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UKRAINIAN IDENTITY OF NEW PUBLIC MAN IN PHILOSOPHY CULTURE OF M. KHVYLOVY

The article examines the national and cultural identity in the modern world Slobozhanschina and its variability in the context of the concept of the new Ukrainian public man in the philosophy of culture M. Khvylovy, influence of philosophical concepts M.Khvylovy national and regional identity. History M. Khvylovy is considered as the development of various regional systems – European and Asiatic. Concept of the new Ukrainian public man Khvylovy forms and identifies national perspectives of development of Ukrainian culture. Research methods are a hermeneutics analysis, historical and cultural analysis, methods of postcolonial studies

Keywords: identity, philosophy of culture, national identity, Ukrainian culture, regional studies

О. В Титар

УКРАЇНСЬКА ІДЕНТИЧНІСТЬ НОВОЇ ГРОМАДЯНСЬКОЇ ЛЮДИНИ В ФІЛОСОФІЇ КУЛЬТУРИ М. ХВИЛЬОВОГО

В статті досліджується національно-культурна ідентичність Слобожанщини в сучасному світі та її мінливість в контексті концепції нової української громадської людини в філософії культури М. Хвильового, вплив філософських концепцій М. Хвильового на національні і регіональні ідентичності. Історія М. Хвильовим розглядається як розвиток різноманітних регіональних систем – європейської і азійської. Концепція нової української громадської людини Хвильового формує і виявляє національні перспективи розвитку української культури. Методи дослідження – герменевтика, історико-культурний аналіз, методи постколоніальних досліджень

Ключові слова: ідентичність, філософія культури, національна ідентичність, українська культура, регіональні дослідження

Е. В Титар

УКРАИНСКАЯ ИДЕНТИЧНОСТЬ НОВОГО ОБЩЕСТВЕННОГО ДЕЯТЕЛЯ В ФИЛОСОФИИ КУЛЬТУРЫ Н.ХВЫЛЕВОГО

В статье исследуется национально-культурная идентичность Слобожанщины в современном мире и ее изменчивость в контексте концепции нового украинского общественного деятеля в философии культуры Н. Хвильевого, влияние философских концепций Н. Хвильевого на национальные и региональные идентичности. История Н. Хвильевым рассматривается как развитие различных региональных систем – европейской и азиатской. Концепция нового украинского общественного деятеля Хвильевого формирует и выявляет национальные перспективы развития украинской культуры. Методы исследования – герменевтика, историко-культурный анализ, методы постколонизальных исследований

Ключевые слова: идентичность, философия культуры, национальная идентичность, украинская культура, региональные исследования

Statement of the problem. For M. Khvylovy one manifestation of Baroque Kharkov identity becomes interpenetration of life and discourse, discourse expresses life, life and death are discourse expressions. This draws attention in particular H.Hrabovych who rightly observes M. Khvylovy intertextuality, which can be considered as an inseparable unity of life and discourse, when the laws of language is based not only text, but also the fate: «Central for M. Khvylovy intertextuality not ganging up on his prose, poured it in the intermediate realm

between the «real» daily life and literature than are letters and correspondence, and even stronger creative interweaves the author and his life again opened author as subject and object at the same time this process: creation of life»[3, p.255]. So, for example, suicide for M. Khvylovy appears in the text as articulated equal time to adopt their own doom his own fate.

In the early 1920s, M. Khvylovy powerfully expresses itself as a novelist, effectively creating a new Ukrainian modernist prose, which, of course, was a Soviet and Ukrainian character at a time. The leading Ukrainian writers A.Kobylyanskaya, V. Vynnychenko, V. Stefanik found themselves outside the Soviet Ukraine, Ukrainian Soviet poetry presented by young Ukrainian recognized luminaries – B. Ellan, M. Rylsky, M. Semenko, P. Ticina, A. Slisarenko, B. Saussura and prose genre Ukrainian modernism was in decline. Even the first collection of M. Khvylovy become a turning in the origin of a new modern prose narratives forming new Slobozhansky modern Ukrainian identity. One of the first as the founder of a new modern Ukrainian prose evaluates M. Khvylovy A. M. Shamrai, noting in this regard: «M. M. Khvylovy belongs to the honorable name of the first writer, and only appearance in 1923, his book «Blue etudies» should be considered the beginning of a new prose» [7, p.192.]

Discourse, narrative and character permeate the life of M. Khvylovy is our belief itself figure of Khvylovy and its subsequent glorification and mythology in Ukrainian culture is a manifestation of modern discourse is crucial for modern Ukrainian identity, which then was used for ideological formation new Ukrainian culture. Modern symbol for the understanding of this discourse is the mask.

Analysis of recent research. Some studies say about the discourse and identity of M. Khvylovy as modern [1; 3], some Ukrainian identity of new public man as a worldwide phenomenon associated only with principle XX century [1-4]. The theories M. Khvylovy Ukrainian identity of new public man starting with XIX – XX century. History M. Khvylovy is considered as the development of various regional systems – European and Asiatic. Yu.Shevelov (Yu. Shereh) considers M. Khvylovy as modern artist and ideologist [8]. Promoting modern system approach, H.Hrabovych [3] considers the theories of M. Khvylovy as a complex, multi-component phenomenon, including this struggle for proletarian hegemony, and the concept of cultural narrative. But many characteristics of M. Khvylovy philosophy culture isn't considered

The main goal of our study is the most national cultural identity Slobozhanshchina in a modern world and its variability under the influence of modern concept of new Ukrainian public man in philosophical context, the impact of the concept of new public man in philosophy culture of M. Khvylovy on a national and regional identities.

Research methods are a hermeneutics analysis, historical and cultural analysis, methods of postcolonial studies

The main material and research results. Cultural mapping is to mask your image in many symbolic roles mapping discourse in the context of many cultures and cultural discourses, such as M. Khvylovy fits easily into the discourse of communism, nationalism, liberalism, psychoanalysis, authoritarianism, neo-classical and neo-romanticism and hence becomes a hero to many discursive practices thereby promoting cultivation Khvylovy as a symbol – «khvylovyzmu» that M. Khvylovy like a real person alive has had to criticize. Thus life and cultural mask creates symbolic biography. We join G. Hrabovych thought that it was this cult due discourse M. Khvylovy – «cult Khvylovy polarization and subsequently his reception, his posthumous existence as a hero and as a bete noire, proving surprisingly powerful legacy of symbolic or nominal actual biography» [3, p.242].

First M. Khvylovy declares itself as proletarian innovator that opposes the classics for a new proletarian art. Starting as a poet, M. M. Khvylovy supports the new mission of the proletarian artist new modern artist. The book «October» (November, 1921) M. Khvylovy with M. Johansen and V. Saussura appeal to new proletarian artists of discarding the old classical forms and pre-modern identities «of past centuries», in proclaiming the versatile new modern Soviet art –

«Our universal to workers and proletarian Ukrainian artists»: «This universal was to lay down the basic principles of a new proletarian art, to organize a new «army of artists proletariat»: «Equally get up of various neoclassical artists ... nursing proletariat hackneyed forms of past ages, and no future life-giving futuristic issuing another goal for the destruction of art, and all kinds of formalistic schools and currents (Imagism, komfuturizm etc.) declare the era of proletarian poetry of true creative future. Convene a brazen trumpet to our ranks scattered creative unit proletariat. We form teams. We organize regular army of artists proletariat. Our range winged iron discipline of the proletarian working rhythms and metaphors... This our prophets – Shevchenko and Franko» [4, p.65].

When first M. Khvylovy is still possible tradition was associated only with Shevchenko and Frank, from mid-1923 Khvylovy corresponds with Mykola Zerov – ideological center of Kiev group «neoclassical» that the communist literary regarded as enemies. M. Khvylovy interested in the ideas of Nietzsche, Spengler, Marx, Darwin, Goethe and Hoffmann. Mykola Zerov became his mentor, with whom he consulted about their pamphlets of his work, even sent the novel «Iraida» happened convergence theory of «Asian Renaissance» M.Khvylovy and intellectual theories M.Zerova.

In the years 1925-1928 there is a literary discussion in Ukraine, which was a whole new way to draw Ukrainian proletarian culture that necessarily had to be highly intellectual and related best world heritage. The discussion began publication Khvylovy «On Satan in a barrel or graphomaniacs, speculators and other Enlightenment» in April 1925 in the weekly «Culture and Life», which was to expose Pluh massism and hack. Discussion on the one hand, opened Khvylovy as a journalist, has written his ideas in journalistic discourse – he published three books pamphlets «Quo Vadis», «Thoughts upstream», «Apologists of write-up» on the other hand, has become of unwanted authority of the author, continuation of his first novel «Woodcock» and a collection of pamphlets «Ukraine or Malo-Russia» were confiscated.

Official authorities could not accept the discourses of Europeanness that was more revolutionary than the proletarian revolution and communist literature and discourses ordered populist brand.

«The ideal of civic rights» [5, p.467] M. Khvylovy seeking in psychological Europe. This «Roman Emperor Augustus, and philosopher of bourgeois Voltaire and proletarian theorist Marx – all are in this sense similar to each other». This Faustian man who is constantly in intense spiritual dynamics in constant spiritual growth. «This is a European intellectual in the best sense of the word. This is when you want to – we know charmer of Wurttemberg, who showed us a grand civilization and opened to us the limitless prospects. This – Doctor Faustus, when understood it as a curious human mind» [5, p.468].

Promoting Western orientations and discourses, seeing only way to Ukrainian cultural identity denied to Russian influence, M. Khvylovy became powerful of Moscow antagonism following types of discourse were not acceptable to the communist ideology.

Literary discussion actually conducted between literary groupings: «Hart» Union of Proletarian Writers, and «Pluh» Union of peasant Writers. As a continuation of the debate in 1926 Khvylovy based «Free Academy of Proletarian Literature» – FAPLITE (VAPLITE) – creative literary laboratory, bringing together the best forces of Ukrainian literature. In the autumn of 1925 most eminent writers breaking «Hart» and «Pluh» and the general meeting of 20 November 1925 officially founded VAPLITE. The structure of VAPLITE consisted M. Bazhan, V. Vrazhlyvyy, O. Gromov, O. Demchuk, I. Dniprovsky, O. Dovzhenko, O. Dosvitniy, G. Epik, P. Ivanov, M. Yohansen, L. Kvitko, G. Colada, G. Kotsyuba, O. Kopylenko, M. Kulish, A. Leites, A. Lubchenco, M. Maisky, P. Punch, I. Senchenko, O. Slisarenko, Yu. Smolych, V. Saussura, P. Ticina, D. Feldman, M. Khvylovy, Geo Shkurupiy, M. Yalovoy, Yu. Yanovsky. Originally published an almanac and notebook VAPLITE, then in 1927 came VAPLITE 5 books, 6th book was confiscated by the publication of 2-part novel by M. Khvylovy «Woodcock». Business of VAPLITE and M. Khvylovy is already creating literature class, attempts to bring Ukrainian culture to world wide level, a new civilizational way, the way of

global development and feel free Ukrainian, the independent new nation, which caused considerable dissatisfaction with the Soviet regime.

It was initially very rightly stated Yu. Shevelov (Yu. Shereh): «If we now return to Ukrainian reality of the 1920s to look – this familiar to us – the politicians, we will have to admit may surprise thing. Apolitical party Khvylovy creativity and his group was of great political significance. – What? – Asks the reader. – Because – meets critic – he exasperated Ukrainian literature and Ukrainian man with provincial and put his face to face with the world as an equal partner» [8, p.54].

By VAPLITE could not get just by party affiliation, ideology company continued rate defined M. Khvylovy, VAPLITE gave out his eponymous magazine, where a weak writer was not possible published, which is VAPLITE accused of fascism, Freemasonry and Communism treason.

Between Russia and Europe M.Khvylovy selects «psychological Europe», Faustian culture of continuous improvement and excellence, European culture and European ideal of «social rights» instead of «passive-sorrowful» ideal of Russian culture-mediator. So M.Khvylovy is the epitome of a modern national responsibility of the artist.

Many features of the art world Khvylovy reflect exactly Slobodjanian identity – that old burghers, opportunists («Colony, Villas»: «Slobodjanian forests and paths were still anxious» [6, p.123.v1]), simple peasants («From Varina biography» ,»Varia was born in Slobozhanschine, in the county town Bohodukhiv ..» [6, p.371, v.2.] and the new proletarian intelligentsia («Editor Kark»: «The editor's Kark eyes like Garshina eyes, and the eyes Garshina wrote Repin and Repin declared themselves as Ukrainian and Nyusia seemed in the eyes of Kark – the steppe» [6, p.141, v.1]), those who fight for the future proletarian («Solonskyy Yar»: «To Slobodjanian Mills came the mighty forests of Poltava» [638, s. 187, v. 1]), and Slobodjanian commune («Chumakivska commune»: «The commune now exists – it Slobozhanschine» [638, s. 251, v. 1]).

Aesthetics and identity of Khvylovy can be considered just as a modernist, though he often insists that he belongs to the romantics, but the major discourses of his artistic and journalistic works purely modernist, particularly stated in the thesis of Yu.Bezhutry about M. Khvylovy art, conducting a thorough textual analysis of works of Khvylovy with the conclusions which we can agree, as both text and deeds M. Khvylovy characteristic of modern identities such as rotating neoromanticism Ukrainian expressionism «Romance vitatism» («neoromanticism») practical, aesthetic, and not in its theoretical form, resulted in a typical modernistic intentions, and poetics – just a ring of expressionism [42a, p.9 abstract].

Art and science – only the means to achieve national prosperity. National mission takes on modern («European») character artist for «Faust» hero. M. Khvylovy wrote: «VAPLITE – is the organization that has the mission to make a sharp turn vehicle of proletarian art that lost the way to put this on the wide road carts and harness it instead nag massism, good trotters» [637, T .2., c. 545]. Simultaneously, in Khvylovy consciousness the new proletarian culture combined with both the discourse of Europeaness, as a discourse of communism, the «Apologist of write-up» sounds the idea that «only the proletariat as a historical class, able to hold humanity in the future, only the proletariat able to create appropriate conditions for cultural renaissance that only the proletariat forms and facilitating the revival of a young nation» [637, c. 544].

Next Khvylovy writing letters of repentance, blaming himself because he wanted to protect VAPLITE and Ukrainian literary process that began at last to give the best results. Khvylovy significant expelled from VAPLITE writing and condemned his position «away from Moscow», but it did not save it – January 28, 1928 VAPLITE was eliminated. After the dissolution VAPLITE Khvylovy organizes «Prolitfront» which also had self-destruct in 1931, the writers came in VUSPP (All-Ukrainian Association of Proletarian Writer – AUAPW).

Conclusions. Modern model involves the transformation of ethnic self-determination at the national, where the nation stands the main driving force of society. At the same time modern model represents the nation as a totality. The paradox of Ukrainian nation-building in nineteenth

– early twentieth century was that the idea of the nation was often the idea of intelligence. For suburban identities important role of intellectuals, acting on behalf of the entire nation.

Romanticism as a trigger for thinking about their own identity, their authenticity, correlation with popular culture. At the same time he expressed in close symbiosis with Slobodjanian enlightenment, romantic ideas because ideas are seen as the university ideas, the new romantic outlook is part of a national system of education and civilization progress. Romantic pathos was aimed at the emancipation of the individual and the nation, Sloboda Ukrain taken the emancipatory fervor primarily as pathos and Education freeing of caste barriers, rigid social stratification laxative.

National identity model included the official times and pro-imperial identity, must reverence to the king's government and the Russian cultural complex (Orthodox, Russian literature, Pushkin, Nekrasov, Lermontov, Belinsky, the Russian scientific progress), while pro-Ukrainian and Ukrainian national elements of the complex (personal and religious tolerance, literature of Shevchenko, Kvitka-Osnovyanenko Zaporozhian Cossacks, a new public education). A special place in the pro-Ukrainian identities always paid general education.

Modern model requires a formal distinction between official identity and optional identity. Optional identity should focus on specific social excellence or perfection, so we can talk about its universalistic, Enlightenment education form. Simultaneously, the self-reflection of identity.

End of XIX – beginning of XX century full permanent educational activities Sloboda intelligentsia, the national spirit of Enlightenment refers to as a permanent service to Ukrainian people. National progress, science, technology availability, cheap book, the universality of the law and a new understanding of art are declared as components of a new society. Soviet time facilitates the identification of Kharkov Ukrainian identity when it turns for a while the capital of Ukrainian republic.

The embodiment of modern Ukrainian identity can be considered M. Hvylovy. The modern understanding of identity always requires a person of a certain tension in her life choices. Identity times of modernity requires some kind of perfection and uniqueness. National self-determination of the individual is also important public domain.

Emphasis added three types of discourses – semiotically-pragmatic, historical and natural correspond Modern rationality. And in the history of this rationality is related to the mythical grounds, a modern mind keeps mythological elements, though engaged in their criticism. The principle underlying the semiotically-pragmatic discourse is imperative and effectiveness of the sign – that tells it – it takes power, that refers to the overbearing pressure of the language itself. The principle underlying the historical discourse is the principle of linear development, and therefore, evolution, progress, historicism (from the incarnation of Christ to historic victories) and world history. The principle underlying the natural discourse, the idea of painting the world metasemiotic it.

Book as new times metatekst identities became as a textbook of life and modeling the structure of identity, a way to alter reality to book utopia. Thus metatext of books sold in many social and cultural phenomenon.

Figure of Khvylovy is new public man Ukrainian identity. Ukrainian avant-garde attempts to commit a «third revolution» – a revolution Spirit. In fact, after the revolution fails make another revolution – a revolution Ukrainian villages become urbanized Ukrainian identity.

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