UDC [82+94](Костомаров+Гуменна)
DOI: 10.24919/2519-058x.8.143751

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FROM LITERATURE TO HISTORY, FROM HISTORY TO LITERATURE (MYKOLA KOSTOMAROV AND DOKIYA GUMENNA)

In the article appearance of Ukrainian intellectual person XIX – XX cn. lights up on the example of life and creation of Mykola Kostomarov (1817 – 1885) and Dokiia Gumenna (1904 – 1996). Because of actualization of sociogumanitarian personological studios, figure of M. Kostomarov and D. Gumenna, is a sign for Ukrainian intellectual motion of two different epoches. A XIX cn. is examined as «golden age of history», crowned the pantheon of sign figures between which M. Kostomarov exudes with the unsurpassed scientific work. The merit of historian consists in the selection of ukrainians from multinational imperial social mass in historical, linguistic, literary, cultural, mental, intellectual senses. Important is a project of «new Ukraine», created by M. Kostomarov and kirilo-mefodiivsky companios. On a background the scientific and social and political activity M. Kostomarov was included in a list politically unreliable persons. Alike events took place from D. Gumenna in next age. In time of totalitarianism, when pressure on Ukrainian science and literature was carried out in accordance with a soviet national policy, an authoress on the way of the literary becoming grew into a derelict and forced was to emigrate from the USSR. Far outside a motherland it continued to create Ukrainian literature, glorifying the people. On the basis of analysis of creative biographies found out figures row of general subjects in relation to appearance and becoming of scientific and literary priorities. Considerable attention is spared dualizms «artist-family», «artist-power», «artist-surroundings», and others like that. Found out aspects, which certify the inheritance of traditions of Ukrainian intellectual motion which was formed during a XIX cn., and in the following became stronger, without regard to numerous barriers.

Key words: *M. Kostomarov, D. Gumenna, spirituality, the Ukrainian past, Slavic mythology, historical and literary process, intellectual person.*

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ВІД ЛІТЕРАТУРИ ДО ІСТОРІЇ, ВІД ІСТОРІЇ ДО ЛІТЕРАТУРИ (МИКОЛА КОСТОМАРОВ І ДОКІЯ ГУМЕННА)

У статті висвітлюється образ українського інтелектуала XIX – XX ст. на прикладі життя і творчості Миколи Костомарова (1817 – 1885) та Докії Гуменної (1904 – 1996). Зважаючи на актуалізацію соціогуманітарних персонологічних студій, постаті М. Костомарова та Д. Гуменної є знаковими для українського інтелектуального руху двох різних епох. XIX ст. розглядається як «золоте століття історії», увінчане пантеоном знакових діячів, серед яких виділяється М. Костомаров зі своїм неперевершеним науковим доробком. Заслуга історика полягає у виокремленні українства з багатонаціональної імперської соціальної маси в історичному, мовному, літературному, культурному, ментальному, інтелектуальному сенсах. Важливим є

проект «нової України», створений М. Костомаровим та кирило-мефодіївцями. На тлі своєї наукової та суспільно-політичної діяльності М. Костомаров був зарахований до списку політично неблагонадійних осіб. Схожі події відбувалися і з Д. Гуменною у наступному столітті. У добу тоталітаризму, коли тиск на українську науку та літературу здійснювався відповідно до радянської національної політики, письменниця на шляху свого літературного становлення перетворилася на ізгоя і змушена була емігрувати з СРСР. Далеко за межами батьківщини вона продовжувала творити українську літературу, прославляючи свій народ. На основі аналізу творчих біографій діячів виявлено ряд спільних сюжетів щодо появи і становлення наукових та літературних пріоритетів. Значна увага приділяється дуалізмам «митець-сім'я», «митець-влада», «митець-оточення» тощо. Виявлено аспекти, що засвідчують успадкування традицій українського інтелектуального руху, який сформувався протягом XIX ст., а у наступному зміцнювався, незважаючи на численні перепони.

Ключові слова: *М. Костомаров, Д. Гуменна, українська минувшина, духовність, слов'янська міфологія, історико-літературний процес, інтелектуал.*

The statement of the problem. It its struggle for independence Ukraine had to pass a hard way of counteractions of the enemies, which even today try to cancel its achievements in order to prove the impossibility of the Ukrainian people to protect its originality and the right to freedom. In this struggle the Ukrainians should present their spiritual heritage at an appropriate level, here and there to revive their riches from colonial ashes which lies o them as a centuries-old burden. The best mode to do it is to recall the figure of the Ukrainian intellectual, because in his light it is possible to show to the world a human face of the Ukrainian spirituality and culture. The phenomenon of an Ukrainian intellectual remains a deep and little-studied subject which demands reconsideration in connection with the challenges of the contemporaneity.

In this article various parallels of different generations of Ukrainian intellectuals are drawn to highlight the tight interconnections and heredity of Ukraine's intellectual culture. For an example of these two interesting figures are selected, namely, Mykola Kostomarov (1817 – 1885) and Dokiya Humenna (1904 – 1996). The reader might think that such a choice is rather strange as a whole epoch lies between the specified hero and heroine, but though they were born and worked in different conditions, their choice, as will be proved, is not casual.

The analysis of recent researches. Mykola Kostomarov and Dokiya Humenna are very requested figures in Ukrainian social-humanitarian sciences. However, the comparative analysis of their images is carried out for the first time. It is necessary to specify that the recent decade is marked by a revival of Kostomarov studies. A huge amount of the scientific and popular-scientific literature, including source studies and reference books, has been published. To state a detailed estimation to this historiographic literature within the frame of this article is not possible. This issue is better treated in the monograph, published in 2017 and devoted to the 200 anniversary from M. Kostomarov's birthday (Honchar, 2017).

Concerning D. Humenna, the domestic and diaspora researchers (mostly literary critic) activated the illumination of her phenomenon, paying attention to various aspects of her creativity and her personality. The researches on her do not, actually, outnumber the researches on Kostomarov, however, their potential is constantly increasing. A special importance in this context belongs to the works by V. Pepa (Pepa, 2004: 5 18), P. Soroka (Soroka, 2003), O. Kolomiyets (Kolomiyets, 2007), O. Filipenko (Filipenko, 2016), M. Lavrusenko (Lavrusenko, 2017), T. Sadivsko ї (Sadivska, 2004; Sadivska, 2005), and D. Sachko (Sachko, 2016). The authors pick up not only the biographical and study of literature prob-

lems, but also interdisciplinary, concentrating on the features of scientific-historical outlook of D. Humenna with which she selected and built up her creative plots.

The article's purpose consists in a necessity of elucidating, at least in general, the phenomenon of the Ukrainian intellectual at the background of the scientific-literary process of the XIX – XX century. The analysis is carried out by construction of doublets «artist – family», «artist – power», «artist – environment», etc. The main problem is seen in revealing of a continuity of traditions of the intellectual culture.

The statement of the basic material. The XIX century in the history of Ukraine is characterised by the increase of the society's interest to the sources of its national spirituality that was activated on a wave of the European democratic transformations. Studying of folklore, traditions, stories, material and spiritual culture of the people gets on the academic lines and directly impacts the process of nationality formation. A whole galaxy of figures who become founders of the Ukrainian artistic and scientific thought is formed. The place of honour among them is taken by Mykola Kostomarov, writer, historian, publicist, translator, and political figure. The combining of many social-humanitarian directions in the creativity and life of a person is, too, a peculiarity of the phenomenon of an XIX century intellectual.

As has already been mentioned, last year Ukraine celebrated the 200 anniversary from the birthday of M. Kostomarov, a great Ukrainian who can by right be called an intellectual forerunner of independent Ukraine. The creative horizon of this person amazed his contemporaries and, nowadays, is reinterpreted and returned to the young generations. It is difficult to affirm that his anniversary was widely celebrated at the state level (still, a jubilee coin has been minted in is let out), however in the scientific environment it has taken place more considerably. In different cities of Ukraine (Kiev, Kharkov, Rivne, and Pryluky) a number of scientific, museum, literary, and artistic actions in honour M. Kostomarov took place. Two individual monographs (Honchar, 2017; Yas', 2018), collections of scientific articles, and a number of reports in mass media we published in the dedication of the event, many exhibitions in libraries and museums were organised, lectures were read, etc. However, the figure of the scientist still remains in a shade, although he is worthy of considerably greater honour. The same can be said in concern of Dokiya Humenna who in the stormy periods of the XX century also dreamt and created for the sake of free Ukraine.

In the XX century the social movement becomes more radical, the place of intellectuals in it becomes even more appreciable, after all, they try to look ahead through a prism of reconsideration of a role of the Ukrainian culture, history, and spirituality in the creation of the future. Scientific achievements of a new epoch make a direct impact on the appearance of new artistic images, motives, and plots. Dokiya Humenna's creativity is a synthesis of her interests activated in the XIX century and the new trends of the XX century. It is fairly noted by the domestic researcher O. Filipenko (Filipenko, 2016: 159–160). In particular, she underlines so: «Dokiya Humenna in her creative outlook could have synthesized her interest to the national idea and the general culture of Ukrainians represented by the intellectual elite of the XIX century with the influence of just discovered phenomena of ancient culture» (Filipenko, 2016: 160).

In M. Kostomarov's and D. Humenna's destinies much in common is observed. From their early childhood their parents imparted them the love to the book and perpetual thirst to knowledge. And though Kostomarov's father was a landowner, and Humenna's father was a revolutionary who came from prosperous peasants, the love to Ukraine and all the Ukrainian they developed under the influence of the national spirituality and culture, which they absorbed

with their mothers'milk. In this regard, M. Kostomarov wrote so: «Having read «Emil» by Jean-Jacque Rousseau, my father... tried to accustom me from childhood to the life close to the nature... Constantly forcing me to read, he from my early years began to install Voltaire's disbelief in me» (translated by the author of this article, O. H.) (Kostomarov, 1990: 428). His father nearly achieved his goal and little Mykola not only fell in love with the book, but also inherited a drive to knowledge and became inspired with the question of freedom and equality, but never accepted atheism and carried a deep Christian belief through all his life.

Dokiya Humenna recalls of her reading psychosis in her childhood so: «At school there was a shabby library, from which I took everything that I could. I tried to read my father's books as much as my development of that time allowed. I greedy read books because in them I saw a world which was distinct from my environment» (Humenna, 2004: 59). Also, her father liked playing a pipe and singing national songs from which Dokiya learnt about Khmelnytskyi and his Dryzhypil battle, in which the future writer became so much interested that much later, in order to better understand the events, she picked up «History of Ukraine-Rus'» by M. Hrushevskyi to read (Humenna, 2004: 66).

Hetman Bohdan Khmelnytskyi came into Kostomarov's consciousness the the first time from an oral piece of folklore which he studied on the basis of his scientific career for. Later this image held him captive for a long time until 1843 a thought occurred to the scientist of writing a book devoted about the great Ukrainian. Eventually, writing the historical monograph «Bohdan Khmelnytskyi» became the key research and business of Kostomarov's whole life. It was re-edited several times (in 1857, 1859, 1870, anf 1884) and all time was an object of criticism and discussions. Contemporary experts on the Cossacks constantly continue to address to this work (Honchar, 2017: 205–226).

Their common informative interests can be found in their perception of Slavic mythology. Dokiya Humenna learnt this world from her childhood through the people's culture when she took part in holidays and ceremonies, absorbing their mysterious-mystical atmosphere. Later she will specially study the ancient history of the Ukrainian people and will display it in her literary-historical works (Humenna, 2004: 80–83). As to Mykola Kostomarov, he, too, from early years was fascinated by the national creativity, and since his student's years this interest was realised during ethnographic searches in Slobidska Ukraine Gubernia and, later, in Volhynia and Kiev land. Eventually, without this material he could not have written any of his historical works. The Slav mythology captured him so seriously that the contemporary researches perpetually address to his thorough research of the same title which was published in the 1840s. (Kostomarov, 1995).

For Dokiya Humenna the riddles of Ukrainian ancient history became a source for her literary creativity. She considered that in olden times which can be learnt from archeologic achivements, thousands of literary plots could be found. They can inform to the reader depth of the spiritual and material worlds of the Ukrainians. The writer belonged to those artists whom understood how thoughtlessly we use our history. In a letter to writer Vadym Pepa she stated her satisfactions, that he also belonged to the admirers of the past: «I consider that having a wider horizon in a panorama through a prism of the past, the modern events and phenomena will become clearer and more significant» (Pepa, 2004: 16).

D. Humenna wrote her works not under the influence of an abstract literary impulse, but with an entirely practical purpose. So, in the epilogue to her novel «Velyke tsabe» («A VIP») the author wrote that folklore and archaeological materials were the sources for it and gave her a chance to deliver to a wide circle of readers the information – in an accessible form –

known only to scientists. The main thing is that that Ukrainians should know what is the Trypillia culture and in what relation it id to them. D. Humenna considered it her duty to clear up the five-thousand-year old history of the Ukrainian culture, mentality, and freedom-loving outlook. Besides, she was convinced in indissolubility of the link between antiquity and the present (Lavrusenko, 2017: 12–13). The totalitarian regime always held such artists under a sight and destroyed them at a favorable possibility. To save her life, and to continue the struggle on a literary front, D. Humenna had to emigrate. Two years before her death, pleased with the Ukrainian independence, the writer expressed her opinion on our historical roots more in detail: «300 years of the domination of the Moscow invader, 70 years of the domination of the Bolshevik-invader, and now the time to restore our natural developments comes… The subjects... of prehistoric Ukraine, its reproduction beginning from paleolith, is very necessary» (Pepa, 2004: 18).

Much in common can be found in M. Kostomarov's and D. Humenna's way of life which led them to Kiev. Mykola Kostomarov arrived here to work, at first, in the Kiev grammar school and Institute of noble girls, and – in due course – at St. Volodymyr Imperial university at the historic-philological faculty. He appeared in the intellectual environment where there was a place for the pan-Slavic to discussions, disputes on the read books in philosophy, history, literature, reading of manuscripts and unpublished works, exchange of the information extracted from historical sources.

Dokiya Humenna received higher education at Kiev institute of people's education, studying history and literature. Here she liked the literary process of the 1920s and actively participated in youth association «Pluh» («Pough»), visited the Berezil Theater, creative parties, lectures, actively studied foreign language, took part in literary debates. As well as Kostomarov, Humenna well knew the work of the Arheographic commission: however, she only visited the sessions, whereas Kostomarov was its active participant. Obviously, despite the change of the epoch, Kiev continued to be a cultural and scientific centre (Sachko, 2016: 62).

One more prominent aspect of the creativity of M. Kostomarov and D. Humenna which unites them is a deepening into the psychology of their characters. Kostomarov saw the writer's task in the communication analysis between an internal factors and their external displays. D. Humenna is considered a spiritual descendant of Kostomarov. For her refusal to recognise socialist realism worthy of following because of the lack of the truth of life in it D. Humenna suffered (Andrusiv, 2004: 193).

The conclusions:

– the national revival of Ukraine is a process which lasted throughout two centuries and was inseparably linked with the activity of several generations of intellectual elite;

– the preservation of national originality of the Ukrainian people and revival of its wish to freedom and equality was the main task of literature, science, and culture figures;

– in different periods the Ukrainian intellectual elite got to critical conditions which stipulated its disintegration and physical destruction;

– Mykola Kostomarov and Dokiya Humenna were artists in whose creativity there was an indissoluble connection of history and literature;

– M. Kostomarov's and D. Humenna's heritage remain actual nowadays and belong to the spiritual treasury of all Ukrainians.

To sum up, here is a quotation from Vadym Pepa's characteristic of Dokiya Humenna: «Time even in this concrete case has appeared cruel and extremely unfair. But the eternity replaces everything, judges fairly, and so, the descendants honour worthy men (Pepa, 2004: 18).

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Стаття надійшла до редакції 3.08.2018 р.
Стаття рекомендована до друку 12.09.2018 р.