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GNOSEOLOGICAL AND ANTHROPOLOGICAL ASPECTS OF HISTORICAL PROSE OF YU. MUSHKETYK

Анотація. Стаття розкриває головні особливості антропологічно-гносеологічних аспектів історичної прози Ю. Мушкетика в контексті художньо-філософської концепції автора, адже насиченість історичної епіки письменника складною філософською проблематикою забезпечила різносторонню і переконливу інтерпретацію долі особистості та ключових

основ її екзистенції. У статті вперше було розкрито художні форми втілення антропологічно-гносеологічних чинників художнього мислення в контексті історичних текстів Ю. Мушкетика. З'ясовано, що пізнання персонажів ґрунтується більшою мірою на чуттєвому сприйнятті навколишнього світу, тобто перцепції за допомогою душі та серця, адже кордоцентризм є своєрідною рисою українського менталітету. Однак раціональність процесів узагальнення та абстрагування знань підсилюється введенням у фабулу творів символічного образу «ока розуму». В основу пізнавального процесу (пошук абсолютних ментальних істин життя – родини та Батьківщини, а в романі «Прийдімо, вклонімося...» – літопису про Коліївщину) особистостей покладено два методи наукового пізнання – спостереження та узагальнення. У роботі проаналізовано способи сприйняття дійсності: пісня, образ кобзаря, діалог, монолог, дорога, яка не тільки символізує духовну та соціальну свободу, але й сприяє виходу персоналій за межі освоєного ними життєвого простору. Дослідження специфіки гносеологічного процесу на матеріалі історичної прози Ю. Мушкетика показали, що письменник, створюючи в текстах панораму життя українського народу, здійснює художнє і філософське осмислення історичних тем, насичує твори складними філософськими проблемами, змальовуючи екзистенцію людини та її світосприйняття через образне відображення буття. Саме тому філософська антропологія визначає творчу манеру автора. Невід'ємним складником долі персонажів є перцепція навколишньої дійсності, через який Ю. Мушкетик ще повніше осягає особливості відтвореної історичної атмосфери, аналізує на прикладі їхньої екзистенції явища далекого минулого в тісному взаємозв'язку з рухом життя, адже герої минулого є проекцією на сьогодення та історичне майбутнє.

Ключові слова: антропоцентризм; україноцентризм; ментальність; історична проза; гносеологія; істина; діалог; кордоцентризм; раціоналізм

Аннотация. Статья раскрывает главные особенности антропологически-гносеологических аспектов исторической прозы Ю. Мушкетика в контексте художественно-философской концепции автора, ведь насыщенность исторической эпики писателя сложной философской проблематикой обеспечила убедительную интерпретацию судьбы личности и ключевых основ ее экзистенции. В статье впервые было раскрыто художественные формы воплощения антропологически-гносеологических факторов художественного мышления в контексте исторических текстов Ю. Мушкетика. Выяснено, что познание персонажей основывается в большей степени на чувственном восприятии окружающего мира, то есть перцепции с помощью души и сердца, ведь кордоцентризм является своеобразной чертой украинского менталитета. Однако рациональность процессов обобщения и абстрагирования знаний усиливается введением в фабулу произведений символического образа «глаза ума». В основу познавательного процесса (поиск абсолютных ментальных истин жизни – семьи и Родины, а в романе «Приидите, поклонимся...» – летописи о Колиивщине) личностей положено два метода научного познания – наблюдение и обобщение. В работе проанализированы способы восприятия действительности: песня, образ кобзаря, диалог, монолог, дорога, которая не только символизирует духовную и социальную свободу, но и способствует выходу персоналий за пределы освоенного ими жизненного пространства. Исследование специфики гносеологического процесса на материале исторической прозы Ю. Мушкетика показали, что писатель, создавая в текстах панораму жизни украинского народа, осуществляет художественное и философское осмысление исторических тем, насыщает произведения сложными философскими проблемами, изображая экзистенцию человека и его мировосприятие через образное отражение бытия. Именно поэтому философская антропология определяет творческую

манеру автора. Неотъемлемой частью судьбы персонажей является перцепция окружающей действительности, через которую Ю. Мушкетик еще полнее постигает особенности воспроизводимой исторической атмосферы, анализирует на примере их экзистенции явления далекого прошлого в тесной взаимосвязи с движением жизни, ведь герои прошлого являются проекцией на настоящее и историческое будущее.

Ключевые слова: антропоцентризм; украиноцентризм; ментальность; историческая проза; гносеология; истина; диалог; кордоцентризм; рационализм

Abstract. The article reveals the main features of the anthropological and epistemological aspects of Ju. Mushketyk's historical prose in the context of the author's artistic and philosophical conception. The richness of the writer's historical epic with the complex of philosophical problems provided a multifaceted and convincing interpretation of the personality's fate and the key foundations of his existence. The artistic forms of the embodiment of the anthropological and epistemological factors of the artistic consideration in the context of texts were revealed for the first time in the article. It was found that a cognition of the characters is based more on the sensory perception of the surrounding world, that is, a perception with the help of a soul and a heart, because cordocentrism is a special feature of the Ukrainian mentality. However, the rationality of the processes of generalization and abstraction of knowledge is amplified by the introduction into the works's plot of the symbolic image of the «eye of mind». Two methods of scientific knowledge – the observation and the generalization – are laid in the basis of the cognitive process of the personalities (the search for the absolute mental truths of life – the family and the Motherland, and in the novel «Come, worship...» – the chronicle of the Koliivshchyna). The ways of the realizing of knowledge are analyzed in the work. They are the song, the image of a kobzar, a dialogue, a monologue and a road. The road concept doesn't only

symbolize a spiritual and social freedom, but it also promotes the characters' outgoing beyond the limits of their living space. The investigating of the specificity of the epistemological process on the material of Ju. Mushketyk's historical prose showed that the author, creating in the texts a panorama of the Ukrainian people's life, carries out the artistic and philosophical comprehension of the historical themes, enriches the works with a complex of philosophical problems, depicting the existence of a man and his worldview through a figurative reflection of being. That's why a philosophical anthropology characterizes the writer's creative style. An integral component of the characters' fate is the perception of the surrounding reality, through which Ju. Mushketyk even more fully comprehends the peculiarities of the reproduced historical atmosphere, analyzes on the example of their existence the phenomena of the distant past in close connection with the movement of life, because the heroes of the past are the projections for the present and historical future.

Key words: anthropocentrism; Ukrainocentrism; mentality; historical prose; epistemology; truth; dialogue; cordocentrism; rationalism

Introduction

The subject of research of any artwork is a person with all its laws of attitude, uncommon views and attitudes, problems and joys, because from "...those days from which literature exists, it first of all eagerly searches, eagerly discovers one thing - a person. The statement of the ideal of man is the backbone of the development of real art, which has always been and is a way of reflecting life" [14, 2]. The writer Yu. Mushketyk focuses his attention based on the material of the tragic pages of the history of Ukraine, on individuals. The artist's task is not only to study specific historical documents and facts, but also to analyze important components of human existence, to comprehend the key points of ontology - the theory of being [22, 1] and epistemology. That is why it is important to comprehend the author's model, which the writer operates to display images in the gnoseological plane of the nature of being, which has the goal of knowing the

Universe and himself, because the artistic re-creation of the historical past is closely connected with the search for answers to complex and topical issues concerning man and his existence. Philosophical anthropology in general characterizes the creative style of the artist. The author creates a generalized ideal image of a person, a humane, educated and fairperson, who is guided by intelligence and pays attention to what the heart prompts.

The research of the anthropological dimensions of the creativity of Yu. Mushketyk was studied by scientists: P. Kononenko, T. Kononchuk, V. Pyanov, L. Romas, L. Romashchenko and others. So, separate novels and stories of the artist in the context of the historical prose of the 20th century were studied, paying attention to the peculiarities of the characters, the system of graphic expressive means (A. Protsenko), new forms of chronotope expression and the principles and means of constructing artistic images (L. Romashchenko), the originality of composition and plot (M. Kondratyuk), problem-thematic analysis, genre specificity (L. Danilenko), etnomental parameters (N. Lyashov). However, the abundance of the historical novelist Yu. Mushketyk with complex philosophical problems led to a multifaceted study of the personality and the key foundations of its existence (epistemology).

Under the concept of epistemology we understand the section of philosophy, which considers the process of cognition and its result – knowledge; the nature of knowledge and the structure of human cognitive activity [23, 96–97]. Gnoseology, highlighting the possibilities of perception of the world by man, has an anthropological basis: “For in the latter sense philosophy is the science of the relation of all knowledge and all use of intelligence to the ultimate goal of the human mind, which, as the highest, all other goals are subordinated to and in which they must form unity” [5, 332].

The purpose of the article is to analyze the specifics of the anthropological and epistemological aspects of the historical prose of Yu. Mushketyk in the context of the artistic and philosophical concept of the author.

Regularities of the cognitive process

Humanistic problematique, that is, a person with all the laws of being and world perception inherent in him is the center of the artistic and philosophical paradigm, acquires great importance in the ideological and philosophical basis of historical prose. P. Kononenko notes that the creative imperative of Yu. Mushketyk is a person: “It is the “thread of Ariadne” that unites the race, nation and all humanity, centuries and generations, ideas and reality, and therefore the authenticity or illusory nature of life (feelings, thinking , actions, ideal, freedom)” [7, 135]. The uniqueness, originality and value of human life prevail in the artist's work.

The dominance in the historical works of Yu. Mushketyk of artistic anthropocentrism led to the focus of the author’s attention not only on the ontological dimensions of texts, but also on their gnoseological parameters. The writer seeks to explore artistically the specifics and patterns of human cognitive activity, to analyze the conditions under which the comprehension of the world is accomplished.

The unconditional statement of philosophical science is that the cognition of objective reality occurs at two different, but interrelated levels – emotional and rational. The epistemology of the characters of the historical works of Yu. Mushketyk is based primarily on sensory perception. They first comprehend reality with the help of sensations, perceptions, and ideas, and only then rationally comprehend the material world. Sensuality of cognition is manifested at the level of perception by the soul, heart: “Heroes of the works of Yu. Mushketyk, both historical and fictional, are inherent in sensuality, self-deepening, which are specific features of the Ukrainian mentality, namely cordocentrism...” [20, 238]. According to the key provisions of the philosophy of cordocentrism, the heart is “...the center of thought, faith, freedom and love, which collectively contribute both to self-cognition and to the comprehension of divine truth” [18, 69]. “A heart! – this is a measure of intelligence, kindness and beauty for Yu. Mushketyk”, notes a researcher P. Kononenko [6, 30], and that is why by the “eyes” of the

heartvalue the world not only one character of his works. So, Oleg Zaichenko, the main character of the novel "Let's Come, Let's Bow..." ("Good by nature, was ready to embrace the whole world" [13, 15]) and Ivan Sulyma (novel "Hetman's treasure"), a guy with a gentle, but shrouded in sadness, soul, and "... through that sadness it (soul - N. P., N. Ya.) looks at the world" [9, 13]. Ivan perceives all injustices very subtly, because he lived "...in another world: where is the violin, books, where are minor incidents and great misfortune, the death of my mother..." [9, 19]. Dorofiy Ruzha, the character of the inset story of the novel "Yasa", also tries not only to know the world, but to understand its essence more on the sensual than on the rational level. He seeks "...to try it (life - N. P., N. Ya.) on taste, on tooth, on touch of lips" [16, vol. 1, 119], that's why, the irresistible desire of sensory cognition calls him for the road. The importance and primacy of sensory perception was emphasized by the abbot Motronovsky of the monastery Melchizedek, the character of the novel "Haidamaky", giving certain attitudes to Zaliznyak: "Do you have to go through all the hardships of everyday life in order to know the truth on your own skin. Then the intelligence will lead you to the truth, not the heart" [8, 247].

Other characters of the historical romanistics of Yu. Mushketyk also comprehend the world with their hearts; however, going beyond the confined space, they realize that it is impossible to understand fully the world by the sensitive contemplation only. It is the intelligence that allows them to realize the essence of reality, to understand the laws of its existence by means of generalization and abstraction. This is confirmed by the writer's appeal to the symbolic image of the "eye of mind", "the light of the mind" through historical prose, by means of which all spheres of human existence are assessed in the works: morality, ethics and expediency of each act of the characters.

In addition, it is worth noting that the basis of the epistemological process are two common methods of scientific cognition - observation and generalization. Cognition on an empirical level is based on the direct assessment of objects and phenomena, the actions of people and events. So, Kiliyina (the novel "Yasa"),

having fallen into a series of situations of a test character (abduction by Mark, the farm laborers on a farm of Drapak, a Turkish captivity), realized that there were more negative than positive things in the world, because "...she was stunned by its cruelty and elusiveness. She grew up in the forest and felt like a little princess among the luxury of nature, and saw herself in my dreams as a cheerful young woman ...now all those vague desires of luxurious life and love caresses were scattered into dust" [16, vol. 1, 401]. The protagonist of the novel "Let's Come, Let's Bow...", Danilo Zasyadko, having passed all the "circles of Hell", summarized that "...there was no good in the world, everyone claims his" good "with the sword, and it is destroyed by it, and you have to obey that sword above you" [13, 53]. Similar results on the cruelty and injustice of the world were made by Lavrenty Perehrest, who survived the repeated betrayal of his comrade Mark, and Matviy Zhuravka, and Ivan Sulyma. Koshotaman Ivan Sirko (the novel "Yasa") after a detailed analysis of the activities and actions of the current hetmans (Samoilovich and Doroshenko) and the previous hetmans (Vyhovsky, Bryukhovetsky, Khmelnichenko), with each of which he has passed "...part of the way difficult way and then, bitterly disillusioned, he fought against them and thus against former himself" [11, vol. 1, 48], argues that in the world "...dullness ruled, and it could not be otherwise. Dullness is everywhere. Sirko thought so: the time has come for the dull hetmans" [11, vol. 1, 76], that is, indifference, passivity, inaction in the fate of the people and native land. So, the characters of the works on the basis of single situations make conclusions, which are new knowledge about the unknown. They are formed mainly through internal reflection, contemplation, the expression of which is a monologue form of communication.

The most common universal way of cognition of reality, including the essence of man, is a dialogue. Cognition of a person is always based on dialogues, because "...a subject (personality) cannot be perceived and studied as a thing, because, as a subject, it cannot be silent, therefore, its cognition can only be dialogical" [1, 106]. This is confirmed by Dorofiy Ruzha ("Yasa"), who learned the world through the contemplation of reality and communication with others.

The young man cannot comprehend the world in all its diversity; he lacks the experience of life outside the walls of his cell.

Dialogue is an important means of characterizing the characters: “I saw that Ulyana was considering me, supposedly strange creatures, and completely discouraged, because I understood that she would never likesuch a guy. But he could not be to others, could not lie” (“The Hetman's Treasure“ novel)) [9, 27]. The manner of speech of a young man who lives in his little world emphasizes his shyness, pilgrimage and even his inability to live. Ivan Sulima consciously avoids communication with other characters, and loneliness turns into his lifestyle.

Cruelty, heartlessness of Peter I can be traced in a dialogue with Pavlo Polubotok.

“ –The law is me.

– The law is God and the righteous execution of his commands on earth,” said the colonel” [9, 108]. The expression “law is me” reinforces the anti-humanity of the king’s political activities. The image of Peter I, as well as his every word and every deed, is associated with evil in the mind of Ivan Sulyma: “I was struck by the existence of such unwarranted evil in the world, such injustice that made the world as if chastened” [9, 125]. Direct communication with others helps the characters of historical prose to realize the essence of the personality, and through it the world.

A characteristic feature of the writer's historical prose is the implementation of the gnoseological process through a song and the introduction to the canvas of works of the image of a kobzar, whose fate is to “...reopen wounds, not treat them“ [15, 282]. So, we trace the traditions of A. Metlinsky, L. Borovikovsky, E. Grebinky, T. Shevchenko, P. Kulish. Songs that are performed by commoners from the people, summarizing not only the life, but also the historical experience of the people, reflect the fateful events of the history of their native land, glorifying real heroes and condemning betrayal, apostasy and treachery. Traveling around the world, kobzars are the original carriers of important information (“Seeing Zheleznyak, Petrik told his grandfather (Kobzar Sumny – N. P., N. Ya.), and they

sat by the road. <...> An old man did not talk long: there is not many troops in the town, they stand in the castle. Confederates almost all left Cherkasy” [8, 306]). They are also the spiritual mentors of the people. So, the kobzar, talking to Yu. Khmelnichchenko, the character of the novel “Night Without Dawn”, said that the world “...is wide, but it is difficult to live in it. Moreover for our people. Half a century the Poles drank blood from us, and Muscovites'll drink too” [11, vol. 1, 112]. In addition, kobzars are the spokesmen of the freedom-loving aspirations of the people, the truth, which “cuts” the ears and eyes of the hetmans: “On this side of the hetmanshchyna / hetman cuts down the will/ the people goes all to the serfdom, / goes and cries”, – ordered: “Take the robbers...”, and whistled “...a whip in the air, a broken string pitched plaintively, covering a silent kobzars' cry” [15, 314]. By their personal life, creativity, which recreated the history of the people, thoughts full of dreams about happiness and truth in their native land, kobzars guided the true way the cossacks, and hetmans, and the rebels.

The philosophy of the “verity” in the epistemological process

Mastering the world proportionally depends on the characters' life experience; young people are full of enthusiasm and an irresistible desire to master new knowledge. So, otaman Ivan Sirko, having passed a series of life conflicts, perceives the environment in a different way: “...there is nothing in this world at all but hunger, cold and death. They rule, and we are in their law” [16, vol. 1, 154]. Without illusions, they look at the world and other historical characters of the works of Yu. Mushketyk Semen Paliy, Pavlo Polubotok, Ivan Vyhovsky, the Razumovsky brothers and others.

The ideological and philosophical basis of the novel “Night Without Dawn”, in comparison with other works by the author, is perceived as multilevel, contains multi-temporal layers. The main character, Yuri Khmelnichenko, is an educated man, prone to intellectual activity, interested in knowledge: “...he sat by the open window in the room and read Homer, Cicero, Julius Caesar, he knew Greek and Latin, and Old Slavonic languages..., and also re-read the works of his Kiev-

Mogilyan teacher: “Swan”, “Alkoran”, “Key of Awareness”, in which Galyatovsky defended the need to protect his rights with the sword” [11, vol. 1, 86–87]. The views of the Ukrainian philosophers of the seventeenth and eighteenth centuries mentioned in the text make it possible to provide convincing evidence of the relevance of the idea of humanism. In the work, the writer uses comparisons to compare the depth of life experience of Bohdan Khmelnytsky and the immensity of the thoughts of his father by Yuri Khmelnytsky, “He still could not understand a lot of things, could not understand Poland, Europe, Muscovy, all euthanized forces, all lower and upstream currents. Oh, father, father, how I can reach your thought, your will! But also you have not achieved everything.

And I felt my own smallness, my own insecurity, my own confusion” [11, vol. 1, 122]. The process of cognition of the protagonist began with the delivery of a message to him. Yuri was “pulled out” of his world and “pushed” into the hell of the Ruins period, where falsehood reigned, fratricide, profit, thirst to seize the mace at all costs, and everything is ruled by “...fire and steel” [11, vol. 2, 83]. That is why the world for him is “...cruel, bustling and insatiable. And it's difficult to live in it” [11, vol. 1, 112].

Unlike Ivan Sulima, Dorofiy Ruzha and Yurasya Khmelnychenko, Semen Bilokobylka, the character of the novel “The Chase”, is a person with a certain attitude to life: he experienced “...so much evil, so much injustice, that ...the heart does not hold it. And he saw so much blood...” [12, 193]. The specificity of the artistic and philosophical views of Yu. Mushketyk in “Chase” differs markedly from those discussed above. First of all, this is due to the choice of the image object. In “Chase”, Yu. Mushketyk recreates the fates of ordinary people - Cossacks and peasants, who are concerned about everyday agricultural affairs. The ideological principles of such types are traditional ritualism and cyclicity, and as a result folk logistics and mythology. Having comprehended the essence of being through life's adversities (the death of a sister, Turkish captivity), Semen survived and did not leave the path of searching for verity: “...began to search for truth, but not that every day, about which people say that they love her, but in fact they are

afraid of her, and the truth of the other, big verity. Sometimes it seems to me that it does not exist, sometimes something seems to be as adream in front of me, sometimes I get scared...” [12, 185]. It should be noted that the problem of verity is “...one of the central problems of philosophy and scientific cognition” [3, 133], and the ultimate goal of knowledge is the achievement of verity, which is something like that, “...that is vital for man as a thinking being, without which its fate cannot be realized and it cannot become itself” [17, 92]. In the case of Bilokobylka, the search for verity does not turn into an end in itself, it happens as if by the way. During the execution of difficult tasks that repeatedly fall on his shoulders, the protagonist approaches several times through relative truths - to the comprehension of absolute verity. “Any verity, on the one hand, is absolute, since it is an objective reflection of some aspects of reality, but on the other hand, it is relative, because both the subject and its cognition develop, therefore, all knowledge changes and is refined over time” [3, 134]. After meeting Malva, Semen reflected, “...that there is no such great verity in the world, or, at least, there is no need to look for it, that it is here in a regular room: freshly baked bread, a clean shirt, and above all – love” [12, 254]. However, after the loss of his beloved, the Bilokobylka discovers one more immutable verity of life – service to the Motherland.

In addition, a popular rebellion against Poland led by Semen Paliy and Samus in 1700 (the story “Semen Paliy”) and the uprising in 1768, which the author recreated in the pages of the novel “Haidamaky”, was dedicated not to the search, but to the statement of verity, justice and truth. Heroes strive to achieve their goals at any cost, even sacrificing their own lives, so before the execution, Ivan Gonta’s philosophical reflections are directed to the future of his native land: “If there is no tomorrow but the sun will rise as well as it set. People will walk, birds will sing, just enjoy the day...” [8, 476]. Therefore, in the historical prose of Yu. Mushketyk, the result of the gnoseological search is reduced to two key mental verities of human existence: the family and the homeland, which allows to consider them absolute verities.

A peculiar verity in the novel "Let's Come, Let's Bow..." is the chronicle of Kolijivshchina in which words of truth about a popular rebellion are carved. This chronicle "...turned something in him (in Oleg - N. P., N. Ya.), carried his soul to another world, returned thoughts to the hitherto unknown" [13, 81]. The young men seized the desire to tell the Ukrainians and the whole world about the chronicle itself, about "...that Zaliznyak's rebellion was not so anti-feudal, against the masters, but as against the Polish gentry, for Ukraine. About this nowhere it is impossible to whisper, and not what is indicated in the dissertation. They will crush, destroy" [13, 23]. At different times, the historical truth was hushed up; the gnoseological process was directed to certain frames and canons. Vasily Cherny rethinks "They burned our history ... We are naked ... We multiply the werewolves". And what archives! ... Library ... Gospels, all kinds of ancient books..." [13, 34]. Oleg understood that the information he owned was at once sensational and dangerous, and therefore could not "...protect them (haydamaks - N. P., N. Ya.) even after their death. <...> No one will give him that ... But he is afraid himself... So who is he? And all together? "Lords of their destiny" as they say in the newspapers? ... Fearfully! Fearfully!! Fearfully!!! A chunk ... will crush..." [13, 34]. And with each exclamation mark, fear is getting stronger, and the human soul is getting smaller. Oleg Zaichenko feels the entire tragedy of the history of his people and the dead end of his position, which is why, as the scientist Y. Bondarenko notes, in the view of many people who find themselves in a similar situation, "...an associative connection arises between death and his nationality. This psychological parallel is greatly enhanced by the fear of creating absurdity. A person seeks to avoid death by exchanging a physical death for a spiritual-national death" [2, 68].

It should be noted that the specifics of the epistemological process of the characters of the novel "Brother Against Brother" were influenced by the peculiarities of the historical era reproduced by the author. The period of the history of the XVII - the first half of the XVIII century in Ukrainian culture is called baroque - "...spiritual days that combined into one whole different, even often opposite, manifestations of Ukrainian life and Ukrainian consciousness,

integrated all the diversity of culture, reflected the tragedy and controversy of Ukrainian life during major dramatic events, civil conflicts and fratricidal war” [19, 441]. There are influences of the Baroque era in the novel. “The complex symbolism of the Christian thinking of the Ukrainian Baroque was a kind of reflection of the realities of Ukrainian life in the second half of the 17th century, a reflection of the turbulent and tragic events in Ukrainian history, the terrible times of contention and enmity during the Ruins” [19, 441]. In the second half of the XVII century the struggle for power has intensified, the destructive processes have deepened, it was a split in the Ukrainian political elite, and fraternal blood has flowed. In this terrible whirlwind, the Renaissance “...the idealization of man ...was gradually replaced by the notion that human nature is not so perfect, the opposing principles are focused in it – good and evil, in its actions and actions it is guided not only by the mind, but also by passions, emotions, etc.” [19, 441]. In this work, the opposition between good and evil, at the extreme poles of which is Vyhovsky and Pushkar, Matviy and Suprun, Matviy and Sydir, is acute. Optimistically sounds, during the novel, the idea of unity, leading to the culture of Ukrainian Baroque, for any coexistence – interpersonal or national – it is embodied on the basis of consent and reconciliation.

The motive of war, when a brother goes against his brother, laid in the plot basis of the novel reflects the particular world perception of the characters in question. “In the works of outstanding thinkers of the Ukrainian Baroque – Lazar Baranovich, Ivan Maksimovich, Ioaniky Galyatovsky, Anthony Radivilovsky and others - the image of the world was recreated – diverse, dynamic, destructive, and tense. The Renaissance idealization of man was changing with the awareness of the instability, ambiguity and tragedy of human existence” [19, 441]. It is this way, full of tragedy, hopelessness and cruelty, that the world appears before the eyes of Matviy Zhuravki: “God, God, on which the world rests, on which human lives, – they are like a spider net with a spider on a willow branch that hangs overhead, the wind will shake and tear it down and throw it into the foamy whirlpool” [10, 163]. However, the hero understands that even under such conditions one should remain

humane, responsible and sincere: “I am angry with him, but I must save him. The injustices of the world have made him angry ...Can I leave? ...I am the second to him after God” [10, 168].

So, the image by the prose writer of complex historical periods, the world and man, occurs on the basis of a well-weighted philosophical foundation in an organic relationship with certain historical circumstances.

Chronotope and gnoseology as artistic dimensions

According to researcher L. Ozadovskaya, a person never starts a dialogue with the world alone, “...does not remain “face to face” with it. He always remains armed with previously acquired knowledge, logical and theoretical means of knowledge created for him” [17, 86]. However, almost all the characters in the historical prose of Yu. Mushketyk, immersed in the world, realize that their knowledge is at odds with the truth of life, with what is happening around. In their own ontological and philosophical search, Dorofiy and Ivan approach the wandering style of being of the Ukrainian philosopher G. Skovoroda. Ivan Sulima from the work “Hetman's Treasure”, which got into various life situations, perceives life quite differently: “Human life, in my opinion, is the cheapest thing in the world, sometimes there is nothing cheaper than it, it can be taken away for several coins ... But in some cases its value is unchangeable ... I want, even if I don't find something significant, to live in harmony with my own conscience and with God” [9, 131]. So, under the influence of circumstances, Dorofiy Ruzha's views are dispersed on man and the world: “I thought that man is God's creation and sanctified by God, that indeed no hair would fall from his head, but here at any moment they could take his head off ...I knew, I saw that the world is unjust, it was so, that is, and it will never be fair - it is not known” [16, vol. 2, 10]. That is, life philosophy is not subject to the laws of books, and it is especially difficult to perceive the cruelty of the world around people with well-established religious views.

Life situations have different effects on the perception of the characters of the world. Thus, under the influence of a beautiful feeling - love - when the heart stops and the soul trembles, the feeling acquires a completely different color. So, love to a certain extent limits the possibilities of knowing the truth of the world.

A completely different, contrasting color becomes an assessment of reality in moments of despair, loss, betrayal and disappointment: Laurenty "...did not see where the horse was going, he himself chose the road. The world has darkened for him, he rode forward, and his heart rushed back" [16, vol. 1, 189]. It is difficult to believe for the zaporozhian cossack the betrayal of his best friend, blood-mother Mark: "When Lavrenty in the morning saw Mark's escape, it seemed to him that the white light turned black" [16, vol. 1, 310]. Ivan Sulyma took painfully the news of the forced engagement of his beloved Ulyasi with another man: "I almost understood what I was doing ... I didn't know where to put myself, the world turned black in my eyes, despair crucified my chest, there was fire extinguished it with a steppe wind, snapping it with my open mouth" [9, 115].

As a result of knowledge, the perception of Matviy Zhuravka ("Brother Against Brother") is changing; his brother at the time of hatred and envy became an arsonist: "...faced a burned-out meadow, and there was the same emptiness in his soul. He seemed to have lost something and something had changed in him, as if everything was the same as before and not so. The world went out, the light in it diminished and there was more darkness" [10, 69].

The change of the attitude towards the world is caused by turning points in the life of the characters. It can be argued that the world shock them, experience them morally, even tempers them. On this occasion, N. Zhulynskyj notes that Yuri Mushketyk "...loves to check his heroes, setting peculiar traps, conflicting" snares "into which he" drives "imperceptibly, and then peers at how they themselves in these skillfully placed" snares "behavior" [4, 6]. Therefore, knowledge is not only the comprehension of the essence of the world; it is, first of all, the danger that awaits at every step. That is, the epistemological process directly occurs through life tests.

A characteristic feature of the artist's prose is that perception is carried out in close relationship with spatial continuum, which means consistency of temporal (duration, sequence of events) and spatial (location) relationships [24, 50]. Most of the works of Yu. Mushketyk on the historical theme are connected by an organic combination and mutual transition of a closed space into an open one, which expands the possibilities of mastering knowledge about the world, the laws of its development and the specifics of the person himself. So, in a closed space, the characters self-knowledge, understanding of their personal capabilities and desires.

In the novel "The Last Hetman", which is built on the binary opposition "here" / "there", which is implemented in the territorial points of St. Petersburg and Ukraine, Ukraine serves as a closed space in the image of the village of Lemeshi. For the first hand the native land is limited to the area from which the characters want to escape to see the world. So, Alexei, still a young man, without regret in his heart, leaves his parental home for Petersburg, "A long road, amazing lands, and amazing cities (so far he hasn't been further than Kozelets)..." [12, 12]. But afterwards the royal court, which is predominantly the scene of the unfolding of the main events, turns into an enclosed space: "We are all here ... as in a cell" [12, 25], to escape from which is almost impossible. So, a spatial shift occurs: open space (Petersburg) acquires signs of limited (cell), and the previously closed space (Ukraine) becomes a symbol of freedom.

The novel "Haidamaky" is characterized by an appeal to contrast: a monastery with a measured pace of life and the Haidamak Sich. So, Maxim, who worked in the Onufrievsky monastery, felt that he was attracted by the forest: "Probably, it was strength of will, looseness: they spoke about freedom there day and night ...", and when he returned to the monastery, then "...the monastic silence was already drilled into the ears. It seemed to him that behind this shaft, behind these walls he becomes a completely different person, here only work and submission are required of him" [8, 234]. The similarity of the contrasting image of open and closed territory is observed in the novel "The Hetman's Treasure" and in the inlined story of the work "Yasa". Ivan Sulyma and Dorofiy Ruzha ("...I'm

tired of daily worshipping the same people, walking along the same path...” [16, vol. 1, 338]), receiving education in religious schools, they understand that with the help of acquired knowledge they cannot comprehend the whole depth of the world, they don't know the realities of real life: “I don't know the world, but I want to know. Its very essence, intimacy, core” [16, vol. 1, 119]. Lavrenty Perehrest, like the most of the young Cossacks, seeks to leave the Zaporizhian Sich for the purpose of knowing life beyond the Sich laws: “Sich was the whole world, and now it seemed that he was leaving this world to another, and that was embarrassing, even scary” [16, vol. 1, 141].

The author himself specifies the limitations of the scene in the novel “The Chase”, putting into the mouth of the Semen Bilokobylka the expression: “...Cossacks will break out of the circle of fire...” [12, 148]. The characteristic of space with the help of a geometric figure of a circle adjusts to the intertextual connection with the novel “Double Circle” by Y. Yanovsky's short story and the “Circle of Fire”- story by I. Bagryany, whose characters were also surrounded. In the novel under consideration, the circle symbolizes a closed space, beyond which life rages. Consequently, the level of isolation of space in the historical prose of Yu. Mushketyk varies within the country, school, home, prison. It is noticeable that the limited space determines the slowed temporality, the monotony of events, the stability of views, the impossibility of expanding knowledge about the surrounding life, but it contributes to self-deepening and self-knowledge of the characters. In this regard, one of the most important means of knowledge inherent in all historical works of the writer, is the road. The concept of the road, contributing to the unification of various spatial coordinates, the functioning of a large number of figures and the creation of a single spatial continuum, based on the meeting, loss, and search, binary opposition here / there helps the heroes to find their “Me”, their way of life and to plunge into their own inner world.

Conclusions

The specificity of the epistemological process lies in the fact that the primary knowledge of the characters of the historical works by Yu. Mushketyk is based primarily on sensory perception (cordocentrism), but the rationality of the processes of generalization and abstraction of knowledge is enhanced by the introduction of “the eyes of the mind “and” the light of mind”. The features of the gnoseological process are influenced by the features of the Ukrainian mentality, lack of life experience, limited or open spatial range and the like. Thus, the contrasting combination of a closed scene with its regularity and monotony, which is revealed through images of the village, prison, monastery, college, Zaporizhskaya Sich, and open space, the wide world with its storm, is a specific feature of the writer's works on a historical theme.

The result of the epistemological search for heroes is basically reduced to two key mental verities of a person’s life: the family and the Motherland, which makes it possible to consider them absolute. In the novel “Let's Come, Let's Bow...” one can see the deepening of the semantics of the absolute verity of the Motherland: while in the works “Semen Paliy”, “Haydamaky” and “Yasa” there is a historically authentic fact about the defense of the native land against foreign invaders, in this text we see protection the history of Ukraine by preserving the chronicles about the events of Kolijivshchina.

A universal way of knowing reality in the author’s novels and stories is a dialogue, as well as the song and image of the kobzar, although the characters’ own conclusions about the world are formed through internal reflection and contemplation, the expression of which is the monologue form of communication. Peculiar obstacles to the cognition of verity are the power of the totalitarian regime (“Let's Come, Let's Bow...”), the detailed features of theocentrism (“Hetman's Treasure”, an inside story about Dorofiy Ruzha (the novel "Yasa"))).

The main subject of the writer's research is a person, the study of which involves the dominance of artistic anthropocentrism and Ukrainocentrism in the historical prose of the novelist.

Yu. Mushketyk, creating a historical panorama in the texts, carries out artistic and philosophical understanding of the past, fills the works with complex philosophical problems, depicting the existence of a person and its world perception through a figurative reflection of being. Philosophical anthropology predetermines the study of the epistemological dimensions of the author's historical prose: "...if there is a being, then it is knowable, if the world is knowable, then the essence and forms of being are knowable" [21].

An integral part of the life of the characters is the epistemological process through which the writer comprehends the specificity of the reproducible historical atmosphere, using the example of the existence of real figures and characters created by his imagination, the phenomena of the distant past in close relationship with the movement of life.

Accordingly, the writer's work expands the semantic horizons of events, and history acts as a kind of catalyst that helps to understand various anthropological problems, therefore, the prospect of further research will be an analysis of the key principles of human existence in interrelated ontological and epistemological planes on the material of novels and stories by Yu. Mushketyk.

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