

MAN-ARTIST CONCEPTION IN MIKHAJLO KOTSIUBYNSKY'S WORK

Larysa G. Boguslavskaya, Prydniprovsk State Academy of Civil Engineering and Architecture (Ukraine). E-mail: liolka1167@gmail.com

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Mykhailo Kotsiubynskyi's creative inheritance, his role as artist in becoming and approval of modernistic paradigm of Ukrainian literature at the turn of the 19–20th centuries and even today it presents considerable interest. A figure of writer was key for the difficult processes of artistic comprehension of crisis fracture of human consciousness, because the cooperation of force lines of cooperation of destructive and creativity of Mykhailo Kotsiubynskyi's literary opinion let to the writer not only to leave the limit of populist paradigm but also let him to be the best-known representative of literature of impressionism. In spite of great achievement of a study of literature idea in research of creative inheritance of M. Kotsiubynskyi, the problem of formation of conception of personality by the artist, in particular, such modality, as a man-artist is unstudied

Forming features of conception of man-artist are discussed in Kotsiubynskyi's works in the article, who fixed at the level of images the cardinal changes of internal moral orientations of personality, succeeding to the artistic receptions of impressionistic recreation of reality. The image of existence of man-artist became the main object of research of writer's work (functioning of creative consciousness on principle of game, sensual and substantive form of vital functions, knowledge of opposition of «internal»/»external» through corporalness of consciousness, providing of the special status of case and possibility in development of vital collisions). An analysis is carried out on material of etudes "Color of apple-tree" and "Unknown".

Theme of life that lines up with "artistic conformities" is the main that attracts artists at the beginning of the 20th century. In existence of man-artist Kotsiubynskyi actualizes such problem categories of modernistic paradigm, as loneliness, estrangement and self-estrangement. The tragedy of artists's self-realization is shown by Kotsiubynskyi as an attempt of understanding of "eternal riddle of sphinx" is riddle of communication and openness of people to each other, that appears in love mostly. A writer is oriented to intuitional basis of work, typology to connect with conceptual vision of man's activity of Bergson's world. A Man-artist simultaneously appears the happiest, because this man is able to change the closest things to sensual but at the same time the unhappiest, because he comes over to creative work through examining the internal crisis.

Man-artist painfully experiences circumstance that his "tears of the soul" are outpoured before "other", who is faceless and indifferent. Nietzschean requirement sounds invincibly in the depth of nature to set on fire an own "sun" of creative work. Kotsiubynskyi Pays attention and on a conflict of family and personal, when work appears as a process of individualization and self-affirmation, where search of new words are important that correspond to writing of such "book of life", where existence is copied off by "blood of own heart". The creative beginning for a writer does not exceed state of existence, but has "force to make clear" in relation to the laws of life.

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