Archaic archetypes and symbols of the Ukrainian and Russian peoples: to debunk the myth of a single people

Архаїчні архетипи та символи українського та російського народів: розвінчання міфу про єдиний народ

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Abstract

The article models the protocultural fields of the archetypal-mythological memory of Ukrainians and Russians as consisting of divergent elements. The core of the fields are archaic cultural archetypes and archetypal motifs "mother", "field", "plowman", "labor", "individualism", and "equality" for Ukrainians, and "father", "distance", "vastness", "inertia", "collectivism", and "submission" for Russians. The core archetypes determine the differences in the ethnic mentality of two peoples and can enter the subsequent semiospheres and political mythology without significant adaptation, transforming into symbols of national identity. The periphery is formed by archetypes common, but re-articulated in subsequent semiospheres to be adapted to national narratives of different periods. The general archetype Sacred space was associated in the archaic consciousness of Ukrainians with the "House", symbolizing the maternal principle and the Motherland, while the Russians embodied this archetype in the symbols of the Holy Mountain, metonymically expanded to the symbols of "Holy Rus", Heartland, Rimland, defining the motif of messianism in symbolic politics of Russia. The archetype of the Hero is manifested in Ukrainian folklore by the images of the legendary plowmen, who conquer the steppe elements from the nomads, while in the Russian ethnic consciousness it is interpreted as the Messiah-Savior of the world.

Анотація

У статті моделюються протокультурні поля архетипно-міфологічної пам'яті українців і росіян як такі, що складаються з відмінних елементів. Ядром полів є архаїчні культурні архетипи та архетипні мотиви "мати", "нива", "орач", "праця", "індивідуалізм" і "рівність" для українців, а також "батько", "даль", "безмежжя", "інертність", "колективізм", "покірність" для росіян. Ядерні архетипи визначають відмінності у ментальності двох народів і можуть без суттєвої адаптації входити до наступних семіосфер і політичної міфології, трансформуючись у символи національної ідентичності. Периферія формується архетипами, які є спільними для етнічних груп, але реартикульовані в наступних семіосферах, щоб бути адаптованими до національних наративів різних періодів. Загальний архетип Сакральний простір асоціювався в архаїчній свідомості українців з "домом", що символізує материнський початок і Батьківщину, тоді як росіяни втілювали цей архетип у символах Свята Гора, що метонімічно розширився до символів "Святої Русі", Хартленда, Римленда, визначальних для мотиву месіанства в символічній політиці Росії. Архетип Героя маніфестується в українському фольклорі в образах легендарних орачів, які відвойовують у кочівників степову стихію, тоді як в російській етнічній свідомості, в тому числі й у сучасному наративі, трактується як месія-рятівник світу.

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Introduction

The Russian-Ukrainian ongoing conflict gave rise to the confronting national grand narratives, rooted not only in historical memory of the two peoples but also in the sacred archetypal basis of their ethno-cultures. Verbal-sign symbolization of the cultural and social experience of ethnic groups carried out through archaic symbols and archetypes, is an invariable focus of interdisciplinary research, since it enables to identify the functions of such sign structures in the self-determination of ethnic groups, their linguistic culture, and society (Hill, 2005; Orlova, Lemish, Matvieieva, Aleksieieva, Vainorenie & Safonova, 2022), the formation and reproduction of national identities (Lemish, Matvieieva, Orlova & Kononets, 2022; Murphy, 2005). The identification of (a) different linguocultural codes rooted in the archaic-mythological basis of the cultural and spiritual heritage of the parties to the conflict, and (b) common codes re-articulation in subsequent textual semiospheres, is important to refute the mythologeme of a "single people", which is fundamental to the modern Russian grand narrative.

The paper is aimed to refute the mythologeme of a "single people" by substantiating the archetypes and symbols of the archaic Ukrainian and Russian ethnoculture as linguocultural codes diverging in the fields of the archetypal-mythological memories and subsequent semiospheres.

Theoretical Framework

The theoretical basis of the project relies on four approaches that form its conceptual framework and concern (a) the functions of symbols in the transmission and retransmission of values, beliefs, attitudes, the mentality of ethnic and national groups and the construction of national identities, (b) archetypal nature of symbols, (c) differentiation of symbolic structures according to the criteria of their stability dynamism, and different significance for the construction of national identities, which enables to present their configurations in the form of field structures and (d) Yu. Lotman's (2005) concept of the semiosphere, which allows to model the archetypal mythological fields of cultural memory of two peoples in view of their subsequent interpretation aimed at self-identification of ethnic groups.

Starting with the well-known work of V. Propp (1998), the fairy tale narrative has become the constant focus of researchers in the fields of linguistic and cognitive semiotics (Bauman, 1982; Kravchenko, Goltsova & Snitsar, 2021; Langlois, 1985; Martirosyan, Gyurjinyan 2017; Volkova, 2018) and archetypal symbolism (Mayor, 2009; Kravchenko, Davydova, Goltsova, 2020; Kravchenko, Prokopchuk, Yudenko, 2021; Vaz da Silva, 2014), with paramount attention to the fairy-tale symbols, which, according to Yu. Lotman (1992) are inherently archaic structures.

Symbols as the mental constructs traced from the most ancient layers of culture contain "folded" encoded messages, deep and extensive "programs" of texts and plots, being a mechanism for the unity and memory of culture. They permeate the culture along the vertical, not belonging to one of its limited layers (Lotman, 1992). The symbolization of images, plots, motives, characters and their acquisition of conventional meanings transforms the text into a metasign (Kravchenko, 2017, 107), a certain invariant, which in its internal form embodies the ideas and beliefs of different peoples and is the basis for studying archaic reality and consciousness (Ryan, 2009). Despite the universality of most archetypal symbols based on the universal structures of protocultures, they have ethno-specific features, since they retain their semantic basis when incorporated into particular ethno-culture, transforming in its subsequent semiospheres into national archetypes that distinguish a certain culture from others. Studying the culturally significant elements of a certain ethnic group, one can learn about the ethnic group itself, since the archetype, cultural code, and mentality are closely related (Mishchenko, 2014).

The symbol has an archaic nature, which is determined by its ability to preserve extensive and significant texts in a folded form and, when included in any syntagmatic series, maintain semantic and structural independence. Symbols are the core, the quintessence of archetypal representations, which, in turn, are defined as "certain presuppositions […], which in different eras are realized in images that may differ in means of expression, but structurally form certain prototypes or can be reconstructed as prototypes" (Krymsky, 1998, 74). Fundamental

to our research is the idea of a multi-level structure of an archetype containing archaic meanings that are the basis for the production of new ones (Averintsev, 1970), which makes it possible to reinterpret archetypically based symbols in subsequent narratives to substantiate ethnic and national identity.

This is consistent, in our opinion, with the possibility of semiotic modeling of the archetypal-mythological representations of two ethnic groups presenting their re-articulation in the form of a communicative process in which "language" acts as a code that determines the perception of certain facts in the appropriate historical and cultural context. By that, "language" should be understood both in the traditional and in a broad, semiotic sense (Uspensky, 1998), close to Assmann's concept of "figures of memory" (Assmann & Czaplicka, 1995, 129). Since codes change due to changes in the historical situation, and the same concepts can be filled with new content (Uspensky, 1998), the configuration of "myths, symbols and values" is supplemented, rethought, selected and recombined in response to external challenges" (Smith, 2006, 330). This ability to reinterpret stems from the dual nature of the symbol – although the semantic potential of the symbol is wider than its specific implementation, it is transformed under the influence of the context and already in the transformed form itself transforms this context.

Based on this, we assume the configuration of symbolic cultural codes as changing fields, with a choice from the semiosphere of archetypal symbols what is important or less important for national self-identification. In this vein, the paper assumes a relatively stable core of the fields and their dynamic periphery, the signs of which are reinterpreted by passing through subsequent fields. This idea is reinforced by the differentiation of symbols into important and unimportant, central, and peripheral, local and interlocal, depending on how they function in the production, representation, and reproduction of the group's self-image (Assmann & Czaplicka, 1995, 131). When modeling archetypal mythological fields, we rely on Lotman's concept of the semiosphere (Lotman, 2005, 207) as a space of texts interpreting each other, which provides all the communicative information processes of culture. In such a semiotic space, there is a constant creation of new and modification of old codes with a redistribution of the center and the periphery. According to Lotman, the center can be symbolically represented at any point in the space of culture

and history. The periphery is an asemiotic, that is, an alien space. In article considers the periphery as those elements of the field that do not agree with the subsequent mythologemes and ideologemes and therefore become a mobile element that needs to be adapted to sign structures significant for a particular ethnic group. Semiosphere is characterized by diachronic depth, mutual exchange, and projection into it of "fundamental worldview values of social, cultural or religious life" (Lotman, 1977, 218).

Methodology

The research material includes Ukrainian and Russian fairy folk tales, epic legends, proverbs, and sayings based in which the paper intends to verify the general hypotheses that archetypically bound symbolic imagery is iconically related to the structures of collective knowledge and the collective unconscious of the Ukrainian and Russian ethnic groups underlying the differences in their mentality and predicting and constituting their current national identities.

To prove the hypothesis, the article uses an integrative interdisciplinary methodology, which includes a set of linguistic, semiotic, and anthropological methods. The underlying in the paper is the method of archetypal analysis of symbolic imagery and narrative motifs, in combination with linguo-mythopoetic analysis (Bieliekhova, 2014; Kravchenko, Snitsar, Blidchenko-Naiko, 2020) to establish the cross-cutting sign structures underlying ethic-specific cultural codes.

The paper operationalizes the concept of semiosphere and the model of semiospheric modelling based on the explanatory functions of semiosphere (a) in considering culture in its different chronological layers as a kind of global "text-generating device" and at the same time as a metatext that includes a complex, hierarchically organized system and (b) in distinguishing in the semiosphere space and in each of its constituent formations variable (mobile, changeable) and invariant (stable, constant) elements (Lotman & Clark, 2005). Another argument in favor of using the semiosphere model is the intersection or commonality of several symbolic and archetypal structures of the two peoples, as significant for the conceptualization and categorization of the surrounding world at the proto stage of their cultures. Proceeding from this, the same fixed points will be semiotically the same signifiers in the semiosphere of the protoculture (e.g., sacred toposes, nominations of symbols of vegetative

and animal fertility, etc.), but divergent signified elements in the fields of ethnocultural symbols and archetypes, that is differently reinterpreted in subsequent texts and narratives of the two peoples.

In this vein, in addition to the study of archaic archetypes and symbols of the two peoples, the article will attempt to identify the "retrospective ethnicization" (Özkırımlı & Sofos, 2008, 9) of cultural and semiotic codes in accordance with the method of ethno-symbolic research, substantiating the "ethnic origin of nations" through the study of ethnic symbols, myths, values and traditions of earlier eras as a significant factor in the formation and self-reproduction of nations (Smith, 2006). To this end, we will also apply the ethno-symbolic distinction between visions of communities (Smith, 2006, 329) in view that ethnic vision, with its search for authenticity, underlies grand narratives of the Ukrainian nation in its quest for self-preservation from the Russian pan-nationalistic vision of cultural unions of cognate nations and ethnic communities.

To distinguish isomorphic and allomorphic characteristics of archetypes, the paper involves the comparative analysis.

Procedures of data analysis consists of three stages including

(1) To sample the research material based on cross-cutting repeating symbols and motifs associated with ethno-specific characteristics of two peoples in terms of the common and different features of the identified sign structures.
(2) To distribute the identified structures into the core and periphery (based on the Lotman's idea of the nuclear-peripheral organization of the semiosphere and its constitutive formations) in accordance with the criterion of their ethnic specificity and ability to become the ethno-cultural codes in the subsequent formation of the mentality of two peoples.
(3) To clarify the reinterpretation of the archetypes or symbols in mythologemes and ideologemes in subsequent semiospheres of culture, history and symbolic politics of two peoples, including in their contemporary grand narratives.

Results and Discussion

The prognostic and constitutive functions of the core and periphery of the archetypical-mythological semiosphere are associated with the role of sacred myths and archetypes as cross-cutting symbolic structures that permeate all stages of the development of a particular people, "from the very beginning to the present", which chart the way forward predicting and constituting differences in the mentality of the two peoples (Krymsky, 1998, 74–87). The identification and clarification of these structures are important, respectively, for debunking one of the key ideologemes of the Russian political myth of a single people.

The archaic layer of cultural memory is characterized by condensation of symbols, dating back to the preliterate era, when certain signs were folded mnemonic programs of texts stored in the oral collective memories. Such structures of ethno-national consciousness determine the worldview and behavioral differences of Ukrainians and Russians, as they retain their semantic and structural independence (Lotman, 1992, 191–199) even included in subsequent semiospheres and narratives of two states, which allows myth-symbolic complexes to be a necessary element of the existence of ethnic and national communities.

Differentiating semiospheric fields of two people, we will analyze both common mythological archetypes, which can be adopted in the subsequent semiospheres, and primordially different archetypes, indicating differences in the ethnic mentality of two peoples. Semiotic construction at the first stage of the project will consist in modeling the semiospheres of the archaic fields as the complexes of symbolic structures with (a) a core – archaic and ancient ethnic archetypes, which determine the differences in the mentality of the two peoples and can be used in subsequent semiospheres and in contemporary political mythology without their significant adaptation, (b) the periphery – common archetypes, which are rearticulated in subsequent semiospheres (of especially historical and political texts) to adapt them to the national grand narratives of different historical periods.

The core of the archetypal-mythological fields in semiospheres of ethnic memory.

The core is formed by the divergent for two peoples' ethnic codes, that determine their inherent differences, the "language" (Krymsky, 1998, 74–87) of their cultures. The central role in the archetypal foundation of Ukrainian national identity belongs to the archetype "Mother" (Medinska, 2006), which testifies to the matriarchal mentality of Ukrainians and is

manifested by the dominance of the female element in Ukrainian ethnography. "Feminocentricity" of Ukrainian culture is associated with the sacralization of the archetype of the "Great Mother", which in further semiospheres is metonymically personified with the "Mother Earth" and Mother-Ukraine and becomes the ethnic dominant of the national character, minimizing the degree of aggressiveness of the Ukrainians' worldview, but defining the initial desire of the Ukrainian people to protect their native land. This symbolic image is preserved in the Ukrainian proverbs, e.g., "It is a sin to beat the ground – she is our mother", "It is a sin to beat the ground in the spring – she is pregnant".

On the contrary, the Russian ethno-mentality is characterized by the archetype of the father (Novichkova, 2001), which determines the foundations and continuity of the authoritarian-patriarchal political culture (Vovk, 2010), with an approach to society as a single large family headed by a "father". The image of the father in Russian fairy tales is compared with the image of the king, who gives tasks to his sons, demands from them obedience, can expel from home for disobedience ("The Tale of Ivashka the Thin Ladder", "Bulat-well done", "The Monster – Copper forehead") (Afanasyev, 2014) or punish them for disobedience in other ways ("The Tale of Ivan Tsarevich, the firebird and the gray wolf", "The Tale of Rejuvenating Apples and Living Water") (Afanasyev, 2014). Daughters in fairy tales, at the behest of their father, choose suitors for themselves and can be imprisoned for disobedience. The patriarchal foundations of Russian culture are reflected in proverbs and sayings: "God gave a son, gave an oak tree", "An unpunished son is dishonor to his father". In subsequent semiospheres the image of the tsar-father is transferred into the image of the ruler, who, on the one hand, is responsible for his children, and on the other hand, is free to control their destinies. It underlies the mythologemes of divine power (under the influence of Orthodoxy) of the Grand Duke and the "Tsar-father", whose subjects were called "отроки" (children). Mythologemes, metonymically associating the ruler and the Fatherland are embodied in the motto "For Faith, Tsar and Fatherland" and heraldically reflected in the Great State Emblem of the Russian Empire adopted in 1882, as well as in the motto "for Stalin and for the Motherland" in the Soviet period, which became the ideologeme and resulted in the allegiance of the Soviet type, with the veneration of leaders. In the projection into modern political myths, the mythologeme of the parent and children correlates with the mythologemes of the "fraternal people" and "older and younger brother" motivating one of the strategies in Russia's justification for the invasion of Ukraine. Another example of the core archetypes is the spatial archetypes of "поле" (field), derived from the agrarian Ukrainian civilization, and archetypes "Даль" (distance), "Ширь" (vastness) and "Путь-Дорога" (Path-road), specific for Russian ethnic mentality.

The image of a field is presented in many Ukrainian fairy tales ("and they had their own field. They sowed wheat in that field. As the wheat also bore them – they began to share the grain", Egg-raitse) (Magic fairy tales, 2022). The locus "field" is defined by Ukrainian researchers (Naumovska, 2017, 72–75) as the most frequent among loci with mythological background, and as opposed to the "lower world". On the axis of symbolic syntagmatics the "field" archetype is associated with archetypes of "ploughman" and "native house", metonymically extending on the image of Mother-Ukraine. In Ukrainian mythology there is an image of a field mother – a pre-polytheistic image-totem, which was used in relation to a woman, who was the best in the family (community) versed in field work, was the best reaper, etc. (Plachynda, 1993, 63). In subsequent semiosphere the "field" archetype interacts with the "khutor" archetype as a symbol of the transformation of the steppe element into a "plowed field" – habitable corners of nature, personally conquered from the nomadic space.

In contrast, the archetypes Dal, Shir, Path-road indicate the need for the Russian people to overcome endless distances and the conquest new spaces. In this vein, N. Berdyaev emphasized that "the organization of vast spaces into the world's greatest state was not easy for the Russian people" and, as a result, all its external forces were directed to the service of the state (Berdyaev, 2004, 95). Another projection of this spatial archetype is the "non-spatial nature of Russian culture" noticed by Russian philosophers, geographers and anthropologists and the inertia of the spatially scattered Russian people resulted in the following of any authority, be it a king, an emperor, or a modern ruler.

The archetypes-images that make up the core of the archetypal-mythological field of the semiosphere are associated with archetypal motifs that also differ for the ethnoculture of the two peoples. For example, the motive of work, associated with the archetype "field" and the importance of agriculture in the life of Ukrainians, is embodied in the Ukrainian fairy

tales "About the Grandfather's Daughter and the Grandmother's Daughter" (the grandfather's daughter is hardworking, and the grandmother's daughter is lazy), "A Wise Girl", "About a Sticky and Greedy Woman", "Mare's Head" (Magic fairy tales, 2022), in which the monster rewards the hardworking and eats the lazy, etc.

In contrast, the vastness of the Russian space did not contribute, as was noted by Berdyaev, to "the development of self-discipline and initiative in a Russian person" (Berdyaev, 2004, 63–64). The motive of laziness, elevated to the rank of ethos, can be traced in many fairy tales "At the behest of the pike", "Ryaba Hen", "The Frog Princess" and "The Tale of the Goldfish" (Afanasyev, 2014), where the main characters want to acquire wealth, fundamentally avoiding physical and intellectual costs.

Other core archetypes that determined the different ethnic mentality of the two peoples are the individualism of Ukrainians versus the collectivism of Russians, the equality of sons and daughters of Ukraine versus the subordinate relationship of men and women, reflected in Russian folklore. For example, a model of attitude towards a woman is recorded in Russian proverbs, "A woman lies in such a way that you won't even ride a pig", "Whoever believes a woman will not live for three days", "Wherever the devil is in time, he will send a woman there", "A chicken is not a bird, but a woman not a human". Later, a similar status of women was recorded in the famous Domostroy, the first edition of which was compiled in Veliky Novgorod at the end of the 15th – beginning of the 16th century.

In contrast, in Ukraine there was no such thing as "domostroy". And the fact that "wife" in the linguistic consciousness of Ukrainians was designated not only by the common Slavic word "жена" that is, giving birth ("wife") but also as a "дружина" (yokefellow) reflects her position in society.

The position of a woman in Ukrainian society is confirmed by the fact that the "spouse" in the linguistic consciousness of Ukrainians was designated not only by the common Slavic word "жена" (wife), that is, giving birth, but also by the nomination "дружина" (yokefellow), a derivative of the word "friend".

The archetype of free individuality and equality, among other archetypal structures, occupies a significant place in the holistic picture of the Ukrainian national mentality and was legally fixed in Yaroslav's Pravda (which established a fine for insulting a woman).

The periphery of the archetypal-mythological fields of ethnic memory.

The periphery of the fields includes common mythological archaic cultural archetypes – symbols of vegetative and animal fertility, sacredly marked points of space and time, etc. Such symbolic structures cannot be ethno-specific, as they reflect archaic ideas about the world order of most ethnic groups. However, they are re-articulated in the semiospheres of subsequent texts to adapt to national narratives in the fields of memory of the two peoples.

An example of the periphery is of the common for two ethnic groups archetypes of Sacred space ("Holy place", "Holy Mountain", "Holy World" in fairy tales (Toporov, 1995), which is further reinterpreted in Russian narratives into the symbols of "Holy Russia" and its related concepts. In this case, we should talk about the ordering of symbols along the axes of paradigmatics, that is the transmission of abstract information of different content by one symbol: Russia is Heartland, Messiah, "a wandering Kingdom", Rimland (which includes Ukraine along with the rest of Central-Eastern Europe), which was formulated by Elder Philotheus ("Яко два Рима падоша, а третий стоит, а четвертому не быти") (Østbø, 2016, 61). Precisely the mythologeme of "holy Russia", of its universal, worldwide significance, put forward as far back as the 16th century, is the basis for deriving all later political concepts that substantiate the "all-human vocation of Russia". In a perspective dimension, the danger of shifting the ideologeme of the "wandering kingdom" to the core of the semiosphere of modern Russian mythology lies in the association of this ideologeme with the mythologemes of the sacredness of Russia's political power and the end of history on the third Rome ("there will be no fourth Rome"). Such a configuration of mythologemes is resulted in the narrative motif of apocalyptic political time: Russian political time is extremely compressed, its historical perspective is shortened, which requires the utmost responsibility, since in the Russian political consciousness the fate of Russia and the world are inextricably linked, that is, the fate of history depends on Moscow as the "Third Rome".

In this vein, in subsequent semiospheres, the archetype "Holy World" syntagmatically involved the archetypal motif of "Messianism"

as the basis of the mythologeme about the role of Russia as the Messiah, the Savior of the world, which acquired the status of an invariant, that is, the fundamental value of cultural tradition, from which other mythologemes of Russian history and culture. With various transformations of the messianic image of Russia, all historical periods of Russian statehood – Muscovite Rus' – Petersburg (imperial) Russia – Soviet Russia (USSR) – Putin's Russia in all fields retain its attributive features: choosiness, maximalism, "Salvation" of the World. Messianic ideas, genetically connected with Orthodoxy, then manifest themselves in the image of Liberation Russia, transforming over time into revolutionary and Soviet Russia and the Russia of today's war, with the exclusive calling of the Russian people to the world "feat" – the "Salvation" of mankind.

For Ukrainians, the sacred topos is the "House" archetype (Mishchenko, 2014, 90–94), which is divided into sacred loci, reproducing the model of the universe and the world tree with a roof – a top, walls – a trunk, and a cellar – roots, and turns into a symbol of the "maternal principle, the inviolability of the family, continuity, home and homeland" (Zhaivoronok, 2006, 456). The house is interpreted in Ukrainian fairy tales as a magical locus, which is a refuge and protection from death and evil spirits (having got into the house, the brothers "could become people again" ("About seven brother-larks and their sister") (Magic fairy tales, 2022).

In the periphery of the fields of archetypal-mythological memory, the article also highlights the archetype of the Hero. This archetype, common to all ethnic groups, in the folklore memory of the Ukrainian people is associated with the image of the legendary plowman-bogatyr Mykola Selyanynovych and is further embodied in the mythologeme of Ukrainian Cossacks, associated with the community and manifesting such archetypal values of Ukrainians as desire for freedom (Chizhevsky, 1992, 19–20), democracy and equality with a pronounced spirit of non-aggression, an effort to defend rather than attack.

In the field of archetypal memory of the Ukrainian ethnos, the hero archetype is also associated with the legendary princes Boris and Gleb (the sons of the Kiev Grand Duke Vladimir Svyatoslavovich), who forged the first plow, into which they chained the terrible Serpent and dug the Serpent Walls on it – ancient earthen fortifications on the border with the Wild Steppe (Plokhyi, 2011, 92). In this vein, the archetype of

the hero is related in the mythological semiosphere of the proto-Ukrainians with the archetypes of the field and "the border between the worlds", which, in turn, are connected between themselves since the archetype of the "plowed field" is a symbol of the transformation of chaos – elements associated with the Eurasian steppes of nomads, into an "ordered" civilized space of settlements. In subsequent semiospheres, these associated archetypes are transformed into the mythologeme "Ukraine is a cultural border and a place of interaction between worlds", first between nomads and civilizational settlements and then between the "East and West" (Hrytsak, 2012) transforming today into the ideologeme of the modern national grand narrative "Ukraine is the border between the world and a world-threatening superpower".

In contrast, the archetype of the fairy tale Hero associated with the fabulous archetypal motif of the fight against evil and victory over it, is reinterpreted in the Russian political myth as liberating the world from the power of its destructing Western values, with a metonymic transfer of world evil to the images of NATO, the West and Ukraine as an instrument of evil, the victory over which is a sacred duty. This motif explains modern variations of the Russian "Tale of a Just War", including narratives of "salvation of world" (Russia – Salvator, NATO / United State / Western World – Evil, World – Victim), "self-protection and self-preservation" (Russia – Victim, Ukraine = Anti-Russia – Villain, and NATO / United State / Western World – Resident Evil that controls the Villain) and of "salvation of Ukraine" (Ukrainian authorities – Villain, Ukraine – Victim and Hostage, Russia – Hero and Liberator of Ukrainians from the Villain) (Kravchenko, 2022) and others.

Some common archetypes from the archaic period are used by Russian propaganda in a "ready form" as metaphors that contribute to the construction of mythologemes and ideologemes. For example, the archetypes of the "Russian hero" (of the period of Kievan Rus') and "living and dead water" are included in the modern mythologeme that the collapse of the USSR was "the greatest geopolitical catastrophe", because it dismembered the body of the Russian hero. Such an interpretation of a fairy tale plot is presented on one of the Russian sites: "From the ancient Russian epic it is known that evil people wither from Dead Water, and good people restore their strength and even splice the dismembered bodies of the killed heroes. And then they revive them, sprinkling them with Living Water. To unite and revive Russia you need Dead and Living Water:

the theory of rebirth and practical actions to implement it" (Ryltsev and Kostrov, 2012).

Conclusions

Among the core archetypes that constitute the symbols of Ukrainian national identity, there are the archetypes of "Mother", associated with the matriarchal mentality of Ukrainians, and the spatial archetype "field", symbolically extending to the images of the "plowman", "home", and Mother-Ukraine.

Russian ethno-mentality is associated with the archetype of "Father", embodying the authoritarian-patriarchal approach to society, and spatial archetypes of Distance, Vastness and Path-road, projected into the conquest of new spaces and the spatially based inertia of the Russian people resulted in their following any power. The core archetypes are individualism of Ukrainians vs. the collectivism of Russians, the equality vs. subordination.

The periphery of the fields includes common archaic archetypes – symbols of vegetative and animal fertility, sacredly marked points of space that are re-articulated in subsequent semiospheres to be adapted to national narratives of two peoples. The common for two ethnic groups archetype of Sacred space is reinterpreted in Russian narratives into the symbols of "Holy Russia", which on the axes of paradigmatics involves symbols of Heartland, Rimland, Messiah, "a wandering Kingdom", entered in the contemporary Russian grand to substantiate the "all-human vocation of Russia", the sacredness of its political power and the narrative motifs of apocalyptic time and "messianicity".

For Ukrainians, the sacred topos is the "House" archetype that turns into a symbol of the maternal principle, the inviolability of the family, continuity, home and homeland.

The common archetype of Hero is associated in the Ukrainian ethno-mentality with the images of the legendary plowmen and the "plowed field" as a symbol of the struggle against the Eurasian steppe of nomads and the ordering of chaos into a civilized space of settlements, which in subsequent semiospheres is transformed into the mythologeme "Ukraine is a cultural border between the East and West" and the ideologeme of the modern national grand narrative "Ukraine is the border between the world and its threatening superpower".

In semiospheres of Russian texts the archetype of the fairy tale Hero is reinterpreted as a sacred duty of Russia-Hero to liberate the world from its destructing Western values.

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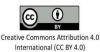Spaces Specificity. Journal of History Culture and Art Research, 9(3), 155–167. Doi: https://doi.org/10.7596/taksad.v9i3.2747

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