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ARCHETYPING MODES OF PETRYKIVSKY ORNAMENTAL PAINTING

The tradition of ornamental painting has been developing for centuries and was closely related with magical beliefs and actions. The folk painting semantic shades are known to be a part of folk-graphical understanding of reality, nature, cosmological imaginations of people. In other words ornamental painting played the role of original reanimation was related to life art forces of nature, that’s why symbolism fundamental elements realized folk knowledge and imagination.

The idea of agrarian-cosmological unity of people life and nature lies in archotyping of ornamental painting modes. Coded inside art works and folk texts symbols reflect mythic and poetic imagination of our ancestry about space such as cosmic world’s organization. Mykola Kostomarov considered symbol to be mode display of moral ideas with the help of things of physical nature which have mental behavior and even added that physical nature through its art idea and divine love is embodied in “the most efficient forms”. Stylistic specialty and symbolism of ornamental painting should be considered near with traditional folklore poetics of decorative painting which had been even before XX century over the village Petrykivka in Katerinoslavsky region (Dnepropetrovsk nowadays), and registered in 1936-1941 as a school of decorative folk paintings with famous skilled workmen and educational centre [3, p. 114].

In Ukrainians’ worldview ornamental paintings displayed universal realistic views and phenomena, such as Tree of Life symbol determined hierarchical structure of being etc. Within it was mixed people’s imaginations about time-space pattern of World structure. The Universe Tree has realized its special reflection also within Petrykivsk’s skilled oriental paintings of workmen. Clearly showed within picture dated the beginning of XX century and almost is absent or just marked on some modern paintings the low part of the tree – root, which symbolize underground world, water. And vice versa, bright connecting of ground world, where the people and animals live with World of Gods – World of dream,



which is displayed in modes of stylized flowers and birds. The main world's tree on Petrykivsky paintings is coming to be oak, viburnum, apple-tree, which are tired of fruitage and berries – symbol of prosperity and fertile. Symbolism of these plants is characteristic for Ukrainian folklore. The most widespread is image of viburnum is symbol of lass beauty, symbol of self origin (kin) and also the combination of male (fire, merriment) and female (wetness, sadness). Viburnum, as O. Shalak says, is an ancient Ukrainian symbol of timeless unity of people: alive with dead and with those who are not born yet.

V. Soloviov and L. Jassenko paid their attention upon the interesting process of dematerialization of this popular motive in Petrykivsky paintings “according to P. Paty viburnum is materially heavy berry, F. Panko treats viburnum as red balls, for L. Shtaniy it is flat of circle, to M. Balmas viburnum is blue [2, p. 10].

Within only male symbol-modes character for some decorative pictures is an oak – the symbol of man's health and strength; hop is a symbol of war, courage, flexibility and intellect [1, p. 445]. Quite often symbols of mutual love meet: cherry tree, apple tree which “still remember those times when the Tree of Life was growing” [1, p. 139].

In this variety of trees and plants within decorative paintings archetyping mode of land-mother – Demetria-land, becomes apparent as one of archetype peculiar, as O. Kolchutsky says, of Ukrainian national psychology [5, p. 58].

So that, transformation of myth-images which appeared inside imagination of folk skilled workman as archetypical, born from the depth of collective unconscious, passing them through private, aesthetical imaginations can't save origin and sacral maintenance and positively lie on Ukrainian spirituality forming.

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