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SPIRITUALITY AS A DETERMINE DOMINANT OF CONFLICT IN TETRALOGY BY R. IVANCHENKO ABOUT OLD RUS

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The article investigates the problem of spirituality in the tetralogy by R. Ivanchenko about Old Rus as a combination of conflicts, manifested as opposition of various interests and views, which results in different kinds of complications involving complex collisions on religious, moral, ethical, social and political levels.

Keywords: spirituality, conflict, problem, dominant.

ДУХОВНОСТЬ КАК ОПРЕДЕЛЯЮЩАЯ ДОМИНАНТА КОНФЛИКТНОСТИ В ТЕТРАЛОГИИ Р. ИВАНЧЕНКО О ДРЕВНЕЙ РУСИ

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Статья посвящена изучению проблемы духовности в тетралогии Р. Иванченко о Древней Руси как совокупности конфликтов, которые проявляются как противостояние различных интересов и взглядов, последствиями которых являются различного рода осложнения, сопровождающиеся сложными коллизиями на религиозном, морально-этическом, социально-политическом уровнях.

Ключевые слова: духовность, конфликт, доминанта.

ДУХОВНІСТЬ ЯК ВИЗНАЧАЛЬНА ДОМІНАНТА КОНФЛІКТНОСТІ В ТЕТРАЛОГІЇ Р. ІВАНЧЕНКО ПРО ДАВНІЮ РУСЬ

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Метою статті є аналіз проблеми духовності, яка є визначальною рисою конфліктності в тетралогії Р. Иванченко, й досі не була об'єктом вивчення. Теоретичною парадигмою став погляд Гегеля на природу конфлікту. В аналізі романів спираємося на бачення в художніх творах ученим єдності протилежностей.

Духовність індивіда – складний комплекс якостей людини. Для визначення цього осередку вживається поняття “духовний світ”, під яким прийнято розуміти знання, почуття і волю людини, акцентуючи увагу на тому, що ці характеристики виведені з соціального становища. Глобальний вектор конфліктності визначає елемент духовності в суспільному й приватному житті людини. Одним зі складників духовності людини авторка вважає мораль і загострює морально-етичні конфлікти. Письменницький наголос падає на проблему залежності духовного світу індивідуума від сили зачеплення за матеріальне буття. Р. Иванченко зосереджує увагу на психологічних конфліктах.

Проблему українців авторка вбачає у збереженні народної душі. Художньо осмислюючи цю проблему, вона вдається до різних текстуально матеріалізованих засобів моделювання конфліктності для утвердження позитивних якостей людини, навіть такої, яка пройшла повний процес деградації.

Внутрішня конфліктність позначена формуванням національної духовності, у якому провідна роль належить культурі, що стала на варті збереження національної пам'яті й національних інтересів.

Вагомість і художня цінність конфліктів занурена у скрупульозно виписані звичаї, обряди, національні свята через легенди, міфи, перекази, які органічно вплетені в художню канву тетралогії. Релігійність давніх українців має всі ознаки полівалентності. По-перше, ставлення персонажів до вищих сил складне, суперечливе, не завжди чітко окреслене. По-друге, це боротьба двох релігій у душах слов'ян. Р. Іванченко наголошує, що давньоруська культура органічно пов'язана з релігією язичництва. Заміна однієї офіційної релігії іншою не могла призвести до корінних змін у свідомості людини.

Парадигмальні “ядра” конфліктності визначають опозиційні антиномії. Християнські ідеї єдиного Бога відривають людину від свого роду. Язичництво вибудовує науку відносин людина–навколишній світ, а християнство – людина–Бог.

Система опозицій позитиву і негативу в природі людини здавна турбувала мислителів, філософів, митців слова. Прагнучи розв'язати суперечливе питання, де шукати витoki зла – у самій людини чи в зовнішніх обставинах, Р. Іванченко продовжує традиції письменників-класиків, доводячи, що добро і зло закорінені в амбівалентній природі людини, не відкидаючи при цьому думки про те, що людське буття підлягає закону детермінації.

Занурюючись у визначальну домінанту конфліктності, Р. Іванченко сповідує свободу морального вибору людини. Однак авторка підводить до думки, що моральному падінню людини сприяють і непомірна амбітність, і певні соціальні умови. Саме в контексті цієї проблеми письменниця порушує проблему влади і зради. Художньо осмислюючи філософську проблему “вини і кари”, Р. Іванченко потяг до злочину насамперед вбачає у внутрішніх моральних детермінантах, а зовнішні, соціальні лише його поглиблюють.

Ідеалом давньоукраїнського характеру, на думку Р. Іванченко, є такий, що гармонійно поєднав у собі емоцію, рацію й волю. Це прочитується й у проблематиці тетралогії, у мінорних настроях, і в трагічності, що мали різні форми прояву в людському житті, але найсильніше – в оптимістичному пафосі, в консолідації сил для утвердження свого роду й народу, для утвердження його самотності, національного самовираження.

Животворно-діалектичні параметри конфліктності в тетралогії Р. Іванченко про давню Русь змальовані в різних аспектах, при цьому беруться до уваги найрізноманітніші площини суспільного життя, глибинність духовного світу конкретної особистості.

Ключові слова: духовність, конфлікт, домінанта.

In the novels “Zrada, abo Yak staty volodarem” [“Treason, or how to become a gerent”], “Gniv Peruna” [“Perun’s Anger”], “Otruta dlya knyagyni” [“Poison for the Duchess”], “Zoloty stremena” [“Golden stirrups”] R. Ivanchenko artistically reproduced the process of historical consciousness formation as the highest spiritual and aesthetic value of a person, nation. Despite the fact that the tetralogy was the subject of researches, carried out by L. Grigorieva, V. Kulakovskiy, A. Lytvyn, V. Mykytas, M. Naienko, K. Nazimova, P. Orlyk, F. Misiura, M. Rodychev, V. Yudin and others., the problem declared has not been the object of study so far. The aim of the article is to analyze the problems of spirituality, which is a defining feature of conflict in R. Ivanchenko tetralogy and which can be traced on religious, moral, ethical, social and political levels.

Gegel’s treatment of the conflict nature as a “fable-composite moment” when the two “interests opposing... each other in fight and in their mutual contradiction require obligatory solving” has become the theoretical paradigm” [1, p. 225]. The analysis of the novels is based on the scholar’s definition of opposites unity given in the works of art – general and individual, essence and phenomenon, regular and random, sensual expression of the idea, implementing of the spiritual essence of life in the portrayal of definite human individuals.

It is in spirituality where the most typical features and characteristics of ideological, social, psychological and mental nature of people, inheritance of previous generations and its usage in accordance with the needs of the time, are centered. A kind of spiritual education is a historical memory, which exists as the embodiment of the human mind’s ability to reproduce the past in appropriate cultural forms.

“Spirituality is not equal to spiritual life of society. It serves the way of person’s self-formation and is constituted in the form of its owner vocation. Spirituality is connected with the choice of one’s own image, one’s role and fate...” [6, p. 17]. Spiritual of an individual is a complex set of human qualities that is formed with the help of their own efforts, including not only the capacity

for empathy. For determination of this phenomena the term “spiritual world” is used which is commonly understood as knowledge, feeling and will of man, emphasizing the fact that these characteristics are derived from social state.

Conflict in the tetralogy by R. Ivanchenko as a clash of opposing interests and views, stress and extreme intensification of contradictions leads to action, complications, fighting, accompanied by complex collisions. Global conflict vector identifies the element of spirituality in person’s public and private life. The author considers moral to be one of the components of spirituality and sharpens moral-ethical conflicts. Writer emphasizes the problem of the individual spiritual world depending on the strength of links with material existence. Artistically interpreting this problem on the example of images of sovereigns and representatives from the national environment (Tur, Oskold, Oleg, Olga, Scherbylo, Neradets, Dobrogniv, Busel, Stepko-knyzhnyk (Stepko-scribe), Dobrava, Fedor Polozhyshylo etc.), R. Ivanchenko focuses on controversial polyvalent human contacts with reality and their impact on the mental state of the character, his actions, deeds, and consequently, on psychological conflicts.

Condemning apostasy, deceit, hypocrisy, duplicity and betrayal, the author establishes such value constants in the paradigm of moral principles of people as honesty, sincerity, truthfulness, loyalty. Conflict collisions are personalized in groups of people, in the properties of the human psychics and soul. The duality of Rusich soul is mostly rooted, according to the writer, in the breakaway from the beliefs of their ancestors. New Christian religion, though played an important role due to historical conditions, but at the same time didn’t contribute to the deepening of national consciousness.

R. Ivanchenko sees the global problem of Ukrainians in preserving people’s souls. Interpreting this problem artistically, the author uses various textually materialized means of conflict modelling for the establishment of positive human qualities even of the person who underwent the complete process of degradation.

Internal conflict, according to R. Ivanchenko, is marked by the formation of national spirituality, in which the leading role belongs to a culture that has become the guardian of preserving national memory and national interests (we mean written artefacts and architectural monuments). Having read various chronicles, parchment written by foreign and domestic authors, Nestor comes to the conclusion that they deal not only with Rus’ people, “as if there was no place for this nation on the earth...” [2, p. 91]. Nestor’s spiritual growth is determined by opposition-critical viewpoint, by gradual realization of their national roots. He is astonished at the strength, simplicity and intelligence of the faith of their ancestors. Understanding the wisdom of their parents, their faith and its importance in life is, so to say, Nestor’s national resurrection.

Internal conflict organically becomes an integral part of the composition, it pursues aesthetic blood to the structures, focusing on the evolution of its characters, on their awareness of their national identity and dignity, which is manifested in Nestor’s desire to preserve Land of Rus History for posterity, in the effort of Gordyata-Vasiliy to tell the truth about the knyaz’s excesses, in the efforts of Gordyata and protoplast Gomon to create amazing temples, unlike the Byzantine ones, in preservation and restoration of Oskold cartaceous manuscript by Stepko-knizhnik etc.

The importance and artistic value of the conflicts is deepened into carefully described customs, ceremonies, national holidays (Kupala, Yarila, weddings) through legends, myths, which are organically woven into the fiction outline of the tetralogy.

Artistic thinking of the writer proceeded in line with folk poetics. It deals with usual “inclusion” of relevant poetic elements into the structure of the novels as well as with their construction according to the principles of folk aesthetics, with organic proximity to people worldview. R. Ivanchenko folk imagery is revealed in metaphors, often – in reconstruction of folk rituals, folk

customs, beliefs, superstitions, etc. The example of this can be Gayka's preparation for sowing and fields sowing itself. "Stacked earth with a spade, dragged it with a rake... then waited a month to pass and only then began to sow. It was a holiday and Gayka was preparing for it in advance ... Put the grain for sowing for the night on the mound of earth, opened the bags to let three morning Zoria-Dinnitsa (Dawn-Lucifer) exorcise diseases out of the grains and fill them with the power of germination..." [2, p. 147]. Such evidences of domestic national consciousness possess genetic information about the stereotypical folk traditions of old Ukrainians, which accumulate the most universal ideological knowledge of their ancestors existence, of their practical activity fundamentals.

R. Ivanchenko wanted to show the vertical structure of artistic conflicts through different types of old Ukrainian cultures, the position of the clergy in the Land of Rus social life. Artistic study of the problem of Rusichy's religion is the task of the greatest importance for the writer.

Religiosity of old Ukrainians has all the features of polyvalence. First, the attitude of the characters to the higher power is complex, contradictory, and not always clearly defined. Second, there is a struggle between two religions in the hearts of the Slavs.

R. Ivanchenko tirelessly points out that old Russian culture is organically linked to the religion of paganism. In general, the author pays special attention to the consequences that arose after the introduction of Christianity in Russia. This problem is extremely relevant, but detailed consideration of religious phenomenon of Ukraine is impossible without a thorough study of the Ukrainian religiosity sources – namely of pagan beliefs.

Christianity spread gradually. Already in the fourth century AD Anthony Bozh and his 70 war-governors and the sons were Christians, for which they suffered greatly (were crucified on the cross by the Goths).

The harmonious union of two religions – pagan (solar) and Christian was destroyed in 988 by Kniaz Vladimir Svyatoslavovych. Confirmation of this fact can be found already in the "Tale of Bygone Years" by Nestor the Chronicler; having married a Byzantine princess Anna, Vladimir Svyatoslavovych vigorously "planted" Christianity, "he ordered to overthrow idols – to chop one, and to burn others. And he ordered to build churches and put them in the places where wooden idols (idols of pagan gods) once stood. He put the church in the name of St. Basil on the hill, where Perun and other gods stood and where the knyaz and people were praying. And in other cities they start to put churches and to lead people to be baptized – from all villages and towns" [7, p. 76].

R. Ivanchenko is far from principles of ahistoric idealization. The writer wants to reveal both revolutionary and conservative nature of Christianity, which, on the one hand, opened the way for the Land of Rus' to high culture, to world-wide recognition and on the other – sustained and strengthened the power of the feudal elite of the society, which was gradually transforming from a philosophical and religious doctrine to the tool of violence. Church almost always coexists in peace and harmony with gerents, supporting each other, "But without your support, overwise Father, I will not sit in Kiev long... (*Kniaz Svyatoslav turns to the abbot Theodosius – V. N.*). Support me with your word; back me up in the law of the God. – Svyatoslav looked around the cell. – There is too little space in here now. We must put a new churches and new cells. I will give this hill to the monastery... and give money" [2, p. 47].

Replacing of one official religion to another could lead to dramatic changes in human consciousness. Pagan idea that remained among people indicates that it rooted in human psychology much deeper than certain ideals of the Christian religion "in the God's corner, a big dishrack was hung, on its shelves a little icon of the Virgin and most fanciful mazer... a mazer of prophets stood! A small wooden idol stood next to it. Long-nosed, with wide chin... His hands folded on his chest, legs rest against the roundness that resembles the moon or sun circle.

Ancient idol Svitovyd ... A branching root hang above the window... the amulet of the house...” [2, p. 483]. The author aims the tetralogy conflicts at the innermost depths of human nature: “Her prayer had no high-flown holy words that were indited by all-seeing wise prophets, but her words were from the soul and from the world that has filled her since childhood. Everything in it was pure and sincere. This way two faiths, which she gave herself to as to a holy, purifying fire, lived in her” [5, p. 101].

Paradigm “cores” of the conflict determine opposing antinomy.

The Christian idea of one God breaks a person contact with his family. Paganism is building a science of relationship “human – outside world”, and Christianity – of “man – the God”.

Consequently, pagan worldview system is a deep concept of harmonious coexistence of man and nature. This is indicated by the rites, religious buildings etc.

The basis of heliolatry is deification of natural forces, praising of life, honoring the cult of ancestors. Statues, idols of gods were anthropomorphize, believing that they are the epitome of power; the preference was given to Perun – the god of lightning and thunder, war and the army: “Under the oak – a circle outlined with stones ... with the idol carved from a granite blocks. Long-faced, with thin frown on a high forehead, horseshoe mustache under a long nose... High cap is covering his head. Grey stone idol face is dead and motionless. Only his eyes... sparkle with crimson as if those eyes are alive. As if hatred is hiding or courage is lurking in them” [2, p. 257].

Perun in the works by R. Ivanchenko becomes a guarantee of an independent state, his sword is a sign of state strength and sovereignty.

To propitiate the gods old Rus’ people brought to the former gifts and sacrifices. The basis of these rituals is the notion of the gods’ intrusion in their lives and activities. Sometimes people propitiated the gods with victims to save their lives. Sometimes this ritual acquired a violent form; the sacrificed were human beings, sometimes even children: “The great Prophet brought the frightened boy to the fire... the lad tried to break free... And a second later he was all in fire ... Idols accepted the sacrifice for future victory in today’s sun...” [4, p. 76].

Heliolaters revered forests and groves, worshiped trees, dedicated them to their gods. That is why near certain trees sacrifice ceremonies took place and prayers were offered. Each plant was sacred. This deep connection with nature gradually was becoming blurred after a violent imposition of the Christian faith, but it was not lost: “...herborists know a lot of herbs and medicinal curative springs... Lots of them grow on the ground. And every grass blade is the curing power” [2, p. 52].

Thus, Gaika returns to her parents’ house from hectic life. Everything is very close and dear to her. Every process, every action for her is a pure joy: she watered knotweed to make it feel like a carpet under the feet of her son Gordiata. Ruta-mint and garden lovage grew abundantly around the hut – it was all for Gordiatko to bathe him in a fragrant potion to make him grow quickly and have a strong body. The mother passes her love of life, beauty, nature; pity and sacrifice to all those who are weaker and in need smoulder in his heart to her son. He helped a bug to crawl up on a leaf of grass, whereto it was trying to get. In his soul Gordyata, like protoplast Gomon, cherishes the dream of building an unprecedented half-pagan, half-christian temple-chapels, which he sculpts from clay – “in front of him... the church... something familiar... seen... somewhere. ...in a fairy tale, or in a dream... I wish I could put it here, on the monastery hill! But... the church was not at all similar to the neighboring Greek temples... It resembles a pagan chapel...” [2, pp. 346–347]. But not everybody perceive the beautiful creations: blind protoplast Gomon is set on fire in the church built by him for beautiful handwork, and Gordyata’s heart and dreams are broken for resemblance of his temple to the pagan chapel.

Conflicts in the tetralogy are elegant, nuanced, ramified.

The man who lives in harmony with nature, respects it, always has clean mind and heart. Herborists Zhyvka, Velyna, Zhytiana are depicted this way; they serve the Goddess Zhyva and help to cure people by means of herbal medicine. Zhyva Chapel is constructed on the hill, “A birch is growing in the middle of it... a swallow’s nest is on the top of it – the tree of Zhyva. Every spring it sends swallows here, and they live here... People get to know what kind of summer and harvest are to be according to these swallows. When it will rain, and when drought will be” [2, p. 132]. And, though all chapels of pagan gods were ruthlessly destroyed – “it is not lost”, because according to Zhyvka, it is protected by the Virgin of Zhyttya (Life), and when she dies – the life on the earth will die. Thus, the conflict becomes open, the author emphasizes the importance of preserving Ukrainian spiritual energy – faith of heliolaters, because it is in it that the peoples spirit roots.

Harmonious person lives in consort with himself, and with the world of nature. Kniaz Vsevolod in the most difficult moments of life always recollected Zhyvets, divineress, mentally communicated with her, with the maid of Zhyva he was always frank, his bleeding soul had a rest with her. “Take good at heart – the herbalist advised. How beautiful and easy it was when he did so. Felt him the ruler of the world – as he granted good around. Felt him lucky, as he did... good... And he never felt him so close in his heart – to the eternity of heaven, to eternity of graves” [2, p. 189]. So, the conflict is embedded into the subtext, where the beauty of nature is in harmony with the beauty of human relationships, it is possible not only to restore physical strength but also mental healing. Thus, the spiritual crisis of Kniaz Vsevolod, as a consequence of staying in the atmosphere of total demoralization of the knyaz court, is overcome in the process of returning of spiritual harmony with the native land nature, communication with the light of a natural man – herbalist Zhyvka (by the way, a life-changing process in the soul of Neradets starts after a brief talk with Zhyvka). Through returning of lost values of Faith, Hope, Love the character as if finds himself again, his “inner self”. Life-giving light of pagan chapels of goddess Zhyva is embodied in traditional images and symbols of fire, birch and swallows, played a crucial role in the fate of the knyaz.

Pagan periphery of the tetralogy is multytribal and multifaced. This is pagan Olympus with all the celestials. These are sower-farmers, craftsmen, warriors, prophets – the members of the Solovii family, Velychar, blacksmith Bida, Gordiata, Vidrada-Ula (Joy-Ula), Gomon, Malva, unknown shepherd, Moguta, Gaika, Svitovyd – everyone with their descendants who continue to live, being oriented on wrath or mercy of Perun, Svarog, Svitovyd, Yarylo and other pagan gods – are not just the result of the creative imagination of the author. These are people, who carried the love of nature, Motherland, parents’ faith, life through all their lives. Open and “sealed” opposed collisions have multi-level functioning.

Paganism is a deep and homogeneous source of Ukrainian culture. It is one of the components of ideology, the core of Ukrainian spirituality. Pagan-naturalistic religion presupposed a harmonious coexistence of man with the surrounding world and environment, honoring the cult of ancestors, which is profoundly proved by R. Ivanchenko with the help of artistic form of presentation in her tetralogy about old Rus.

Factors peculiar to life-giving forces of Ukrainians are psychic sensitivity, lyricism, generosity, forgiveness, poetic perception of nature and living in harmony with it (Slavina, Gaika, Vidrada-Ula, Zhytiana, Veselina, Stepko-knyzhnyk, Dobrava, Fedir Polozhyshylo).

The system of oppositions of positive (good) and negative (evil) in human nature has been exciting the thoughts of thinkers, philosophers, literary artists for a long time. Ambivalent nature of human nature was described already in paganism and Christianity: the struggle between Bilobog and Chernobog, God and the Devil, good and evil. The aspects of the problem were paramount in German classical philosophy (I. Kant, J.G. Fichte, F. Schelling etc.). According to

German philosophers, moral law is cognized in its denial. When negative element is manifested, and eventually becomes dominant in human nature, then conscience and a sense of moral obligation are to awake alongside with the evil.

Philosophical researches of such classical writers as Dostoevsky, Panas Myrny, Stefanyk, Tolstoi, Ivan Franko etc., in which the basis of human individuum is the consciousness of his spiritual essence, which in its turn, opens the way for freedom of choice – the preservation or violation of ethical laws, were typologically related to the concept of German philosophers. In an effort to resolve the controversial issue of where to look for the evil origin – in the person himself or in external circumstances, R. Ivanchenko continues the tradition of classical writers, proving that good and evil are rooted in the ambivalent nature of man, not rejecting the idea that human being subjects to the law of the determination.

Plunging in determining conflict dominant, R. Ivanchenko affirms the freedom of moral choice of man. However, the author brings us to the idea that both exorbitant ambition and certain social conditions contribute to moral fall of man. It is in the context of that very problem, that the writer raises the problem of power and betrayal. War governor Bravlin becomes a traitor, yielding to female temptation and desire to rule others, the war governor Busol becomes a killer, protecting his power, Scherbylo becomes a fratricide, as his moral principles contradict the ones of Gomon, Neradets becomes a hangman of the woman who did not want to share his love. External determinants play an important role, as in all abovementioned examples people who sought and achieved their goals – to climb the social ladder higher than their congeners, to be closer to the powers that be, and, consequently, have, although small but power, come to moral decline. We should mention that external factors, superimposed on the internal impulses, define moral and psychological state of the characters and their behavior. But this writer manages to bring his characters to a psychological breakdown that allows you to see the “man in man.” In this case, the author's philosophy is concordant with the Camus’ Stoicism philosophy: a person must hold true to his humanistic principles under any circumstances, even extremely unfavorable ones.

R. Ivanchenko tests her characters in extreme situations to identify their moral resistance and for the most effective unfolding of the vertical conflicts. The author tests the spiritual potential of human being, sometimes bringing his sinfulness and falling to the extreme limit.

Complex and controversial mixture of conscious and unconscious has become a major pivot in revealing Neradets psychology. Driven by his unrequited love for Gaika to despair and then to disbelief, Neradets is in conflict with the environment, and most of all – with himself. R. Ivanchenko masterfully traces the way how irrational powers, on the edge of extreme emotional tension, capture the man in spite of his conscience and lead to self-destruction of the individual. Having committed another murder (the victim was knyaz Yaropolk) Neradets reaches the turning point, and reveals absolute truth: “Only now, from the height of his sins could Neradets appreciate his forgotten hungry will... wealth is the heaviest shackles... And all his life he was chasing wealth... This is the essence of man: only having lost something forever he values the cost of this loss...” [2, p. 215]. Understanding of this fact is the first step to the original principle of freedom of choice, the starting point of repentance.

Artistically interpreting philosophical problem of “guilt and punishment” in her tetralogy, R. Ivanchenko considers internal moral determinants to be the primary source of a crime; external and social reasons only makes it more acute.

The ideal of old Ukrainian character, as R. Ivanchenko sees it, is the one that harmoniously combines emotions, rationality and will.

Global complex conflict grows out of struggle collisions of old Rus society representatives for strengthening and preservation of the state, its spiritual culture. It is read in the tetralogy

problems, in minor spirits and in the tragedy that had different forms of manifestation in human life, but the strongest one – in optimistic enthusiasm, in consolidation of forces for the establishment of the family and the people, for strengthening its identity and national self-expression.

So, we have every reason to say that the life-giving-dialectical conflict settings in the tetralogy by R. Ivanchenko about old Rus are depicted in various ways; and the variety of social life levels, the depth of the spiritual world of a particular individual are taken into consideration.

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НАЦИОНАЛЬНАЯ СПЕЦИФИКА ФОЛЬКЛОРНОЙ ИСТОРИЧЕСКОЙ ПАМЯТИ (НА МАТЕРИАЛЕ ПЕСЕН О СОБЫТИЯХ НА КАВКАЗЕ)

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В статье проанализирован и сопоставлен обширный массив историко-песенного материала о военных событиях первой половины XIX в. на Кавказе, циклы песен о Ермолове, Шамиле, Хаджи Мурате,