

IMPERATIVE OF “HONESTY WITH ONESELF” IN THE FIGURATIVE-SEMANTIC STRUCTURE OF TEXTS

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INTRODUCTION

Pathetically proclaimed at the end of the nineteenth century, the theoretical formula of Nietzsche, that “there are no completely moral phenomena, there is only a moral interpretation of the phenomena”¹, declared the beginning of a radical reassessment of the universally recognized paradigm of morality. Many researchers agree that the Nietzsche’s annihilation of morality “scandalized” the European public² and at the same time outlined key problems of Western post-classical philosophy, and became an articulated “prelude to the philosophy of the future”.

In the national literary continuum, according to the scientific observations of Gundorova, Pavlychko, Panchenko, Shumylo, and others, Nietzsche’s ideas not only went unheeded, but also “opened to the Ukrainian artists the negativistic anti-traditionalist intentions of cultural self-explanations, and became a model for re-evaluating the ideals of the romanticized past”³.

Nietzsche’s theory was the social and philosophical concept of Vinnichenko’s “new morality”, which not only produced the idea of “honesty with oneself” as a “semantic paradigm of individual, finite and natural being, freed from idols, “must”, “should”, “have to”⁴, not only in the work of the writer himself but also initiated an artistic and figurative reception in the Ukrainian literature of the next decade. In the 1920s, the creative endorsement of the slogan “honesty with oneself” was embodied in the novels of Mohylianskyi “Honor” and Brasiuk “Donna Anna”.

Written in 1929, the novel of Mohylianskyi “Honor” was first published in the journal “Vitchizna” on the initiative and active support of Shumilo in

¹ Ницше Ф. По ту сторону добра и зла: Прелюдия к философии будущего. Санкт-Петербург: Издательский Дом “Арт-классика”, 2007. С. 85.

² Павличко С. Дискурс модернізму в українській літературі. Київ: Либідь, 1999. С. 132.

³ Гундорова Т. Фрідріх Ніцше й український модернізм. *Слово і час*. 1997. № 4. С. 29.

⁴ Ibid. С. 33.

1990. This novel reflected the national literary criticism and demonstrated an unbiased assessment at the beginning of the 21st century by Vaskov, Zhurba, Kryvenko, Shumilo.

The 1929 edition of Basiuk's novel "Donna Anna", published in Kyiv publishing house "Siaivo" after the writer's formal rehabilitation, did not arouse the interest of Ukrainian scientists. So far, there is no deep analysis of the work, and the novel itself is stored as a single copy in the National Library of Ukraine named after Vernadskyi without recognition by the average reader.

1. Creative verification of the principle of "honesty with oneself" in Brasiuk's novel "Donna Anna"

The main conflict of the novel "Donna Anna" reflects, on the one hand, the variant of the trivial "love triangle", or rather, the two "love triangles" (Anna Bachynska – Nick Bachynskyi – Volodymyr Shalvii; Anna Bachynska – Vladimir Shalvii – Talia Bachynska), whose composition varies by the author for logical argumentation and validation of the "vitality" of the main imperative of "honesty with oneself". On the other hand, it is quite obvious that this model of love relations is formed based on articulated Nietzsche postulates of relativism. More precisely, the absence of moral values, norms, rules, and the values of life, in particular, determine and guide the logic of behavior, acts, and actions of the heroes.

Thus, the author's intentions of the concept of "honesty" in the novel "Donna Anna" are projected in the context of the understanding of "existential traits", called by Heidegger "existentials"⁵, such as loneliness, alienation, choice in "boundary situations", inner freedom, etc.

According to Vinnichenko's ethical model, there exists postulated by Brasiuk's problems of sex, prostitution, unhappy marriage, paternity, and more. Thus, not only a straightforward borrowing of a known sample but a creative experiment of the author-novice can be seen in the novel "Donna Anna".

The artistic world of Brasiuk's work revolves around a semantic center or an imaginary vertex of "love" triangles – the main character of Anna Bachynska, whose life story is portrayed by the author as a continuous experiment on herself and on "others". At least in the first part of the novel, there can be explored the generation of the impulse of "honesty with oneself" in the mind of the heroine (-s), in the second part – the mechanism of testing the moral and ethical principle and its specific "result" in the life of Anna or other heroes.

⁵ Хайдеггер М. Время и бытие: Статьи и выступления. Санкт-Петербург : Наука, 2007. С. 44.

The major collision of “Donna Anna” unfolds between Anna, her husband, engineer Nick Bachynskiy, daughter Talia and composer Volodymyr Shalvii. The notable fact is that the novel has almost no interpretation of the time realities. The author tries to abstract himself from the political and social perturbations initiated by the authorities and at the same time focuses his attention on the subjective moments of life and interpersonal relationships of the characters, the natural toposes, the sphere of life, etc.

The space-time continuum of the work is clearly defined by events that took place in the Bachynskiy / Shalvii’s family within one year and took place in N-town, Kharkiv, or the country. Another characteristic feature is the author’s representation of that time society’s structure, the main component of which is not the characters with the “correct” class psychology (proletariat and the peasantry), and representatives of the technical intelligentsia of the Dynamo electrical plant (plant director, engineers Volskyi and Kravchenko, and technician Karpenko) theatrical bohemian (composer Shalvii, maestro Gdal, opera singers Batalova and Gianelli).

The characters are completely apolitical, ideologically unengaged, and focused on personal problems, but not on global, revolutionary ideas. Brasiuk defines the main function of these characters at the level of a kind of “extras”, combining in one register for the provocative purpose of creating a resonance from the practical implementation of the moral-ethical project of “honesty with oneself” / honesty with the Other of Anna Bachynska.

In this context, it is worth noticing the fact that the author uses creative verification of several variants of implementing the principle of “honesty”. The first option is conceived by the writer through the prism of understanding the meaning and connection of the events that take place in Nick Bachynskiy’s “being-in-the-world”. The basis of the hero’s behavioral strategy is the program of rational construction of his own life, his identification by categories of reason, and, accordingly, pragmatic attitude towards other people, including relatives.

“I am as I am. In general, we are both humans. Perhaps our biggest mistake so far was that we idealized each other. Looking clearly, I did what is peculiar to a man, and you – what is peculiar to a woman...”⁶, – so the man articulates “honesty”, in his view, a variant of “compromise” in a family conflict. At the same time, he does not show the slightest awareness of the antimoral nature of his actions: deception and betrayal, hypocrisy in relations with pregnant Wanda, manipulation of feelings of the daughter, and

⁶ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 95.

so on. Instead, the basis of the concept of “honesty with oneself” of Volodymyr Shalvii is the publicly declared priorities of ordinary human feelings, emotions, and experiences.

The imperative “to feel, not to think” regulates the behavior of the talented composer and conductor: the permanent search for a new Muse, first in the form of Anna, then in the form of the prima donna Batalova, and finally – the daughter of Bachynskyi, sixteen-year-old Talia.

It is symptomatic that the very young age of the girl, the physical closeness with her mother do not prevent her husband from openly engaging with her intimately, and after that to advise his wife “not to do tragedy where it is absent”, cynically appealing to interpret her position of “honesty” as a meaningful construct of being (“I do not want to flow the sins of others for a whole age. I want to live young. Your only value is your daughter. I take her with a complete moral right. It’s enough to play dark. You know that Talia is my woman and you are her mother. There is no violence here. Talia loves me as much as I do”⁷).

Finally, the third variant of the explicitly conscious creative reception of Vinnichenko’s moral and ethical concept in the novel “Donna Anna” is demonstrated through the comprehension of Anna Bachynska’s being-in-the-world, as well as the corresponding reaction of the heroine to this world.

It is noteworthy that the paradigm of the semantic structure of the articulated idea of “honesty with oneself” is modeled by the writer through the projection of the rational/irrational in Anna’s life and her awareness of the sphere of the ideal – Illusion – reality. If we follow the logic of the author, we will see that the protagonist seeks to harmonize the immanent awareness of herself-in-being, guided by personal choice in “boundary situations” and responsible for this choice first and foremost.

The categorical imperative of “honesty” generates intrinsic psychological impulses, oriented primarily to the realization of concrete actions. The notable thing is the fact that, unlike her husband, Nick Bachynskyi, who approaches his own choice quite consciously and pragmatically, Anna has to go through painful emotional experiences, internal bifurcation to overcome the constant notions of honesty, honor and active searching for one’s identity not quite consciously.

The motivation behind the novel’s heroine is driven by the dramatic conflict in the married life in particular and the existential situation of choice as a whole. The betrayal of her husband not only changes established and measured the flow of family relationships, but also initiates the rethinking of certain everyday constants, moral guidelines, and the devaluation of the

⁷ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 230.

relationship by Anna. Eventually, it leads to values' vacuum in the metaphysical world of the heroine.

The insidious behavior of her husband, Nick Bachynskyi, who was always associated in Anna's consciousness with the "metal, the cries of the will, the silver polis of the soul", "Prometheus, who had to give a new spark to humanity", exposed and revealed the true essence of a man, who was once close to her – egocentric, two-faced, uncharacteristic and fleshy, indifferent and cynical.

At the moment of exposing her husband betrayal, he speaks very frankly of the moral code of his own life: "Take from your age all that you can take because you will not live up to tomorrow's ideal"⁸. This moral code was tested in relations with mistress Wanda, and now it produces no less resonant motivation for "honesty with oneself" in Anna: "In reality, the world should not be looked at by same eyes that Nick gave her, because he looks with other eyes at it.

He bears the magical word "morality" to secure a favorable position for the owner. Damn all morals! Take life as it is given. Be true to the eye of the faithful and honest, and yet ... He does not know that in addition to the talent of being faithful, there is an even greater talent – honestly betraying. Anna will not be too old"⁹. Therefore, the value sense of the articulated moral-ethical concept of "honesty with oneself" seems to us to be further the dispositional setting of the heroine's consciousness, which constitutes the way of her behavior and activity.

The psychological correlate and the sign of the discovery of the essence of Anna Bachynska's existence in Brasiuk's novel are the existentials of loneliness and "deep sadness", that, according to Heidegger, "wanders in the abyss ... being, like a deep fog, displaces all things, people, and yourself together with them into one mass of some strange indifference. This longing is a bit of an opening for being a whole"¹⁰. Being in a state of anxiety for a long time, Anna tries to locate the existential problems of her being.

The novel reveals the author's setting: articulated boredom, longing, sadness, apathy in the worldview of Anna Bachynska are not arbitrary since the disturbances of external and internal relations in the structure of the heroine's life-world are determined by the process of alienation. That is "the way of perception, in which a person feels (*himself*) as something alien ... as if (*he*) detached from himself ... does not feel (*himself*) the center of his world, the

⁸ Брасюк Г. Донна Анна: роман. Київ: Сяйво, 1929. С. 23.

⁹ Ibid., с. 13.

¹⁰ Хайдеггер М. Время и бытие: Статьи и выступления. Санкт-Петербург: Наука, 2007. С. 20.

engine of his actions, on the contrary, he is in the power of his actions and their consequences, (*he*) subordinates to them ... loses his connection” with himself, as with other people... perceives himself as others, just as they perceive things – through feelings and common sense, but at the same time without productive contacts with himself and the outside world”¹¹.

An unexpected meeting while vacationing at a cottage with her spiritually close man – young composer Volodymyr Shalvii, in the words of philosopher Bolnov, became a “testimony to a woman’s impulse” to the unpredictable reality in her, which is fateful and fundamentally different from what she was expecting. It forces her to re-orient herself in the world. ... pushes (*her*)... out of the rut and leads to something new”¹².

Shared interests, shared love for music, passion for nature, romantic-poetic mood, mutual understanding of Volodymyr and her daughter Talia (which, of course, is the most important thing for a mother) – all this is spiritually, and later physically brings Bachynska to Shalvii and forms in her consciousness another illusion-fairy tale of “another” (better) life.

All the following steps implement the life strategy of the heroine, initiated by the desire to go beyond the sexual destination of “cultural cook and decent female”¹³. Anna’s “honesty with herself” imperative justifies the logic of behavior: divorce with Nick and attempt to start a new family, “fighting” for her daughter and seeking professional realization, “balancing” between two men, and after Bachynskiy’s death, between Talia and Volodymyr Shalvii.

At the same time, it is quite noticeable that the articulation of the concept of honesty and its practical implementation are ambiguous phenomena since they generate impulses, which at first lead to the heroine’s internal conflict of heroin with herself, and subsequently to the collapse of life’s landmarks.

The author carefully captures the metamorphoses that occur with Anna Bachynska’s mental and physical condition, for example, such as: “she had to be an obedient instrument, lose her personality”, “the thought paralyzed her will, exhausted her physically”, “atrophied feelings of time and self-will”, “the further, the more vengeful fornication appeared”, “now returned to life only by a moving skeleton, in which there was no longer a soul”.

Important semantic value in the context acquires the mechanisms of formation of the phenomenon of those mental experiences and emotions

¹¹ Фромм Э. Здоровое общество URL: http://www.koob.ru/fromm_yerih/zdorovoe_obshestvo

¹² Больнов О. Ф. Зустріч. *Ситниченко Л. А. Періоджерела комунікативної філософії*. Київ : Либідь, 1996. С. 168.

¹³ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 13.

which characterize the crisis state of the heroine, identified by Frankl as “experience of the abyss” or “existential vacuum”¹⁴. In the first case, this is the awareness of the moral and physical betrayal of her husband (“every nerve was screaming in despair, “Anna seemed to fall into an abyss, “Anna lost consciousness”¹⁵). Secondly, from the betrayal of Volodymyr Shalvii and her daughter (“...a cold current ran through Anna’s body... A hot wave flooded Anna’s consciousness... her heart was beating so much that colored circles in her eyes ran... she seemed to lose consciousness”¹⁶; “Anna felt that the soil was slipping from under her feet ... she felt like it was all over with heat, she was panting, but at another moment she was overwhelmed by some terrible cold wave, the blood in her veins stopped”¹⁷).

The peculiarity of the author’s creative technology is the fixation of each disturbance of consciousness, the accentuated comprehension of successive stages of the crisis state of Anna Bachynska. There can be defined as complex psychological moments, which have their representative features in the situation of value formed vacuum in the metaphysical world of heroin.

The first stage of a critical situation in the life of the novel’s main character is marked by an increase in tension, which stimulates the usual ways of solving problems. Thus, Anna, trying to stifle the pain and reject the self-blame in Nick’s death, “concentrates all the love and affection of wife” on Shalvii – “the only person of all loved ones”¹⁸.

However, all the methods are ineffective. Bachynska doesn’t aware that in the creative world of Volodymyr, she ceases to play the role of the Muse and generate impulses to work on the opera “Forest Song”, but also feels the outrageous hypocrisy of the former idol, who openly betrays her with another woman. At the same time, in the soul of the heroine, an internal struggle “with her contradictions” is actualized, in particular, between the desire “to give everything so that he (Shalvii) would have the joy and energy to work”¹⁹, and his mother’s love, understanding of the need to “endure everything to protect the only baby of his soul – Talia”²⁰.

In this situation the second crisis stage comes – further tension is increasing, when the psychological reactions of “cry of her own heart”, “pain

¹⁴ Франкл В. Человек в поисках смысла. Москва : Прогресс, 1990. С. 295.

¹⁵ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 17.

¹⁶ Ibid., с. 183.

¹⁷ Ibid. с. 250.

¹⁸ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 157.

¹⁹ Ibid., с. 76.

²⁰ Ibid., с. 191.

in the chest”, cold and feeling that someone “just robbed her soul and escapes like a criminal” prevail²¹.

The emotional dynamics of the crisis state of the third stage are expressed in the “intensification and increase of tension, which requires mobilization of internal and external sources”²² of Anna Bachynska. She is forced, on the one hand, to seek “the only honest way out of the relations that formed” between her, Shalvii, and her daughter; on the other hand, to fight for Nick Bachynskiy’s honest name and invention, cynically stolen by engineer Volskyi.

The psychological reaction to the lack of a real possibility to get out of the conflict situation can be called a consciously formed the feeling of hatred for Volodymyr, which is embodied in the destruction of the “Forest song” opera score by Anna – the most important result of the composer’s work. The fourth stage, characterized by increased anxiety and depression, feelings of helplessness and hopelessness, came when the woman’s efforts proved futile and she “felt that all her cards were mixed, and in this disorder ... (*she*) lost any orientation and power over herself”²³.

It seems, in a critical life situation, the “defense mechanism” for the heroine was not the solution of the conflict, but its illusory simplification in terms of lost faith about her ability to influence on the life situation.

2. The artistic version of the concept of “honesty with oneself” in the novel “Honor” by Mohylianskyi

If in “Donna Anna” Brasyuk the idea of “honesty with oneself” received a straightforward interpretation, closely approaching the philosophy of “Nitsche’s passive nihilism” (Granier), then in Mohylianskyi’s “pathetically-ironic novel”, “Honor” turned into a maximalist restrictive, capable of leading a person to suicide”²⁴.

The concept of honor the writer analyzes artistically as an element of a value-meaningful sense of being of the moral-spiritual sphere of the individual hero (individual-personal level) – on the one hand, and as a factor of correlation of social consciousness, spiritually normative principle of organization of a socio-cultural community in the all-Ukrainian locus of 20th (general, collective level) – on the other hand.

²¹ Брасюк Г. Донна Анна: роман. Київ : Сяйво, 1929. С. 190.

²² Василюк Ф.Е. Психология переживания (анализ преодоления критических ситуаций). Москва : Изд-во МГУ, 1984. С. 46.

²³ Ibid., с. 244.

²⁴ Шумило Н. Під знаком національної самотності. Українська художня проза і літературна критика кінця XIX – поч. XX ст. Київ : Задруга, 2003. С. 171.

The title of the artwork itself declares the author's intention to explore "honor" as a moral and ethical problem of human existence. The contextual symbiosis of the epigraph-allusion "People without Honor" (rewritten the first line of Kulish's poetry "To the Native People." – O.F.), represented by Mohyliansky, and the motto to the novel ("When our honor flips over, it will not amuse gods, first of all, because, as it is now well known, there are no gods existing...

But it is not the existence of the gods, which leads us to conclude that our honor can fly overturned"²⁵. It forms the parameters of artistic analysis of honor as a spiritual phenomenon of social consciousness and the principle of organization of social structure.

Honor is one of the eternal value ideals, which determines the integrity, harmony of the existence of the social system, and the integrity of being human. It is the principle of self-improvement, self-realization of the individual, understanding the uniqueness of its existential existence, and at the same time, awareness of being involved in the destiny of mankind.

It is quite obvious that in the course of the socio-cultural progress of mankind, the phenomenon of honor as the highest moral criterion did not remain static, localized in time, and therefore underwent a dynamic, historically and culturally conditioned transformation. Each social system formed its own "code" of honest behavior, articulating the principles that determined the semantic integrity of tradition.

The conflict of honor is sharply actualized in the period of social transformations that produce the transformation of "human reality" (Sartre) and the world at large. The historical and socio-political realities of the 1920th in the Ukrainian context, having determined a complex of radical transformations at all levels of the organization of public life, intensified the search for the "socialist algorithm" of the phenomenon of honor and the logic of its extrapolation in the new socio-cultural space.

The life principle of the main character of the novel "Honor", professor-surgeon Dmytryi Kalin, lies in "improving his work, the constant rigorous competition to the first positions in his profession"²⁶. By the way, his prototype, according to the author himself, was "the famous surgeon Kolomnin", who committed suicide "in October 1886"²⁷, considering himself guilty of the death of his operated patient.

In the awareness of the always restrained, introverted main character of the novel, the moral and ethical phenomenon of honor is associated with the

²⁵ Могілянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 92.

²⁶ Ibid., с. 96.

²⁷ Ibid., с. 147.

pragmatics of self-education, self-improvement based on his demands of personal dignity, rigid self-discipline, and rational self-restraint.

The text introduces to the reader the program of life – a kind of code of honor for Kalin: “consider it a shame, for not worthy of giving you something below what you are capable of”²⁸; “I give to the public and the state, to the culture... everything, what that I have, everything that can be useful from me...”; “...I do not make more demands on others than myself”²⁹.

The professor’s life priorities are also noteworthy: he does not see “any serious interests” outside the surgery and he does not notice “the person behind the patient”; does not feel “the need to share with others their inner world”. The hero is indifferent to the art, therefore, he unambiguously states his diagnosis, “complicated and painful as life itself”; recognizes cinema as “art for the degenerate” because it “has the same relation to true art as a monkey to man”, etc. Thus, it is quite obvious that the basis of the code of honor postulated by the hero is a frankly rational and pragmatic concept of “honesty with oneself” as opposition to “hypocrisy with oneself”, as a pledge of the “inner harmony” of individual existence.

The moral categorical imperative of honor defines the behavioral strategy of the main character of the novel, which traces the internal balance, professional competence, strict adherence to the rules and rules of medical ethics, in the performance of the professional duty of the slightest carelessness, the lusts of thoughtlessness and negligence”³⁰. It is known that having decided at a young age with the field of activity (surgical medicine) and directing his spiritual and intellectual potential to the highest possible professional level, Dmytryi Kalin requires the same professional honesty and honor from others: colleagues, students, acquaintances. For this reason, Dmytryi sharply condemns the violation of medical duties by medical students, ignoring their professional honor, which requires responsibility for the consequences of their work and the health and safety of people.

Accordingly, at a meeting of the board of medical institute, he proposes a radical solution – to exclude the perpetrators, who showed “lack of sense of their human dignity and sense of honor”, without which, according to the professor, “not only a specialist, a man of a certain profession, but just every person is nothing”³¹. On the other hand, the imperative of “honesty with oneself” and others, have formed a system of principles and values of

²⁸ Могілянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 97.

²⁹ Ibid., с. 102.

³⁰ Ibid., с. 104–105.

³¹ Ibid.

Professor Kalin, to a certain extent defined the existential meaning of his existence.

Going “his way in the human desert – always among people and always alone, alone without feeling the burden of loneliness”³², without recognizing compromises, “well-known stranger to the society” is in a permanent state of existential loneliness, which produces alienation of the hero, a feeling of “complete indifference”, “emptiness among the fullness” and “the caustic boredom”, and after all, the anticipation of his finiteness.

Using Berdyaev’s classification of the types of “relationship between loneliness ‘I’ and sociality”, the loneliness of Professor Kalin in the sociocultural continuum of the twenties can be postulated as a “conflict type”, when a person “lonely and social” at the same time, and his consciousness is less socialized. Such a personality, according to the philosopher, “is not inclined to make a revolution against the surrounding social community, which would mean social interest and excitement, it is simply secluded from the social environment, away from it, distracted his spiritual life and creativity from it”³³. Another way of overcoming inner loneliness might be communication, dialogue between “I” and “You”, but not in an objectified society, but in “We”.

The deep need to be “properly portrayed in the Other, to find confirmation and affirmation of “I” in the “Other”, the desire to be heard and seen”³⁴ subconsciously initiates the hero Mohyliansky to search for a person close in spirit.

Two chance meetings: with Inna Serghiiivna, the wife of “terry co-operative tradesman” Trohim Padalka, and “close to literary-artistic Moscow bohemia” Irma Yurievna, give him a real chance to localize the rationality of life’s strategy and get rid of the feeling of loneliness. After all, in the meeting, as Bolnov argues, he “not only receives confirmation of some substance already presented in a person but manifests a person as such in itself. It is the inner heart of man, which we call “self” or “existence”, realized not in the loneliness of “I”, but only in the meeting of “I” and “You”³⁵.

Therefore, meeting with former patient Inna Sergiyevna, unexpectedly born feelings of love, intimate relations with this woman become not only a

³² Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 101.

³³ *Ibid.*, с. 112.

³⁴ Бердяев Н. А. Я и мир объектов. Опыт философского одиночества и общения. *Философия свободного духа*. Москва : Республика, 1994. С. 272.

³⁵ Больнов О. Ф. Зустріч. *Ситниченко Л. А. Періоджерела комунікативної філософії*. Київ: Либідь, 1996. С. 169.

resonator of subjective-mental experiences for Dmytryi Kalin, but as an ontological premise of being, because they open up to him being-for-others. Interestingly, in this situation, the professor's permanently articulated honor and human dignity do not prevent him from having sexual relations with a woman with whom he is acquainted one day, feeling sympathy for her, but at the same time being in love with another woman.

Probably, the spontaneous intimate closeness between the professor and Irma could have been inspired not so much by love, as Fromm's called "anxiety and loneliness, the desire to subdue and be subdued"³⁶. Moreover, the illusion of physical unity without love, generated by sexual desires for a brief moment between the hero and his casual acquaintance, left "strangers as aliens to each other as they used to be"³⁷.

The death of the patient, the responsibility for which the surgeon took over, in Dmytryi Kalin's awareness is equivalent to the loss of personal honor as a phenomenon of existential existence. Even at the time of complicated operation, the professor of medicine feels the lack of "what cannot be counted in any part of a millimeter" and finally concludes: "mechanical precision is not all that honor demands from you because you are capable of more, your duty is much more..."³⁸.

It is quite obvious that the hero of the novel falls into a situation of "existential vacuum", – the consequence of "the decline of universal values"³⁹, which results in the loss of his own identity, the meaning of life, when "no conventions, traditions and values say nothing that he needs to do"⁴⁰. The loss of a clear conscious orientation on the prospect of "activity without honor", after all, the desacralization of life, became, in our opinion, the cause of the suicide of the professor-maximalist.

However, it can be assumed that the tendency to the suicidal complex was previously recorded in the subconscious of the doctor because his stay in "constant proximity to another's disease and death ... dulled fear and caused separation"⁴¹. In the borderline situation of choosing between a dishonest life or a worthy death, a self-oriented, surgeon Kalin chooses individual death "as a solution to all the painful contradictions of life, as a

³⁶ Фромм Э. Душа человека. Москва: ООО "Издательство АСТ-ЛТД", 1998. С. 218.

³⁷ Ibid. С. 218.

³⁸ Могиланський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 137.

³⁹ Франкл В. Человек в поисках смысла. Москва: Прогресс, 1990. С. 295.

⁴⁰ Ibid. С. 308.

⁴¹ Чхартишвили Г. Писатель и самоубийство. Москва: Новое литературное обозрение, 1999. С. 296.

revenge taken over life, and as an act of revenge for life”⁴². Thus, the final verdict on the honest conscience of the hero of the novel “Honor” is a death sentence: “when you cannot live proudly, you must die proudly”⁴³.

In the artistic plane of the novel, the writer explicates honor as the universal spiritual-normative principle of organization of Ukrainian society, the cultural constant of national life. However, the author of “Honor” avoided the open statements about the prospects of the Ukrainian people, the nation in the conditions of proletarian “discourse”, being under political pressure, and feeling fear of ideological obstruction. Therefore, he was forced to resort to literary disguise and encryption of content, utterances, hints, when the main text contained a subtext that did not coincide with the officially declared intentions of the author.

Using the “boundless will to be ‘honest with himself’”, the writer hoped to read the work by the reader, “being able to interpret the expression in the same way as the author generically interprets it”⁴⁴. Textual means of “encouragement”, that actualize the response of the recipient (reader) in the process of aesthetic dialogue, the novel presents hidden / obvious quotes, cultural and philosophical reminiscences, allusions to the works of different authors or current literary events / conflicts.

A prominent place in the narrative technique of the novel is the author’s reasoning, commentary of philosophical-existential and literary character. For example, there are the specifics of constructing the material of life, the nature of textual reality, variants of the development of the plot or the meaning of human being, the existential essence of personality, love (eros), sexual relations.

Undoubtedly, the object of perceptions of Mohylianskyi is social deformations, which are gaining on a threatening scale, such as espionage and distrust, the leveling of the individual (unique and subjective) being of a person, the bureaucratization of the Soviet system, and philistinism of the bureaucracy that hid private interests, ideologues on the “cultural front”, mass and low literary level behind ideological universals, etc.

In this context, it is worth paying attention to the specifics of interpretation in the novel of critical appraisals. Firstly, the author disguises the dangerous problem of national perspective by compulsory ideological rhetoric such as “the victory of lush cultural construction”, “participation in

⁴² Бердяев Н. А. О самоубийстве: Психологический этюд. Москва: Изд-во МГУ, 1992. С. 18.

⁴³ Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 146.

⁴⁴ Еко У. Роль читача. Дослідження з семіотики текстів. Львів: Літопис, 2004. С. 28.

the mutual construction of a new life". Secondly, by declaring loyal statements about the Soviet policy of "Ukrainization and co-operation", that provide "an ideological haven for national consciousness", the writer leads to the implicit disavowal of information.

For the nationally-oriented intelligentsia in Ukraine in the late twenties, it was quite obvious that the policy of Ukrainization was under pressure from the command-administrative system, beyond which it increasingly stepped out, and began to lose its position and gain a sharp Bolshevik character with an emphasis on promoting proletarian internationalism. Thirdly, focusing on acute ideological and socio-cultural problems, Mohylianskyi uses linguistic manipulation: extremely dangerous in those conditions of expressions and reasoning acquire in the figurative context the meaning opposite to the literal.

After all, it represents original dialogic constructions with a meaningful "reading" and hidden irony. For example, if Dmytryi Kalin can reasonably formulate his position (thus anticipating probable insinuations), then the "sincere supporters" of the new power, the professor's opponents, can only briefly fix the question/reply with the initially ambiguous interpretation.

In the novel "Honor", the author projects the exact opposite to the officially declared Soviet ideology, the universal regulator of the political system. He offers the concept, based on the national spirit, the national consciousness, on the basis of which – the idea of national honor. Therefore, the talk about the "sea nation", "Ukrainian fleet", "Ukrainian seas" and "world paths" in the work of Mohylianskyi reveals actual problems of the strategic perspective of Ukraine's development, its integration into the European cultural space, etc. The writer contrasts the negative tendencies in social and individual life with the idea of "personal human dignity" and "developed honor".

It is significant that the protagonist of the novel, Dmytryi Kalin, not only comments on the identified spiritual phenomena as moral constants, basic principles of the life of people, but also defines the mechanisms of filling these phenomena with specific social and socio-cultural content. In particular, arguing with the cooperator Trohim Padalko and other representatives of "diverse citizenship", the professor pragmatically records the symptoms of ancient disease, "implanted" into the national organism: "ignorance, negligence, mental dissipation" of professional activity, determined by the principle of "alike, somehow", etc. At the same time, it emphasizes the significant problem of social character in the Ukrainian locus of the 1920s – the rejection of man "from sovereignty" (Bataille). The result of it is not a specific person, but virtual totality, that becomes the starting point of all human life.

According to the hero of the novel, the opposition to ordinary national psychology should be the ideology of national self-assertion, the conceptual nucleus of which the professor recognizes as “the problem of honor as the basis for a dignified national existence”, articulated by Kulish⁴⁵.

Thus, for the example of socio-cultural development, which will not leave the people “Asian as nasty” with the brand “without honor and respect” and return to the “family of culturalists” (Kulish), surgeon Dmitry Kalin chooses the Western world – German mentality and German-style life: “discipline of labor, its almost religious emphasis, in the face of which there is no small and unimportant”⁴⁶; “theoretical thinking” and “exemplary German clinical experience”⁴⁷; “a sense of human dignity and honor as a spring that rules over life”⁴⁸; the principle of “Meine Politik ist meine Arbeit”⁴⁹.

CONCLUSIONS

The concept of honor as an integral part of the moral and ethical project of “honesty with oneself” is represented in the novels “Donna Anna” and “Honor” at the level of communication in the sphere of “existing being” of the main protagonist’s two dimensions: 1) honor as the moral and ethical value of the human existence, which determines the importance of the unique and subjective being of the individual, the motivation of his activity; 2) honor as the spiritual correlate of social consciousness, the moral principle of organizing a socio-cultural community. Explaining the inherent conflicts of being heroes, Brasiuk and Mohylianskyi verify an important conceptual idea that the postulated moral-ethical principle of “honesty with oneself” does not bring “internal equilibrium” to life and does not lead to harmony with the world. The identification of honesty with freedom without responsibility, with the freedom that goes beyond human morality as a value correlates of “good and evil” (Nietzsche), in the artistic version, is transcribed by a regression of the spiritual power of man.

SUMMARY

In the study on the material of the novel “Honor” by Mohylianskyi and the novel “Donna Anna” by Brasiuk, the specifics of the artistic interpretation of the existential of honor as a meaningful construct of human

⁴⁵ Могилянський М. Честь: Роман патетично-іронічний. Вітчизна. 1990. № 1. С. 98.

⁴⁶ Ibid., с. 119.

⁴⁷ Ibid., с. 120.

⁴⁸ Ibid., с. 122.

⁴⁹ Ibid., с. 128.

being are revealed. There can be understood the specificity of embodying the concept of “honesty with oneself” in the plane of prose text. Using the philosophical classification, the representation of semantic concepts of the phenomenon of honor in the novelistic array of work is analyzed at the individual-personal and corporate-group levels.

We conclude that the moral and ethical concept of “honesty with oneself”, on the one hand, did not stand the test of life, and on the other – it acquired the creative embodiment and ability of the original artistic version (despite conspicuous with the primary source consonance in the interpretation of the problem, the specifics of artistic character, etc).

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