna folk traditions and customs, outlining the role of land in the life of the Hutsuls, exposing the difficult position of women in the conditions of a patriarchal society. It is interesting that D. Botushanska also preserves regional naming traditions. Therefore, it is not by chance that not only names but also surnames echo in the mentioned works (remember the family of Ivonika Fedorchuk from "The Ground" and Vasyl Fedoruk from "The Underground Bell"). However, it is

worth remembering that, creatively assimilating the traditions of her predecessors, the writer developed her own artistic handwriting.

Autobiography can rightly be considered a special component of D. Botushanska's idiostyle, a dominant marker of her poetic paradigm, an important factor in character formation and the manifestation of original authorial intentions.

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