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T.S. Matvieieva**THE PECULIARITIES OF FORMING OF ANTROPOCETRE
IN UKRAINIAN NOVEL STUDY
OF SECOND HALF OF XIX CENTURY**

History of literature development brightly demonstrates the tendency of homocentration: each epoch proposes its approaches of human depiction, and together they create macro – and micro-world in cultural-art diachrony. Ukrainian literature of the second half of the XIX century stands separately among all the previous and proceeding ethic-aesthetic stages of national development by intensifying the process of developing of principally new means of reproduction of single-stage interconnection and interdependency of a person and the world. First of all it's about rejection from folk-ethnographic impersonality, sentimental hypoemotionality, sensitive contrast, enlightenmental didacticism, moralization, decreasing of specific weight of romantic exotics, self-isolation of a character in favour of realistic reproduction of behaviour models in a rapidly changing world (we mean the movement of social-economy formations), intensification of historicism, objective determination (though, of course, not absolute) of a character, his world view and psychological manifestation (till the end of XIX century the tendency to introspection became a priority one). The study of dynamic of changes in depicting of a person, especially in the field of novel, taking into account universality of great epic in the terms of reproduction of the process of character's creation, we consider being one of the main directions of literary criticism. Correspondingly, it is about objective and subjective parameters of character-creation process, it is correlation in their usage that determines the specifics of artistic view of a person. That is how we see the actuality of addressing to studying of great epic of abovementioned period in this very perspective.

Our predecessors (R. Holod, T. Hundorova, I. Denysyuk, V. Panchenko, L. Senyk, M. Tkachuk, A. Shvets etc.) while addressing

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to the works of one or another novel writer of the second part of the XIX century, touched the problem of person's study in one way or another: studying literature reality, focused their attention on objective and subjective motives of creation of characters' nature, but their observation were connected to work of other authors, however, studious that discuss regularities of structuring of anthropocentrism as whole in Ukrainian novel study is absent. To achieve the goal, we consider it necessary to fulfil the following tasks: to identify the peculiarities of development of the Ukrainian literary process of the second half of the XIX century, taking into account the interdependence of non-aesthetic and artistic influences on it; to comment on the main features of the initial trend of the analyzed period – homocentricization; to determine, basing on the concrete artistic material, the main properties of anthropocentres as the basis of structural simulation of the homoplane of the great epic. We consider structural-semantic and psychological methods, a method of receptive aesthetics to be the most acceptable ones for solving these problems.

Basing on abovementioned, we formulate the **aim** of the given paper: to identify and to comment the peculiarities of depicting of the individual as a psychological focus of objective reality – social-political, ideological, and cultural.

The object of study is Ukrainian novel of the second part of XIX century.

The subject of the study is the peculiarities of realization of the novel anthropocentre as the reflection of the process of homocentration.

The key for our paper concepts are of *centre* and *centrality*, as the paper deals with studying of dynamics of depicting of an individual as a core of the world shaped by Ukrainian authors of the second half of XIX century, as it is in the light of a person's character that one can see the surroundings, and individual and over-individual create in their combination "the other reality".

According to our observations, most of the works are centripetal, that is either mono – or dual-centric, with a tendency toward introverted vision of the main character (or characters). And it does not depend on the genre chosen by author, because it is about the "law" of a genre: universality,

scale, panoramic, depth in comprehension of the objective and subjective component of the world model. The differences are determined by the poetics of a concrete form – less or more focused on the nature of the character.

For example, in the clearly centripetal work of literature “The One Who Became Different” (“Ne toi stav”) (1895) I. Nechuy-Levytsky through the method of negative proof analyzed the stages of spiritual healing of the main character in all the details: the faith transformed into the fanaticism, nullified person’s nature. The writer scrupulously monitors the process of Roman’s degradation, emphasising its (process) image by the method of a mirror, because the character himself, on the contrary, considers his model of behaviour as the only acceptable for his own spiritual exaltation. It is about dialectic of the concepts of pride and arrogance, when the latter, contrary to the expected approximation to the Creator, turns into egocentrism, leads to a break with the relatives and ultimately to the logical (though in the novel, paradoxically, to the unconscious) conclusion of their own worthlessness, because “enlightment” came as a result of committing by “flying” Solomiia of an irreclaimable deed, of a suicide. The strength of a young woman was not enough to raise Roman to a true, not illusory spiritual high, she only managed to shake the wall that had arisen between them – a kind of self-magnifying mirror that depicts a distorted world – through the looking glass – with its chimerical forms, incompatibility of colours, sounds, the other reality that almost always absorbs irreversibly. The openness of the ending confirms the latter: whether he really “collected himself,” and whether he in his next marriage would not repeat the mistakes, whether destructive changes hindered by tragic events would continue to take place. Roman will hold a grudge against the people who destroyed the world they had created by their dreams, and Varka’s sufferings will surpasses Solomia’s. (There is an example of such a marriage in the story of M. Kotsyubinsky “The Shadows of Forgotten Ancestors”» (1911): together, because “we have *“to gadsyvaty”* (cope with household)”.

Under the same scheme, the artist shapes the world and a human in it in the socio-historical novels “Hetman Ivan Vyhovsky” (1895), “Prince

Jeremiah Vyshnevetsky” (1897). It is monocentrism that unites the works: all the semantic dominants are connected with Vyhovsky, Vyshnevetsky, both the characters are the points of crossing of conflict nodes, they both accumulate social perspective (in fact, the futility of developing of one’s own state with orientation to another one, the doom of the war of everybody against everybody) and are historically predictable : self-realization on the basis of social morality distorts the future of everybody who has believed and followed such leaders. The abovementioned novels are an attempt of the artist to understand why human nature is deformed in the process of socialization, gaining experience of social cohabitation, why violence is almost always considered an acceptable way to resolve contradictions. Obviously, because of this I. Nechui-Levytskyi chooses a special perspective of the vision of global historical movements through the eyes of the subject, which could have change the course of events if he was able to become higher than his time and his moral postulates.

The centripetal model of the relationship between a human and the world was used in the novel “Yaroshenko” (1903) by O. Makovei, having psychologised the historical canvas by showing mostly not real events, but the reactions to them of the main character, Mikula Yaroshenko. Due to this, the statement intensifies, concentrating around a person who seeks to explain the causes of the world disorder, experiencing personal tragedies.

It is important for abovementioned authors to understand why the environment is deformed, why eternal values are proclaimed transient and vice versa. And there is only one answer, which is more often read in the subtext. That answer is the world is as it is within everyone. If a person is not integral, inharmonious in his feelings, actions, deeds, than the people of his surroundings as well as the environment will be accepted by him in a hostile manner. So, the characters’ ability to rise above the commonplace, their own stereotypes, complexes is actualised, the other model of behaviour is being developed, due to which personal and general priorities will not be in opposition to each other. Based on this, we emphasized the tendency to centripetal model as the most appropriate way of art depicting of the dialectic of interrelationships in the dyads of *Me/Me*, *Me/The Other*, *Me/The World*.

Almost all the works of the analyzed period are more or less directed to the psychological level, which is explained by the desire of the artists to move away from the faceless folk perception of the interdependence of a human and the world, to change the artistic dominants. It is about abandoning the prevailing objectivity in character creation, so about the self-sufficiency of the individual, increasing the weight of the analytic-introspective component of psycho-emotional analysis, and centripetality as a forming manifestation of this tendency.

In the novels study of the second half of the XIX century we identify these processes with such a thematic marker as *a battle for the soul*, one's own, or a neighbour's. These works, especially with the tragic ending, are completely introverted, because they reflect the internal competitions of a person who has reached the limits of patience and made a decision not to go on living. They (works) represent practically the entire thematic range of Ukrainian novels of the defined time: ideological, feminist, rural, labour, and urban specimens of great epic.

For example, "A Lost Man" (1878) by M. Pavlik, "Yuriy Gorovenko: The Chronicle of Time of Troubles" (1883), by O. Konissky, is the story of the decline of a person who could not formulate the reasons for his own unclaimness, the appearance of a feeling of been thrown not in his time and space, using for this purpose, like many other artists, the method of negative proof – the most suitable for the elucidation of mental "shifting" of character: you need to change yourself to change the world. In the abovementioned mono-novels, such a desire of the central characters appears too late, when last minutes of lives are left before their distraction, and the minutes are not enough to become different, besides they were those who voluntarily get themselves to this border, having decided in such a way to find the sense of being. We called this approach a minus-transformation, because the positive changes from the indifference of one's own presence in the world to understanding of its (presence) sense are carried out in an unexpected way – without the prospect of self-designation, as the writers, expanding the character's biographies, scrupulously record the stages of their levelling up to complete collapse of the personality. Both M. Pavlyk and O. Konissky chose climax episodes

for this aim, constructing a peculiar sensual parabola: respectively, from the mirror presentation of the biography by the agonizing character to the depiction of the stages of immersion in the state of psychic autoverability. It is a question of the gradual breaking of artists with the absolute priority of the influence of objective factors on the formation of an individual and the strengthening of the tendency for intimization – psychologization as it is, when the character is written out as an axis formed by the artist of the world, a focus, which reflects the environment. A human acquires the signs of self-sufficiency, as if he identifies himself, despite the rules of social communication. In fact, there is a new way of expressing the interdependence of a character and a collective, in that level *Me* starts to dominate over the sphere of *We*. We are convinced that this tendency is most fully reflected in such a form-building element as centrist. Writers, in their turn, are constantly looking for new ways of constructing an artistic centripetence.

Thus, in the genre matrix of I. Franko's novels "a novelist concentration of time and space (according to I. Denisyuk) and new ways of organizing the text as an aesthetic unity, interesting formation of conflict and heroes, the poetics of his psychology and narration are skilfully combined" [3, p. 10]. In particular, the novel by the artist, "Cross Crossing" (1900), is one of the few centripetal works with a through mirror-like structure (line of Eugene – Regina), when the solution of an interpersonal conflict depends in one situation on one character, and in the other one on the other character, and as a result the situation remains unsolved. An interesting method of forming the plot mosaic that tends to centripetence, is also a combination with a ring composition. The novel is structured by fragments of biographies of the main characters, which are quaintly combined in different timelines, but eventually they form a structural integrity, which makes a through semantic plot core possible, the very cross-ways that intersect for a moment and inevitably go apart, and the characters turn into "migratory shadows": the embodiment of the impermanence of the perception of existence being, since the suicide of Regina does not solve the conflict, and the future of Evgen is an uncertain prospect. In this piece

of literature the finiteness and openness of life spheres of close and at the same time distant people captivates quaintly.

The same method, working on the other material, was used by O. Kobilyanska in her novel "Beyond the Situations" (1913): the line of Aglaya-Felicitas – Professor Chernaia: The unwillingness to give up personal independence provoked, respectively, suicide and loneliness. Both characters, as well as in the I. Franko's novel, are so to say mirrors reflecting each other's images, but at the same time, the reflection "lives" its own life, disassociated by the antitheticity of the temper, the temperament, the character, the outlooks, and the ideals. Consequently, there is the fatality of the end, extended to the future, which will never be real.

The centripetal structure unites practically all works in which authors develop the theme of female emancipation, in particular, in the aspect of an intuitively perceived heroine's ability to claim her right to oppose public stereotypes about the place of women in society. It is about choosing the priorities of life, the way of their advocacy. Consequently, we have monocentric structures, "tied" to the main female image. Other characters, even the main ones, only emphasize a positive (less often) or negative (almost always) solution of the conflict of such a heroine with her surrounding, and most importantly – with herself. The writers depict them as representatives of different social levels, they are different in terms of cultural, educational level, views on their own perspective, but they combine the desire to understand whether they are the creators of their own destinies, or only as the object of the influences of others' will.

Therefore, in our view, it is reasonable to speak about a special, hidden feminism, the feminism without theorizing on gender equality. Therefore, we consider "A Prostitute (Povia)" (1883–1919) by Panas Mirny, "A city liver" (1901) by L. Yanovska, which depict the fate of the female representatives of the social "bottom", the absolute marginals, as a process of immersion into the underground space. Both authors used the same technique, which we defined as an effect of a funnel: one who is on the edge and, and having no more force, falls, begins to turn in spiral circles, gradually falling down and dying on an all-consuming point of social exclusion, unattractiveness, loneliness. Panas Mirnyi made

a person's life instability a symbolic manifestation of dehumanization, encoding this phenomenon in the name of the novel, because people marked as a "povia" not only a woman of loose morals, but more often anyone, regardless of gender, who has no refuge, "viyetsya svitamy". L. Yanovska created an image-symbol of a "shabby and patched boat of a city dweller" that is about to break over a socially structured life's seas.

The heroines of the works of the feminist orientation are also tested by social isolation. In the Ukrainian novel discourse of the second half of the XIX century there are the novels by O. Kobilyanska "Tsarivna" (1888–1895), "Nioba" (1905), "Through the laying" (1911), "According to Situations" (1913). Among them there are such that are positively solved with respect to the conflict of an unusual person and the philistine environment (the image of Nataalka Verkovich ("Tsarivna"), who found her "noon"); there are those whose conflicts remain open due to the uncertainty of the prospect for the heroine who dared to make the first step towards freeing herself from the complexes, stereotypes, taboos of her surrounding, but whether she would manage to defend her right of self-building of her own destiny is unknown, because she appeared to be without a support of a related soul (image of the Zonia Yakhnovich ("Nioba")). But more often they are works in which the heroine either pays by the death of a loved one for her own happiness (images of Mania and Nestor Obrinski ("Through the laying»), or dies herself because it is impossible for her to find common language with those for whom the idea of eternal and transient is above common for humanity postulates of good and evil (the image of Aglaya-Felicitas ("Beyond the Situations"))).

The method of a diary presentation used by O. Kobylinska practically in all her works makes the narration maximally intimates, enabling the most complete self-identification of characters, which testifies to the increased interest of the writer to explore the psychology of an action, a deed, to form the behaviour of their characters, concentrating only on their psychical nature. The origins of the author's appeal to such way of showing the world are in her first artistic studio, that is, in poetry in prose, which, as the artist herself admitted, "rose from the minutes when I felt being humiliated, offended, unfairly condemned ..." [2, p. 216].

The same can be said about other authors mentioned in the article, since Ukrainian literature of the analyzed period in general and the great epic in particular quickly overcame folk-ethnography and later educational stereotypes of didacticism, moralisation and, while developing, form a tendency for homocentrism, when a person turned into a self-sufficient component of the artistic unity. It was about a change in the ratio of objective and subjective factors of Me-formation of a person: from the external priority to the absolute psychological element. The world was seen by human's eyes, acquired signs, coaxial with its internal state, so individual, unitary began to determine the movement of the general: a human became a measure of objective processes, such as socio-political, economic, ideological ones.

Generally, the centripetal works are monocentric, but the centripetal samples are also presented in the analyzed novel discourse. This structure allows demonstrating in a relief way the process of interpersonal polarization (socio-class, moral, psychological), to direct the problem-thematic plane of the novel into the sphere of higher order: through the hierarchy of individual and universal human life priorities to existential meanings that are usually binary oppositions.

Among the most interesting examples of such structures, we distinguish B. Hrinchenko's novel "On the Crossroads" (1891), in which a philosophical level is psychologically accented: the attitude towards true and imaginary values, which determines the person's perspective (for Gordii and Demid, who are heteropolar centres, it is negative and positive gradation of characters: the first one finished with suicide, the second found himself taking part in the activities aimed at awareness of living reasonability).

Against this backdrop written later dilogy "At the Dark Night" (1900), "Under the Quiet Willows" (1901) is interpreted as a poetical anachronism by an objectively oriented behavioural model. It is about social and moral anti-ethical characters of the Sivashes, Zinka and Denis. On the one hand, this image made the stereoscopic representation of the processes of social deformation of the peasant environment possible, however, on the other hand, it damaged psychology, introducing elements of melodrama

(the episode of Zin's death) and thereby, reduced the specific weight of character's peculiarities, because an individual component there to some extent is subjugated to the public one.

As the eternal antithesis of existence and being (hence, we have centripetal) I. Nechui-Levytskyi also builds up his novel "By Different Trails" (1902). In this work, respectively, there are "bonbonieres for sweets" (the family of Svatkovsky, Gukovych, Elpidifor Vanatovich, Mishuk Ulyasevich) and the life makers (Yakiv Uasevich, Lida Gukovich). However, the subtext meaning of the existence of two centres in this work is merely unifying, since it is projected onto the eternal question of the meaning of life: it is only about those for whom the solution lies in the spiritual level.

Consequently, we can conclude that the tendency to prioritize the observation of individual fate, which determines the movement of the literary process, and there, in particular, changes in the genre's proclamation, are determined by the features of the novel structure. First, it is the predominance of centripetality as a form-conforming person-centrism. Secondly, it is experimentation in character creation (first of all polarization: social class one (in a less way), psychological (it is predominant), which also involves changes in genre structure: monocentrism as a way of expressing of the character's priority of a unit around which a figurative background is created, and bi-centrism, which makes possible the existence of different angles of vision of the medium represented by carriers of the versatile will.

In fact, it was about the problem of what would become decisive for the development of the literary process in the late XIX and early XX centuries: "Literature could no longer be a document of time, a scientific method. Writers are not content by giving "living types", but they are concerned with modelling of possible conflicts and characters". Therefore, we see "mostly not the image of social antagonisms, but a life cross-section of a psyche of the subject, its fragmentation, disharmony ..." [1, p. 281].

Accordingly, the **scientific novelty** of the proposed article turned out to be, in our opinion, in fact that it first considered the phenomenon of

homocentration in simultaneous connection with the general aesthetic tendencies of the time, and as the dominant structural principle of the novel structure.

Such direction of the study of the massive epic of Ukrainian literature of the second half of the XIX century we consider to be perspective in view of the possibility to objectively analyze the preconditions, peculiarities of the emergence and functioning of the genre of the novel, to determine the prospect of a novel vision of the world and a human in it in the diachrony and synchrony of genre forms' movement. Besides, the form-shaped level of the study of the novel is opened: a mosaic way of the plot representation, the multilevel compositional designs, which, taken together, will provide the integrity of the interpretation of the stages of the genre's development.

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Анотація

Т.С. Матвєєва. Особливості конструювання антропоцентру в українській романістиці другої половини XIX століття

У статті проаналізовано особливості конструювання антропоцентру в українській романістиці другої половини XIX століття в зв'язку з посиленням тенденції до гомоцентризациї, що й визначило мету й сферу обсервації студії. Результатом спостережень над художнім матеріалом стало виокремлення й дослідження чинників впливу на способи, прийоми, засоби зображення світу й людини в ньому з огляду на об'єктивні (позалітературні) й суб'єктивні (власне естетичні) пріоритети авторського мислення: відповідно, історичні, соціально-політичні, ідеологічні та культурно-мистецькі. Досліджено романні антропоцентри (переважно на прикладі соціально-психологічної та психологічної жанрової форми) в проекції на домінуючі

моно – й біцентричні конструкції. Розкрито особливості зображення людини як унікаму, що моделює власну поведінку, є фокусом зовнішнього світу. Названо основні прийоми характеротворення: самоаналіз аж до «потoku свідомості», сни, галюцинації, динамічне портретування, символіка кольору.

Зроблено висновок про перевагу й перспективу вивчення романного масиву означеного періоду на основі комплексного студіювання змісту – й формотвірних елементів, які вибудовують модель світу. Відтак, підкреслено, з одного боку, докорінну трансформацію орієнтованого на зображення колективного, надіндивідуального, надособистісного бачення закономірностей розвитку світу на інтроспективність у візії «я» людини як самодостатньої цілості, що формує себе й довкілля.

У цілому, визначено закономірність динаміки літературного процесу в зв'язку зі зміною філософської, естетичної парадигми розвитку суспільства: від традиційного до модерного, від дидактики до психологізму.

Ключові слова: роман, гомоцентризація, структура, людина, світ, характеротворення.

Аннотация

Т.С. Матвеева. Особенности конструирования антропоцентра в украинской романистике второй половины XIX века

В статье проанализированы особенности развития украинского литературного процесса второй половины XIX века в связи с усилением тенденции гомоцентричности, что и определило цель и сферу обсервации студии. Результатом наблюдений над художественным материалом стало выделение и изучение факторов влияния на способы, приемы, методы изображения мира и человека, предопределенные объективными (внелитературными) и субъективными (собственно эстетическими) приоритетами авторского мышления: соответственно, историческими, социально-политическими, идеологическими и культурными. Изучены романские антропоцентры (преимущественно на примере социально-психологической и психологической жанровой формы) в проекции на доминирующие моно – и бицентричные конструкции.

Раскрыты особенности изображения человека как уникама, который сам моделирует свое поведение, является фокусом внешнего мира. Названы основные приемы характеротворения: самоанализ вплоть до «потoku сознания», сны, галлюцинации, динамическое портретирование, цветовая символика.

Сделан вывод о перспективе изучения романного массива обозначенного периода на основе комплексного анализа содержательных и формообразующих элементов, которые выстраивают модель мира. Исходя из этого, выделены, с одной стороны, психологизм, лиризм, интимизация – интроспективность, а, с другой, подчеркнута коренная трансформация ориентированного на изображение коллективного, неиндивидуализированного, внеличного представления закономерностей развития мира в интроспективе видения «я» человека как самодостаточной целостности, которая формирует себя и окружающий мир.

В целом, обозначена закономерность динамики литературного процесса в связи с изменением философской, эстетической парадигмы развития общества: от традиционного к современному, от дидактики к психоанализу.

Ключевые слова: роман, гомоцентричность, структура, человек, мир, характеротворение.

Summary

T.S. Matvieieva. The Peculiarities of Forming of Antropocentre in Ukrainian Novel Study of second half of XIX century

The article analyzes the peculiarities of the construction of anthropocentre in Ukrainian novel study of the second half of the XIX century in connection with the strengthening of the tendency for homocentrism, which determined the purpose and the sphere of the studio observation. The result of the analysis of the literary material was differentiation and study of the factors influencing on methods, techniques, means of the depicting of the world and a man in it, taking into account the objective (extra-literary) and subjective (proper aesthetic) priorities of the author's thinking: respectively, historical, political, ideological and cultural-artistic. The novel anthropocenters (mainly on the example of the socio-psychological and psychological genre form) in the projection to dominant mono – and bi-centric structures were observed, the peculiarities of a person's depicting as a unique object that forms his own behaviour, which is the focus of the outside world, are commented. The main methods of characters' forming are named; they are self-analysis up to the "stream of consciousness", dreams, hallucinations, dynamic portraiture, and symbolism of colour.

The conclusion about advantages and prospects of studying of the novel corpus of the period on the basis of complex research of the semantic – and form-forming elements that build the model of the world is made. Thus, it is emphasized, on the one hand, on psychologism, lyricalization, intimization,

in other words, introspective feature, and, on the other hand, the radical transformation of oriented towards a collective, individual, and individualistic vision of the laws of the world's development into the introspection of the vision of a human as a self-sufficient entity that forms itself and the environment.

In general, the dependence of the dynamics of the literary process in connection with the change of the philosophical, aesthetic paradigm of the development of society is grounded: from the traditional to the modern, from didactics to psychologism.

Key words: novel, homocentrization, structure, human, person, world, character's creation.

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