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VOLODYMYR VINNICHENKO'S NOVEL "THE NEW COMMANDMENT": POETICS AND FORMS OF EXISTENTIAL SELF-REFLECTION

У статті розглянуто другу редакцію роману В. Винниченка «Нова заповідь» (1947), написаного вперше у 1932 р., і переробленого та перекладеного ним разом із дружиною французькою мовою після закінчення Другої світової війни.

Мета роботи та продиктовані нею завдання – проаналізувати «французький» роман В. Винниченка «Нова заповідь» у парадигмі модерністської естетики, а також розкрити основні філософські ідеї та естетичні функції роману, виявити елементи інтертекстуальної пам'яті, впливу на написання твору книжки українського дисидента В. Кравченка «Я вибираю свободу» (1946). Поставлена мета визначає необхідність використання герменевтичного (аналіз художнього тексту), порівняльно-типологічного (зіставлення різних функцій філософського роману), історико-літературного (вирішення низки літературознавчих проблем у контексті різних національних літератур) *методів дослідження*.

Твір Винниченка проаналізовано в парадигмі філософського поняття «трансцендентна бездомність», введеного в науковий дискурс угорським філософом і теоретиком літератури Д. Лукачем у його гегельянсько-веберівському есеї «Теорія роману» (1916), де на початку процитовано німецького романтика, представника Єнської школи, Новалиса: «Філософія – це дійсно сумування за домом – бажання бути скрізь удома».

У дослідженні внеску В. Винниченка в європейський модернізм міжвоєнної доби автор базується на ключових положеннях транс-культурної теорії, сформованої на стику таких дисциплін, як антропологія, соціологія та політологія, що в останні роки стають усе більш релевантними для літературознавства.

Особлива увага приділяється генезі та специфіці філософської та образної системи одного з ключових «французьких» текстів Володимира Винниченка. Визначено також провідні естетичні складники та засоби формування філософських та ідейно-політичних парадигм твору. Розглянуто рецепцію твору у Франції. У квітні 1949 р. переклад побачив світ в одному з паризьких видавництв (Editions des Presses du Temps Present). Тогочасна французька критика схвально відгукнулася на появу книжки українського автора, а літературно-мистецьке товариство «Club de Faubourg» уже 10 травня 1949 р. влаштувало широке обговорення «Нової заповіді», яке засвідчило прихильне ставлення французів до автора. Водночас інше популярне французьке товариство «Arts-Sciences-Lettres» нагородило митця почесним дипломом і срібною медаллю. На цю подію 21 липня 1949 р. відгукнувся і найпопулярніший паризький тижневик «Le Nouvelle Litterere». Дослідники зазначали, що після Шевченка й Марка Вовчка В. Винниченко був першим українським письменником, що на його твір з красного письменства відгукнулася французька опінія. У зв'язку з цим наголошується, що філософські підвалини роману Винниченка органічно вписались у тогочасні європейські дискусії

про «духовну кризу». Актуальним виявляється увиразнення контексту формування «європейської» прози українського митця. Представлено концепцію філософічності його модерністського твору, яка у Винниченка виразно маркується жанровим експериментом. Ідеться про особливості прояву філософічності у жанрі роману-діалогу, роману-полеміки, які широко представлені в «французькій» прозі українського митця та тісно пов'язані з французькою літературною традицією. Доведено, що, провівши майже тридцять останніх років життя у Франції, український письменник немовби ставить собі за мету виявлення спільних тематичних, естетичних, філософських та ідеологічних парадигм, котрі виходять за мононаціональні межі, і демонструє, що українські митці-емігранти були учасниками панєвропейського літературного модернізму, хоча здебільшого це стосується самого В. Винниченка, а також Ю. Косача та І. Костецького, тоді як серед художників варто назвати О. Архипенка, О. Екстер, А. Маневича, І. Пуні, О. Богуславську, М. Глуценка (з трьома останніми український письменник, перебуваючи у Франції, товаришував).

Особливу увагу приділено жанровому експерименту Винниченка, зокрема, філософсько-політичному роману з такими його поетикальними особливостями, як виклад і обговорення конкордистської теорії, використання такого модерністського прийому, як «роман у романі», постійні включення різних дискурсивних форм обговорення конкордизму. Критична оптика дослідження поєднує історико-філософську специфіку доби міжвоєнного двадцятиліття, на якій базуються романи Володимира Винниченка, національну самотність українського письменника та його біографічну індивідуальність. Перспективним уявляється подальше вивчення «французької» творчості В. Винниченка у парадигмі європейського модернізму та крос-культурності.

Ключові слова: трансцендентна бездомність, Д. Лукач, Новалис, модернізм, конкордизм, «Нова заповідь», філософсько-політичний роман, інтертекстуальна пам'ять, «місця пам'яті».

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The concept of "Transcendent Homelessness" was introduced into the scientific discourse by the Hungarian philosopher and literary theorist D. Lukach in his Hegelian-Weberian essay "The Theory of the Novel" (1916). At the beginning of the essay he quotes the German romantic, a representative of the Jena school Novalis: "Philosophy is homesickness – the desire to be at home everywhere" [Лукач, 1994, p. 19]. Lukach's 22nd thesis is so close to Novalis' idea that modern philosophy "mourns the absence of a pre-subjective, pre-reflective attachment of reason" and seeks to find real improvement but cannot achieve this goal due to the modern discursive nature of philosophy. Although we adhere to the definition of transcendence as something "on the other side of human existence", emigrant existence fits well into this concept, according to Lukach.

He assumes that the era of Homeric epics have been characterised by a "closed totality" in "The Theory of the Novel", in which the pre-reflective character is connected with a Cosmic Destiny (Home, Soul), so that loneliness turns into a secure position in the Universe. But the Subject, according to the theorist, isn't close to Eternity in the modern novel, so the loneliness became more pronounced as a loneliness of the Soul, which cannot find a Cosmic (transcendent) Home [Лукач, 1994, p. 78].

Speaking about the "transcendent homelessness" of the emigrant, it is worth recalling the interpretation of the transcendent by I. Kant, with whose works "Fundamentals of the Metaphysics of Morality" (1785) and "Critique of Practical Reason" (1788) Vynnychenko was well acquainted and built on the ideas of the philosopher's theory of Concordism the development of the concept of happiness (the treatise "Happiness. Letters to a Young Man", 1930; the unfinished play "Atelier of Happiness", the treatise "Concordism. The System of Building Happiness", 1942). The concept of personal or general happiness always depends on experience, and only an unconditional principle, that is, one that does not depend on any object of desire, can have the force of true moral law.

In 1947, Volodymyr Vynnychenko completed the second edition of the novel "The New Commandment" (1932), in his words "This wonderful dissertation in the form of a novel" [Винниченко, 2021a, p. 352], and translated it into French together with his wife Rozalia Yakivna.

In April 1949, this translation was published in one of the Paris publishing houses (Nouveau Commandant. Paris: Editions des Presses du Temps Present). The French literary critics of the time responded favourably to the publication of the Ukrainian author's book, and the literary and artistic society "Club de Faubourg" already on 10th May 1949, arranged a massive discussion of "The New Commandment", which testified to the approving attitude towards the author. The speaker called the writer "a great man of European scale" [Винниченко, 2021b, p. 469]. At the same time, another well-known French artist club "Arts-Sciences-Lettres", awarded V. Vynnychenko with an honorary diploma and a silver medal. On 21st July 1949, the prestigious Parisian weekly bulletin "Le Nuvelle Litterere" responded to this fact where. I. Borshchak noticed that "after Shevchenko and Marko Vovchok, V. Vynnychenko is the first Ukrainian writer whose novels have been responded to by French audience" [Борщак, 1950, p. 289].

As a result, Vynnychenko's contacts with representatives of the new post-war emigration significantly intensified, which made it possible to publish "The New Commandment" in Ukrainian (New Ulm: Ukrainian News, 1950), as well as to publish the collection of short stories "Beauty and Strength" (Zagrava publishing house, Germany), the pamphlet "Discord and Reconciliation" (Regensburg: Our Struggle, 1949), print several articles, statements and open letters ("Speech before the court of 'The New Commandment'", "World peace without bombs and barricades. An appeal to the public opinion of all nations world", etc.), and, finally, to write the last summary work of a journalistic-memoir character "Commandment to the Liberation Fighters" (1949).

The purpose of the work and the *tasks* dictated by it are to analyse the "French" novel "The New Commandment" by Volodymyr Vynnychenko in the paradigm of modernist aesthetics, to reveal the main philosophical ideas and aesthetic functions of the novel, to identify elements of intertextual memory, and to understand the influence of the book by Ukrainian dissident Viktor Kravchenko "I Chose Freedom" (1946). The set of goals determines the need to use hermeneutical (analysis of artistic text), comparative-typological (comparison of philosophical novel various functions), historical-literary (solution of a number of literary problems in the context of various national literatures) *research methods*.

The desire to understand well what happened in the country during the socialist revolution led Vynnychenko to write "The New Commandment" – a novel that testifies to the final renunciation of communist ideals. For the writer, the immediate cause of the spiritual drama was the well-known Moscow trials of 1936–1938. He also seemed incomprehensible with the eagerness with which the victims of the old honoured Bolsheviks slandered themselves and confessed to the awful crimes they allegedly committed: "16 of the accused were killed. In such a way ended (and quite disgustingly, undignified) the path of Zinoviev, a true slave man. But all the other 15 prisoners showed themselves to be no better, then they all crawled, all smeared themselves with dirt, and all believed in promises to give them life. This is where Stalin cheated and this is where the Moscow tactics appeared in all their ugliness" [Винниченко, 2021a, p. 101].

The Moscow processes, although they had a significant impact on Vynnychenko's worldview, did not fundamentally change it, falling down on the already prepared soil of anti-Stalinism: "The disgust of the 'trial'-murder does not disappear. What an interesting game: the cruelty and tyranny of the 'Wooden Head' (that's what the writer called Stalin.) created his sycophants and praisers. And their praises made him believe in those qualities that those sycophants found in him. He probably sincerely believes in his genius and in the usefulness of his actions for the people of the USSR and the whole world. Because of this, he himself probably does not feel the disgust for his actions that the whole world feels. His own stench does not reach his nose because it was clogged with the incense of his henchmen" [Винниченко, 2021a, p. 102].

However, Vynnychenko does not attempt to comprehensively cover the Moscow processes. "The New Commandment" is not only about a specific period of life in the Soviet Union but also about an unusual phase of the revolution, in fact, its final defeat. The writer testifies that the laws of each revolution always dominate concrete human life. Unfortunately, Vynnychenko was not fortunate enough to become acquainted with novel "Night at Noon" (written in 1940 and published in the USA in 1978) by the English novelist A. Koestler. But the essays that were included in the collection "The Yogi and the Commissar" (1945) were well known to him: "Today on English radio there was a retelling of the new book by the English writer Arthur Koestler. It seems that it is called "The Yogi and the Commissar". The talk about the USSR and Koestler,

based on observations and objective data, proves that in the USSR, there is only a decoration of the revolution, that there is no socialism, that the restoration of the Synod and the deification of the old Russian headquarters are the available proof of this. Nationalisation of the means of production is not socialism itself because it has been provided by Fascism & Nazism methods. Reaction, despotism, trampling on all the foundations of democracy, that's what is in the USSR. Koestler is a communist and a revolutionary, but he was in the hands of the GPU, so he knows what he is writing about" [Винниченко, 2021b, p. 131]. About a year later, Vynnychenko returns once again to the English writer's essays, noting that this book ("The Yogi and the Commissar" – G.S.) "wants to consider Bolshevism objectively and from a philosophical point of view. In some ways, this consideration seems to justify the horrors committed by Stalinism. Koestler obviously does not know about such things as the sub-instinct of dominance, about 'dishonesty with oneself'. If he had known this, he would not have tried so continuously to explain what cannot be explained by the intellectual moment itself" [Винниченко, 2021b, p. 170].

The realities in Vynnychenko's works of the "anti-Stalinist cycle" have different sources. On the one hand, this is the writer's own experience, impressions from his stay in Moscow and Kharkiv in 1920, and information he received during communication with acquaintances, and on the other hand, information is taken from the books of André Gide, Louis-Ferdinand Céline and others from English, French and American radio broadcasts.

Vynnychenko's characters grow up on the soil of the political problems of the time, the author's confrontations with the ideological principles and reader's priorities of the time: "Strange thing: having reached the end, I see that the book ("The New Commandment" – G.S.) cannot be successful among the Fr[ench] readers. Readers could be intellectuals and even those who are almost party members. The general audience will find this book hard, strange, funny, and most importantly, boring. And for an intellectual reader, it will be naive, simple and also boring. Therefore, it will be unnecessary for any sort of reader. What is the Topic? What is the essence of the War, Bolshevism? Many books are now written on this topic by native writers, so why should they read the translation of a Ukrainian?" [Винниченко, 2021b, c. 325].

Following the French idealist philosopher Gustave Le Bon, designer of the natural philosophical hypothesis known to the Ukrainian writer ("Psychology of Peoples and Masses", 1896; "Psychology of Socialism", 1908), Vynnychenko considered psychology to be an essential component of knowing history, and the driver of history – irrational moments. In his "French" novels, he always tried not to forget about the psychological picture. While working on the second edition of "The New Commandment", the writer admits: "I have never done such work as now, I have never made a whole from pieces written at different times". In addition: he never tried to present the whole social and political concept in artistic and psychologically revealed forms. "I work quite stubbornly, but I can't imagine what will come of it. Sometimes it seems that maybe it will turn out 'tolerable', but sometimes such aversion and boredom take over, and I see this work as so worthless that at least take it and die. And also doing the translation, and even into a foreign language, which you know quite poorly for such a task" [Винниченко, 2021b, c. 316].

Vynnychenko is an exile, with "intransigence, exaltation, a tendency to exaggerate" inherent in this category of people [Саид, 2003, p. 258]. He was unable to stand outside politics, to perceive the apolitical nature of artistic creativity. The novelist of the 1930s, who, on the one hand, can ignore the manifestations of Nazism, and on the other, does not pay attention to the irrational moment in human psychology, gradually, according to Vinnichenko, dies as an artist. At the same time, the modernist writer by no means claimed that a good novelist is interested in and describes exclusively political events, he is convinced that knowledge of historical events is necessary for the writer not to update the work but to formulate conclusions.

Vynnychenko expressed similar opinions about the literature of the interwar period as early as the early 1930s. During this period, the Ukrainian writer was already a staunch enemy of Moscow communism and its propagandists: "All modern Ukrainian Soviet literature is more and more limited to the circle of production material. Economics occupies a dominant, main and almost the only place in all the works of writers. Love, and marriage, which occupied such a large place in earlier literature, have almost disappeared. But even the psychology of man, mass, and life has disappeared. And more: the philosophy of life, philosophy of communism, socialism,

struggle, even that has disappeared. The task of literature is impoverished, narrowed, reduced to reportage, to recording individual facts of economic life. These facts are painted with the thin red propaganda paint of the 'state model' and that is the end of the role of the writer, master, and artist of literature... And this can be severe not only for writers but also for all literature" [Сиваченко, 2000а, p. 84].

It was quite natural for Vynnychenko to articulate the problem in terms accessible to the intellectuals of that time. Even at the end of his 20s, he expressed the ideas of harmonising human society, the man himself, repeating according to Epicurus that the main foundation of personal happiness is the absence of evil, dark within oneself. An intelligent person, in his opinion, must, first of all, be the creator of his happiness, and organise his own life so that the harmonious, calm, and joyful always prevails over the dark, disharmonious. The function of the intellectuals is to constantly make sense of injustice; the intellectuals must constantly be dissatisfied, restless, and neurotic. This, according to the artist, is the price he has to pay for the opportunity to reflect.

Vynnychenko, who closely followed political events in France in the 1930s, believed that "a characteristic feature of modern France is important, political, social, literary, artistic, etc. The French bourgeoisie only pretends to be strong, and capable of anything. I don't know whether it has affected the French proletariat with itself." [Винниченко, 1980–2012, vol. 4, p. 241].

In 1940, he no longer saw any revolutionary potential in France, noting that "they (the French people. – G.S.) are even afraid to announce the conditions for signing an armistice with the Germans until the army is faced with a dilemma: outrage against these conditions or submission and life" [Винниченко, 2021а, p. 299]. This fact, by the way, was very convincingly depicted by Sartre in his "Diary of a Strange War", where there is a considerable amount of reasoning about the political relations of countries in a certain period, about Hitler, Stalin, the division of Poland, the indecisive position of France, the USSR. Sartre asks why exactly France is fighting against Germany, which has taken half of Poland, and not against Russia, which has associated the other half?

Vynnychenko's idea of concordism, the struggle for peace in post-war Europe, was to a large extent consonant with the theories of the "spiritual crisis in Europe" that filled the intellectual circles of post-war Europe. At the same time, it is very important, in the opinion of T. Gundorova, that politics itself was considered from the point of view of spiritual and moral criteria, which was, "perhaps the last pan-European debate of the 20th century" [Гундорова, 2017, p. 28]. It was started by Edmund Husserl in his work "Crisis of European Humanity and Philosophy" (1935) even before the Second World War. The idea of a "crisis of the European spirit" is at the centre of the intellectual life of Europe in the post-war period and, obviously, if Vynnychenko was not able to explain the concept of concordism to Stalin, but was able to explain it to the European intellectuals, then perhaps it would not have remained only utopian. This opinion can be confirmed by the fact that in 1946 the international conference "The European Mind" was held in Geneva, in which the leading intellectuals of Europe participated: the writer Albert Camus, the literary theorist and philosopher Lukács György, the philosopher Karl Jaspers, the Swiss theologian Karl Barth, Swiss writer, philosopher, religious existentialist and public figure Denis de Rougemont, who was among the few public and political figures in Europe who, like Vynnychenko, equated Hitler and Stalin. Vynnychenko's views on the danger of the nuclear threat ("World Peace without Bombs and Barricades", 1948) were consistent with Rougemont's "Letters about the Atomic Bomb" (New York, 1946), as well as the idea of a united Europe "Diary of the Old and New World. 1938–1946" (1948). Therefore, although Vynnychenko did not take an active part in such event, unfortunately, he was unknown to European intellectuals, his ideas of improving man and the world, fighting for peace, expressed in "The New Commandment", were up to date, that is why he and "The New Commandment" was actively discussed with interest in France, where it was well appreciated.

As it is known, Vynnychenko lost hope in communist ideals and began to search for possible alternatives. The autobiographical context of the works made it possible to simultaneously find out the reasons for what happened to him. The Ukrainian writer is trying to explain to the whole world his point of view, which is often presented appallingly. In his political and ethical analysis, he prefers the Concordist paradigm, which consistently approaches the existentialist paradigm, believing that Concordism (from the French Concordism, what means *to agree*) is "complete

freedom and the exclusion of any kind of dogmatism” [Винниченко, 2021а, р. 216]. Until the 1930s, Vynnychenko’s position of a revolutionary was inseparable from the opinion of a creator, however, the artist-innovator established himself in the process of forming the Concordism doctrine and establishing the principles of modernist discourse.

Democracy, in the writer’s interpretation, does not leave behind positive energy, so it becomes the haze behind which hides the inadequacy of behaviour and ideological mistakes that sometimes lead to tragic consequences: “The difference between fascism and democracy: the right to independent thinking, the initiative of the individual and the order of the party centre (Bolshevism)” [Винниченко, 2021b, р. 88]. The word “democracy” has a negative meaning for Vynnychenko, usually combined with the adjective “bourgeois” or “Soviet”. At the same time, in most cases, it is taken in quotation marks, which indicates the writer’s understanding of the true meaning of this concept. Even long before the beginning of the Second World War, he openly blamed European democrats of various kinds for Hitler’s rise to power.

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On the other hand, Vynnychenko’s attitude was quite good towards the revolution. Fascinated not so much by the true content of communist’s postulates but by his ideas about communism, its universal idea: to immediately make all humanity happy, he recognized Marxism as “the most consistent, the most honest and the most necessary ... of all the teachings that touch the interests of the working classes.” [Сиваченко, 2000b, р. 155]. One cannot but agree with I. Lysiak-Rudnytskyi that “from the teachings of Marx and Engels, Vynnychenko took only the eschatological-utopian part, but not the cognitive-scientific one. He was fascinated by Marxism: such things as a protest against the injustice of the capitalist system, the myth of the proletarian revolution, a vision of a future ideal society” [Лисяк-Рудицький, 1980, р. 71]. At the same time, G. Kostiuk defined concordism as a worldview system “marked by the utopian synthesis of old Fourier and modern Gandhi” [Костюк, 1983, р. 202].

If Vynnychenko had a negative assessment of the revolution, it was exclusively in connection with the distortion of socialism ideas in the Stalinist USSR. Considering the reasons for the defeat of the Ukrainian revolution, the negative attitude towards his figure in Soviet Ukraine and the emigrant environment, he notes: “I am trying to write a letter to their eminences regarding their propaganda in my name and the ‘SM’ of the Petlyuriv region. But what will I achieve with this? When Moscow needs it, can the poor palamaras in Ukraine object? Why are the National Ukrainian palamaras so hostile to me? The fact that I am hostile to the national Moscow. National Moscow knows that I will never change this hostility, therefore, is it naive to write to them in the name of the interests of socialism, revolution” [Винниченко, 1980–2012, vol. 3, р. 332].

Being disappointed in the possibility of the implementation of socialist ideas in the USSR, Ukraine, and Europe, Vynnychenko develops his own Concordist doctrine. It was a little utopian, on the one hand, but in many moments feasible today in terms of predictions: the creation of the European Union, the European Parliament, a single European monetary unit, production means collective ownership, etc.

The action of “The New Commandment” unfolds in France and the USSR. The heroes of the work, Stepan Skyba and Hryts Savenko, are faced with the threat of physical destruction by the DPU, which sent them to France in order to infiltrate the circle of American billionaire Archibald Stover, who allegedly suggests ways to fight for peace. The heroes of the work, although it is not paradoxical in view of the dynamic development of the action, have an inherent physical and mental calm, characteristic of the Ukrainian mentality. The only real thing in Vynnychenko is the love that broke out between Peter Vyshnyatynskyi (in the last name by which Skyba introduced himself in Paris, a coded hint of his Ukrainian nephew) and the American Mabel, Stover’s niece. The heroes appear as mouthpieces of the writer’s ideas; their breaking out of mediocrity is mainly explained by a kind of political trauma.

“The New Commandment” was an attempt to warn humanity against euphoria, to emphasise, on the one hand, the depth of awareness of duty, hatred of totalitarianism and on

the other hand, totalitarianism's contempt for democracy and its values. Vynnychenko thus developed a *modus vivendi* for oppressed, mutilated, instinctive revolutionaries, such as he was, an unheard prophet of his time and homeland.

Constant reflections of the Ukrainian artist in emigration on overcoming the destructive influence of the totalitarian system on the existence of both an individual and a social collective, in general, are noted for their scale and comprehensiveness. As Larisa Zaleska-Onyshkevych points out, who seems to confirm the opinion of Novalis and Lukacs about the homelessness of the emigrant soul: "The emigrant writer is in such a social situation that forces him to observe not only the political or psychological problems of his new group, but also the group of his compatriots, his ghetto. Forced emigrants are usually more sensitive to human grief and misfortune, and not only individual but also national. National and individual freedom acquires greater importance for a person who has lost his Motherland ..." [Залеська-Онишкевич, 2009, p. 94]. The departure from active political activity, complicated relationships with the Ukrainian emigration community, and the prohibition of the Soviet government from publishing his works during this period compensate by Vynnychenko's reflections on the defects of the totalitarian world system, its destructive influence on the consciousness of a man, encroachment on his inner freedom.

The political isolation of the Ukrainian writer is constantly supplemented by loneliness in the sphere of human relations, which he experiences as a feeling of alienation from the world in general ("My isolation cell is closing tighter and tighter – that's all. No letters from anyone..." [Винниченко, 2021b, p. 371]. Hannah Arendt, an American researcher of totalitarianism in the history of humanity, notes that "all the same, isolation, albeit destructive of the so-called productive activities of people. A person as homo faber (a creative person (lat.) tends to isolate himself, to be alone with his work, temporarily leaving the political society" [Аренд, 2002, p. 528]. Expatriate living conditions turned Vynnychenko from an active political figure into an active observer of "homelessness" and "excess" of human personal manifestations in a totalitarian world. "The New Commandment" can be interpreted as a kind of author's will, the main idea of which was expressed in a diary entry dated December 4, 1931, even before the publication of the work itself: "I cannot choose a title for the new work. 'Do as you preach; preach as you do', but it is long and difficult. Is it 'The New Commandment'?" [Сиваченко, 2000с, p. 62]. This idea encodes the ethical principles of Vynnychenko's philosophy of life – "honesty with oneself". L. Zaleska-Onyshkevych points out the similarity between Vynnychenko's "honesty with oneself" and Sartre's action "in good faith" and qualifies honesty (in her opinion, sincerity in the version of the French thinker) as a prerequisite for self-understanding and authentic self-expression [Залеська-Онишкевич, 2009, p. 95]. In understanding the relationship and mutual influence of the individual and social in the terms of the dictatorial regime that exercised comprehensive control over people's lives, especially punishing free-thinking and any personal manifestations, Vynnychenko approaches the positions of representatives of atheistic existentialism, in particular, Jean-Paul Sartre, Albert Camus, for whom the highest life value is individual freedom. It has long been known that Vynnychenko is well acquainted with Ukrainian and Western European philosophical teachings of the time. It was a significant value in his worldview formation. In particular, Vynnychenko knew about the new doctrine of "existentialism" and read the works of Jean-Paul Sartre: "Existentialism is a new «doctrine», a new, as it were, philosophy of life in France. Her prophet and apostle is a writer. He preaches Freedom" [Винниченко, 2021a, p. 185].

Vynnychenko manages to picture the dramatic human's existence in a chaotic, disharmonious, absurd world, based on dictatorship and terror, similar to the conceptual principles of the French existentialists. The Ukrainian artist is concerned with the search for constructive strategies to achieve personal and social harmony, with the realisation of the authenticity of the individual through the manifestation of one's desire and honest actions. Deciphering the thematic codes of the novel "The New Commandment" (peace/war/life/death), it is worth noting that the presence of existentialist motives of alienation of the individual in being, the absurdity of the world, "borderline situations", personal choice is the author's attempt to understand the reasons for the tragic disorder of human life, transcendental homelessness.

The concretization of historical events and the detailing of the unfolding of the socio-political situation in the USSR and France in "The New Commandment" acts as a kind of contextual

“framing” necessary for the writer to express his attitude to various ideological systems, as well as to rethink the true meaning of human existence in the country of socialism.

The plot of the novel is built in the detective genre. Panas Skyba and Hryts Savenko, having received a party assignment from enkavedist Kishkin to expose the true intentions of the American billionaire Mr Stover, who is allegedly conducting a campaign to fight for peace and world disarmament, go to Paris, where the “iron king” of the United States. In the novel’s reality, an undercover agent character faces the threat of physical destruction by the Moscow authorities. It is noteworthy that it is the Ukrainians, and it is in Paris, who discover the hitherto unsuspected truth about the terrible existence of people in their homeland, the flaws of the party to which they belong, whose leaders are Russians.

Deliberately simulated ideological “fights” between characters – representatives of different socio-political systems (Jean Rouleau – a socialist, Jacques Lenoir – a communist, billionaire Stover – a capitalist) regarding the further socio-economic development of society, the avoidance of a world war and the establishment of peace testify to the omniscience of the heterodiegetic narrator with reported events, about rethinking the views of the author himself of his socialist orientations.

The political pawn of “The New Commandment” is declared by the storyteller through the presentation of the heroes-ideologues of various models of social organisation in their monologues and dialogue disputes. It is all about a novel discourse, a distinctive French novel since the Enlightenment. The candidate for minister, socialist Jean Rouleau, explaining his thoughts to his former comrade, ex-socialist, and current communist Jacques Lenoir, recalls the existence of only two modes of socialism implementation. The “dynamic” way of creating socialism outlines the prospect of a worldwide “shock” that will undoubtedly provoke a global planetary war that will end in the destruction of civilization (“Hundreds of millions of people torn by atomic bombs, suffocated by gases, poisoned by bacteria. Hundreds of millions of corpses will lie among the ruins of the planet. After such a war, not only will there be no socialism on earth for a century, but a simple primitive civilization” [Винниченко, 2011, p. 39–40]).

The conscious feeling of the meaninglessness of life, which arose in the process of “preparation for war” and the “uncertainty” of the situation, causes tension and fear in people. Dissatisfaction with the existing situation, namely, the lack of completeness of one’s existence, gives birth to a feeling of “abandonment” (J.-P. Sartre) in this imperfect world and abandonment in it, which, in fact, manifests the transcendental homelessness that forms the existentialist paradigm of the novel.

Jean Rouleau contrasts his current reality with the past, “when he and Jacques were drawing up projects for world socialism in the spring forest near Versailles” [Винниченко, 2011, p. 32–33]. The narrator draws close attention to the specific state of consciousness of the character, similar to the cooing of nightingales which accompanied this peculiar political act. The symbolic image of nightingales is associated with Ukraine. It was mentioned earlier by the writer in “Solar Machine”. As evidenced by diary entries and researchers’ intelligence, Ukraine has always been the epicentre of attention, one of the certain “places of memory” for the artist. Having spent a significant part of his life outside the borders of his homeland, Vynnychenko, however, does not part with it in his thoughts. In his novels, the events in Germany and France are presented in a symbolic and iconic form; they, in fact, serve only as a background for the prose writer’s presentation of his own philosophical and ethical concept or actualization of what is connected with the “Ukrainian issue”.

Therefore, the past in the narrator’s imagination is associated with nightingale Ukraine, which has now become a “forbidden zone” for him in all respects. At that time, the dominating worldview of the heroes was naivety, which left a strong sense of nostalgia. Vynnychenko repeatedly mentions the advantages of youthful naivety with its unshakable faith and hope for the success of the work being carried out. Shortly before his death, the writer notes: “Happy people are those who can be naive even in old age. Kocha and I belong to such lucky ones. Again we sit for hours, straining our strength, nervousness and suffering, and translate the article that should create peace on earth. We pretend that we have a tiny hope that some French newspaper will want to print the article and that political or public opinion in France will stop paying attention to it. (...) That the press will raise the issue of «laborocracy», accept this way

of peace, cling to it, save their lives, and force other countries and the whole world to accept it. Blissful naivety” [Винниченко, 2021b, p. 440]. In Vynnychenko’s version, the very feeling of naivety became the basis of his inherently utopian concept of concordism.

As it turned out, the ideas of the utopian (according to the text “attic”) version of socialism contradicted the real life of that time. This discrepancy between the strategy of building socialism dreamed of in the past and in the current objective reality had a destructive effect on the inner state of Jean Rouleau, who is aware of the worthlessness of his own life until now. The next step is determined, according to Vynnychenko, by a special moment when a man feels some incomprehensible need “to bring peace to himself, to reconcile himself for him” [Винниченко, 2011, p. 34].

Realising the conflict between his own life and the existing imperfect methods of creating socialism, after analysing the state of affairs, Jean Rouleau takes the next step: he proposes a third (“miraculous”) technique that he had long considered, the essence of which is as follows: “to combine two ways, that is, immediately, but without weapons, begin to transfer private ownership of the means of production to collective ownership... Not nationalisation, but socialisation, it is better to say: collectocracy, that is, the power of the collective” [Винниченко, 2011, p. 40].

Prognostic ideas about the successful development of the theory of collectocracy unfold on an international scale (here is mentioned the threat of war between America and the USSR): “It (the collectocracy – G.S.) could become the bridge on which both opponents could come together and submit to each other’s hands to create peace. But it might not be ‘long peace with justice’, but it must be easily designed for eternal peace on the whole Earth. The reason for both opponents, who sincerely want to manage Peace, instead their domination over the world. When Moscow really wants to create socialism on Earth, which Communists certainly deeply believe in, then they should propose to it that it condition the conclusion of peaceful life, and with it, of course, disarmament, the establishment of a world federation, acceptance by the United Nations the obligation to transfer the economy to collectocracy in all countries of the Earth” [Винниченко, 2011, p. 44–45]. Kant’s idea of eternal peace on Earth, which was designed in the novel “The Eternal Imperative”, found its logical continuation in “The New Commandment”, where this primary issue planned to be submitted to a world referendum.

Thus, the hero proposes to review the existing imperfect collective morality and introduce a collectocratic way of creating socialism. This proposal for the introduction of changes duplicates, firstly, the basic rule of the “collective morality” of Vynnychenko’s concordism in the field of the socio-economic program (“*Destroying private ownership of the means of production and not their nationalisation, but socialisation, not statisation of their management, not bureaucratization, but economic collectocracy*”), secondly, one of the thirteen rules of Concordist individual morality (“*Be consistent in word and deed, that is: what you confess in words, do indeed. What you preach to others, do it yourself, in your own life*”).

As a result of thinking about his life values, Jean Rouleau predicts two ways for humanity to get out of the so-called “borderline situation” (according to the terminology of K. Jaspers): either to create (collectocracy and peace) or to destroy (dictatorship, terror and war). Jean Rouleau emphasises everyone’s involvement in saving humanity from “social evil” and responsibility of the person for his/her own choices and for the other’s one. According to Jean-Paul Sartre, a human managing his/her own life bears full responsibility for the existence of being responsible for individuality and for all the people as well [Сартр, 1990, p. 323–324]. So, the character-ideologist goes through the path of existential self-affirmation on finding an own self and acquiring a sense of life. He acts according to his principles of honesty, sincerity and faith, that is, in harmony with himself, which enables self-realisation in an absurd world.

Faced with the proposition of collectocracy as one of the ways to eliminate the suffering of people in the world, the Lenoir family, in fact, found themselves in a situation of exceptional choice. A society where the truth loses its immanent essence, and rampant lying becomes total, causes Matilda indignation. She analyses the behaviour of a communist person as a kind of “camouflage” under which intentions to establish power over people are disguised, and the imitation of love for one’s nation and homeland is a deception: “I want to be myself and nothing else! I love France, I love it sincerely, not as a camouflage for the benefit of the Soviet government, the great Lord-God Stalin” [Винниченко, 2011, p. 78].

Having analysed all the shortcomings of the communist ideology and convinced of the advantages of the collectocracy proposed by Jean Rouleau as the only way to establish social justice and destroy war, Mathilde stops at choosing the latter: "I don't need such a party, I want to be a person first!" [Винниченко, 2011, p. 128]. After making a decision with her husband, she declares: "I am now independent! (...) In my soul, you, my Co (Zhako – G.S.), have long since left (from the party – G.S.). We have had enough of all that we know, about which we have talked so much and suffered so much. Come on!" [Винниченко, 2011, p. 78].

At a meeting in the presence of some influential members of the Central Committee, Jacques Lenoir comments on the disbelief in the communist idea and distrust of the party. Vynnychenko's character is motivated by a lack of morals due to the fear of revenge against party defectors. Those who run away from the party site primarily "the intolerance of not being themselves", that is, Jacques explains, "the intolerance of the difference between words and deeds", "the intolerance of constantly saying things that do not correspond to our beliefs" [Винниченко, 2011, p. 116].

Mathilde Lenoir, realising the harshest possible consequences for herself from the Moscow authorities, notices the importance of the collectocracy issue not only for her own salvation, but also for the salvation of all people from war. The heroine begins to understand that this choice is simultaneously a choice for all of humanity. Therefore, she is ready to sacrifice her own life for the sake of "the destruction of war forever on earth. According to Sartre, a person who consciously chooses his existence and at the same time all humanity with him, feels full responsibility for both sides" [Сартр, 1990, p. 325].

The true destructive nature of communism for human nature is revealed in the introductory notes to the chapters of the unwritten book of the American communist John Smith about his stay in a Soviet concentration camp. This inserted episode, which reveals the causes, essence and consequences of Leninism-Stalinism, can be considered an example of a "novel within a novel" included in "The New Commandment", which makes it possible to study the work in the context of modernist trends of the time, as well as *intertextual* memory.

Mary Smith, fulfilling the request of her late brother to write and publish his book, reproduces with shorthand accuracy the absurd existence of citizens in a country of socialism, where the goal is "the seizure of power in the whole world", and the main means are "deceit, hypnosis, bribery and terror" [Винниченко, 2011, p. 258, 268]. Mary states that "depending on these means, the citizens of the Soviet Union are divided into several categories: deceived, hypnotised, bribed and terrorised" [Винниченко, 2011, p. 269]. In addition to them, there is another category of "simple, honest" and "unfortunate" slaves who are not considered citizens. The conditions of the terrible existence of these, in fact, creatures "in special labour concentration camps" is documented by Miss Smith with photographs, which depict "terrible figures, similar to the dead, placed on their feet or seated in various positions", "some of them were photographed after a series of torture with wounds on their faces, with an expression of dumb fear on their faces" [Винниченко, 2011, p. 270]. These slaves, Mary emphasises, are "honest citizens" (...) who did not succumb to deception, hypnosis, bribery, or terror"; "these are no longer bourgeois, exploiters (...), these are workers, peasants, intellectuals" [Винниченко, 2011, p. 270].

Similar episodes depicting existence in a concentration camp are also available in "The Word for You, Stalin!". They suggest talking about the so-called *intertextual* memory in this case. It refers to texts that form the "common memory" of a cultural collective. They are, according to Yu. Lotman, "not only serve as a means of deciphering texts circulating in the modern synchronous cultural environment but also generate new ones" [Лотман, 1982, p. 200]. The generation of the new text took place in the work of non-returner V. Kravchenko "I Chose Freedom" (1946), which was published in English and was translated into 22 languages, although the Ukrainian version was published only in 2022 by the Smoloskip publishing house. Vynnychenko was familiar with this book, which for the first time in history depicted the horrors of the Stalinist regime, the existence of the Gulag. The writer also followed reports from the courtroom, where Kravchenko sued for defamation by the pro-Soviet newspaper "Les Lettres francaises" and won the trial in 1949. There is the following entry in the Diary: "The trial of Kravchenko... reveals the full extent of Leninist-Stalinist morality: lies, slander, insolence. They say that Kravchenko did not write his book, but someone else (apparently, American writers). 'Witnesses', terrorised, hypnotised

wretches or gangly scumbags will be imported from the USSR (or already?) to ‘testify’ against the author of ‘I Chose Freedom’. Of course, how can they testify for a person who chose something that they should not even dream of under the threat of torment and death?” [Винниченко, 2021b, p. 336–337].

The mention of slaves and their inhuman suffering reveals in the novel the image of Siberian penal servitude, which is associated with a terrifying test of willpower, fortitude, patience, loyalty to one’s doctrine and honesty with oneself concerning the principles of life. A similar description of hard labour can be found in the novel “Your Word, Stalin!”, which, in our opinion, was written precisely after Vynnychenko’s acquaintance with V. Kravchenko’s book. This is how Kravchenko describes the prisoners who worked at the underground factory in Kemerovo, which he visited on behalf of the People’s Commissariat of Defense: “I got up early, wanting to look at the prisoners... Shortly after six o’clock, I saw about four hundred men and women marching ten abreast under strong guard to the secret workshops. I have seen such wretched slaves in various conditions over the years. I did not mention that I would see creatures even more tragic than those I observed in the Urals and Siberia. Here the horror rose to satanic proportions: those faces – sickly yellow and bloodied – were terrifying masks of death. They were walking corpses hopelessly poisoned by the chemicals with which they worked in this living cemetery... They were walking in complete silence like automatons... And they were poorly dressed. Many of them were in rubber boots tied to their feet with pieces of rope and others – wrapped their feet in rags... As the gloomy procession passed the building from which I was watching, a woman suddenly collapsed. Two guards pulled her away, but none of the inmates paid her any attention. They were no longer capable of expressing sympathy or any human reactions... Mortality was high, human beings were thrown into this hell almost as continuously as chemical raw materials” [Кравченко, 2021]. We consider it necessary to cite a rather long quote, since, in our opinion, Kravchenko’s book was the only reliable source and “place of memory” that Vynnychenko could use at the end of the 1940s. This is how the Ukrainian novelist interprets what Stepan Ivanenko, the hero of “Words for You, Stalin!”, saw in the camp: “The road turned a little to the side, the car became closer to the creatures, and then the signs of people became visible on them, but such that you can see alone only in the worst thickets of human misery, among the most miserable drunkards who have drunk their last drink and dressed in such rags that you cannot sell to anyone for a penny. Hardly anyone had hats, their heads were wrapped in dirty, torn rags; on his feet, there were no boots or felts, but all the same rags, tightened with ropes or a face. On the body there are holes, worn, dirty remnants of coats and prison jackets, girded with the same ropes or faces... The creatures looked at the guest, turning their heads in his direction, and with their overgrown animal faces, Stepan could see the same expression as in forest creatures, – an expression of horror” [Винниченко, 1971, p. 82].

Examining Vynnychenko’s memoirs, one cannot help but dwell on such an essential concept of modern mnemonics as “places of memory”, introduced into scientific circulation by the French historian P. Nora back in the 80s (Les Lieux de Memoire. 1984–1992). It refers to spaces where special groups are included in public activities and express “collective knowledge of the past, on which their sense of unity and uniqueness of their community is based” [Уинтер, 2016, p. 10]. When Vynnychenko visited the Kremlin in 1920 and discussed the fate of Ukraine and his own with the leadership of the country, he, as if forever inherited these events and meanings, adding new ones to them, which is clearly evidenced by his Diary, and notes about these events are found throughout the record-keeping period. It needs to mention that “places of memory” are the central point of understanding the traumatic events of the past, which is what happened to the Ukrainian artist and émigré politician. It is interesting that “places of memory” are also called “the chronotope” in the scientific literature by analogy with Bakhtin’s term “the chronotope”: “The time here thickens, condenses, becomes artistically visible, while space intensifies, is involved in the movement of time, plot, history. The signs of time are revealed in space, and space is understood and measured by time. The artistic chronotope is characterised by this crossing of lines and merging of signs” [Бахтин, 1975, p. 82]. The Bakhtin’s chronotope becomes a unifying moment in the recreation of such a “place of memory” as the concentration camp, as well as the unfortunate people whose gaze is filled with horror.

In the novel "The New Commandment", Vynnychenko shows what kind of test the late John Smith faced, who was guided by the principle of loyalty to himself and professed communist ideals in his own life. However, Mary Smith notes, "The more he wanted to be a true communist, as pure theory demanded, the more distinctly he felt the difference between theory and the deeds of communists" [Винниченко, 2011, p. 257]. In the end, after several attempts to escape, which ended in inhumane physical torture and psychological abuse, John managed to come back home a crippled monster: "And he came as an old cripple. Half of his teeth were knocked out, as were several ribs. The liver has been crushed. His stomach was completely sick. And John was in the last stage of tuberculosis" [Винниченко, 2011, p. 257–258]. The end of his life, like the vast majority of exiles to forced labour in Siberia, was tragic. Honesty to himself and loyalty to his communist ideals in a totalitarian society John Smith defended himself at the cost of his own life. His tragedy becomes a model of human existence as a drama of freedom in an absurd world.

The end of his life, like the vast majority of exiles to forced labour in the means of gaining power in a totalitarian society, the most important of which are trickery, hypnosis, bribery, and terror, are primarily aimed at suppressing freedom of speech in the party, freedom of criticism, and freedom of choice, i.e., any personal expression, up to the complete levelling of individual "I-personality", the transformation of the personality into a kind of automatic mechanism with stereotypical behaviour beneficial for management. V. Kharhun notes that "in a totalitarian world, a person loses the status of a separate existence, merging with the collective body, being determined and constituted by it". Siberia was tragic. Honesty to himself and loyalty to his communist ideals in a totalitarian society John Smith defended at the cost of his own life. His tragedy becomes a model of human existence as a drama of freedom in an absurd world" [Хархун, 2009, p. 267]. Only a free, conscious choice to act following one's inner beliefs and attitudes can provide an individual with the inner harmony and integrity of his "Me-position", contrary to the phenomenon of the human mass.

Character-ideologue Panas Skyba was also disappointed in the politics of the Moscow Communist Party. Having found himself in the metropolis, Petro Vyshnyatynskyi (pseudonym of Panas Skiby for the period of the assigned job) begins to feel the artificiality of simulated joy in the city: "Merry Paris! They boast, ask. Where is the fun? (...) Where is the joy? I haven't seen cheerful, happy people here yet. Ah, what grey, gloomy, boring peaks" [Винниченко, 2011, p. 22]. The narrator emphasises the changes in Peter's perception of the space that changes shortly after arriving in Paris. He was either silent or cursed, and "Merry Paris" in the perception of Peter Vyshnyatynsky appeared full of absurdity, dull, gloomy and joyless, causing only irritation.

In addition to visualising the absurd in the urban environment, the character identifies the absurdity of the metropolis through auditory receptors – a constant monotonous exhausting roar. Petro contrasts this tiresome, suffocating atmosphere of a foreign, monster city, capable of "absorbing" millions of human beings, with the mysterious silence of his native Kyiv: "And somewhere, far to the east, on the green, grey mountains from autumn, Kyiv stood in quiet contemplation. Never after the horrors of the war can you hear this heavy hum there" [Винниченко, 2011, p. 23].

The intuitive ability of Vynnychenko's character to feel contrasts in the worldview came in handy at the moment of epiphany, when he revealed the true purpose of his trip to Paris: "I don't know what Kishkin was thinking when he sent us here. That we are children or ultimate fools, that we will not be able to see, compare, or understand anything? Did he deliberately send us to see how people who are not completely stupid will see and understand? I do not know. But I know now that things are not good with us, Hryts, not good. And it's so bad that sometimes... I would smash my head against the wall" [Винниченко, 2011, p. 206]. The motive for suicide is a signal of uneasiness in a situation that is potentially tragic for heroes from Ukraine, as it threatens physical destruction.

Until now, Petro Vyshnyatynskyi blindly believed in the ideology of the Communist Party and followed the principle of "everything for the common good" in his life. Even the subconscious (which he calls the "devil" or "darkness" and "human weakness"), he believes, must be "suppressed" if we are talking about a common cause [Винниченко, 2011, p. 26–27]. And it is possible to do this in only one way: with the help of honesty with oneself. And only in this way can you fight with him (the devil – G.S.). Self-criticism and self-control, which form the basis of the ethical principle of "honesty with oneself", are later formulated by Archibald Stover into "The New Commandment" of life, which will appear as a worthy alternative.

The second meeting regarding the statement of theses of Miss Mary Smith's late brother made a depressing impression on Pyotr Vyshnyatynskyi because he was exposed to the terrible truth in theory and, especially, in practice about the means of domination, which were skillfully operated by Leninist-Stalinist communism. The most basic among them is lying ("communists must have the strength and ability to lie so that they **have to** believe in lies") [Винниченко, 2011, p. 278]. Therefore, the happy and free democratic life in the Soviet Union, which was always glorified and praised by the mouths of its population, turned out to be an illusion and turned into the "cry of terror" of the unfortunate people.

When a life-threatening situation appears, the instinct of self-preservation activates when a person is able to use the first best option to avoid danger. The most effective means of preserving personal freedom and life in the Soviet Union is to turn out to be an unnatural, excessively cynical lie that makes a person two-faced, insincere and silences his individual principle. The path to freedom in Soviet society is paved with deception and bribery. The manifestation of any self-freedom is punishable by the cruellest death. Therefore, the existence of a personality in a totalitarian world reduces to an absurdity, clearly reflected with the help of the following formula: existence is freedom, and freedom is death.

Deprivation of metaphysical liberty increases the fear of losing physical freedom, which turns a person into an obedient bodily and intellectual automaton in the hands of the Soviet leadership and his life into a complete horror. Hannah Arendt rightly points out: "Reflections on horrors are no more capable of inducing any changes in personality than the actual feeling of horror. Reducing a person to a set of reactions separates him from everything in him that constitutes a personality or character, as radically as mental illness does" [Аренд, 2002, p. 493].

Revealing the truth about the terrible existence of people in his native country brought him to a deep depression because Panas Skyba could not know anything about the USSR until now when he had been staying in the trap of lies without suspecting its possibility. Petro Vyshnyatynskyi must make a difficult choice: either return home to Ukraine and be brutally punished by the authorities for being an oppositionist or stay abroad and try to implement a collectocracy. The ideologue character is honest with himself and doesn't give up his life's dream of universal happiness and justice. Peter's free individual choice is oriented towards the common benefit and good and, therefore, is simultaneously a choice for others. For the sake of this choice, the hero gives up his feelings for his beloved woman Mabel Stover.

Seeking a way to escape from an absurd existence and at least partially overcome the imperfection of the totalitarian world system, Petro Vyshnyatynskyi and a friend plan to go to South America to embody new life values. However, the desire for geographical "escape" (spatial distinction) is considered an existential "escape into oneself", which in an absurd environment enables the preservation of the individual, unique "Me-position", the inner freedom of the individual.

The American capitalist Mr. Stover sees the main reason for this difference in the old morality, which excludes the possibility of self-realisation and self-expression of the personality, and tries to find, at least theoretically, a constructive strategy to overcome it. The initiator and exponent of the new social morality in the novel is precisely the American businessman, which is a bit paradoxical for Vynychenko, who feels the tragic consequences of the discrepancy between words and deeds from his own experience acutely. He proposes an alternative to the old morality "to give a life to the New Commandment. Real, necessary for our time, guiding, controlling, and creative. Yes, I am unwaveringly ready to say: the New Commandment!" [Винниченко, 2011, p. 181].

The idea of collectocracy influenced Mabel's strategy for building her future life, whose life has been reduced so far to such a seemingly banal thing as money, in which she saw omnipotence. It is worth mentioning that in his diary entries made on 15th November 1931, using the example of the family of the artist M. Hlushchenko, Vynychenko stated the financial attachment of the majority of his contemporary humanity: "The centre of life is money. Money has all the mystical, divine qualities: omnipotence, omnipresence, omniscience, all-glory, etc" [Сиваченко, 2000с, p. 62].

Mabel reveals to Pyotr Vyshnyatynskyi her desire to build a new life together, i.e. socialism, feeling sincere love for him: "I want to be your wife and go to Ukraine with you. I also want to build a new life and socialism. (...) I want to build a new life, to work, to be valuable, I want to live with you" [Винниченко, 2011, p. 240, 241–242].

Mabel Stover's official documentary commitment to transfer part of her property to collective ownership can be seen as her free individual choice, on which her future existence depends, and which gives her a chance to assert herself. Acting honestly, in harmony with herself, according to her principles, Vynnychenko's heroine is on the way to existential self-affirmation. Her free individual choice is aimed at the universal victory of peace and joint anti-war activity of all ideological systems. In a totalitarian world with its omnipotence and total domination over others, with the governing principle of lies and deception, such a choice cannot be implemented by nonsense and therefore is perceived as utopian. The heroine supports the now-deceased Jean Rouleau's act of appeal to humanity, asking the United Nations to raise the issue to a global referendum. At Peter's warning to be "eliminated" as dangerous pests, Mabel emphatically expresses her messianic willingness to give her life for the right to exist in peace. Thus, internal personal harmony became the key to the harmonisation of society, the nation, and the whole of humanity, which in many moments coincided with the ideas discussed by the intellectual environment of both pre-war and especially post-war Europe.

So, through the points of view of the novel's characters, Vynnychenko's point of view on the global issue of war and peace, which was relevant at the time, is presented. The author's idea of collectocracy appeared as an alternative capable of ensuring the peaceful existence of humanity in the future.

Taking into account the ideological context of the analysed work, transformed from the ethical principle of "honesty with oneself", the idea of "The New Commandment" as a new moral code of life is pronounced by the character with the aim of harmonising, first of all, the inner world of the individual, i.e., aligning his verbal intentions with practical actions. In addition, "The New Commandment" is aimed at aestheticizing social life by overcoming absurd disharmony. The idea of a happy (harmonious) existence is turned to a distant future in the novel, and characters only express their belief that such a time will come someday, which gives Vynnychenko's idea a utopian meaning.

Aware of the absurdity of existence in a totalitarian world, for instance, in the country of the Stalinist regime, acutely experiencing their doom to suffering and disappointment in communist ideals, Vynnychenko's heroes make an existential choice, being honest and consistent with themselves. Accepting a new morality, they renounce the previously professed life values and choose new ones that do not disturb their inner balance.

The aestheticization of social life, manifested by the desire to harmonise it, is distant into the future. The writer builds the following strategy: from ascertaining social disharmony (the absurdity of a totalitarian society, in a particular war, immorality) through the achievement of personal harmony (a new morality transformed from the principle of "honesty with oneself" in the form of "The New Commandment") to the harmonisation of the whole world.

Volodymyr Vynnychenko is one of those writers who always proved to be adequate to their contemporary culture, although, for the most part, they remained not fully understood either by their contemporaries or their descendants. His work is organically involved in the European literary context. There are several reasons for this. It is impossible not to take into account that fact, that for dozens of years, the writer was outside the borders of Ukraine. As an artist, surprisingly sensitive to everything new, and conversant with several European languages, he certainly absorbed the achievements of European cultures and tried to test them in his work. The "French" work of Vynnychenko cannot be considered outside of the modernist context, in particular, without taking into account André Gide's "Counterfeiters", which, along with M. Proust's cycle "In Search of Lost Time", is an unsurpassed example of a "novel within a novel". In Vynnychenko, it is present either in the form of a work written by Yvonne Wolven in "Leprosorium", a kind of film script in "The Eternal Imperative", or the notes of an American communist about his stay in a Soviet concentration camp, included in "The New Commandment". In addition, in search of ways to renew the genre, Vynnychenko came to the concept of "pure novel", "novel of ideas" or "dissertation novel" in the works of the *Muzhensky* cycle.

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VOLODYMYR VINNICHENKO'S NOVEL "THE NEW COMMANDMENT": POETICS AND FORMS OF EXISTENTIAL SELF-REFLECTION

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Key words: *transcendent homelessness, D. Lukach, Novalis, modernism, concordism, "The New Commandment", philosophical and political novel, existential self-reflection, intertextual memory, "places of memory".*

The article considers the second edition of Volodymyr Vynnychenko's novel "The New Commandment" (1947), written for the first time in 1932. The author of the book translated it into French together with his wife after the end of World War II.

The purpose of the work and the *tasks* dictated by it are to analyse the "French" novel "The New Commandment" by Volodymyr Vynnychenko in the paradigm of modernist aesthetics, to reveal the main philosophical ideas and aesthetic functions of the novel, to identify elements of intertextual memory, and to understand the influence of the book by Ukrainian dissident Viktor Kravchenko "I Chose Freedom" (1946). The set of goals determines the need to use hermeneutical (analysis of artistic text), comparative-

typological (comparison of philosophical novel various functions), historical-literary (solution of a number of literary problems in the context of various national literatures) *research methods*.

Vynnychenko's work is analysed in the paradigm of the "Transcendent Homelessness" philosophical concept, introduced into scientific discourse by the Hungarian philosopher and literary theorist D. Lukach in his Hegelian-Weber essay "The Theory of the Novel" (1916), where he quotes the German romantic, a representative of the Jena school, Novalis: "Philosophy is homesickness – the desire to be at home everywhere". In the study of Volodymyr Vynnychenko's contribution to European modernism in the interwar era, the author pays attention to the key thesis of the trans-cultural theory, which touches such disciplines as anthropology, sociology and political science. Particular attention is paid to the genesis and specificity of the philosophical and figurative system of one of the key "French" texts by Volodymyr Vynnychenko. The leading aesthetic components and means of forming philosophical and ideological-political paradigms of the work are also determined. The French aristocracy had a great debate on "The New Commandment". In April 1949, the translation was published in one of the Paris publishing houses (Nouveau Commandant. Paris: Editions des Presses du Temps Present). The French literary critics of the time responded favourably to the publication of the Ukrainian author's book, and the literary and artistic society "Club de Faubourg" already on 10th May 1949, arranged a massive discussion of "The New Commandment", which testified to the approving attitude towards the author. At the same time, another well-known French artist club "Arts-Sciences-Lettres", awarded Volodymyr Vynnychenko with an honorary diploma and a silver medal. On 21st July 1949, the prestigious Parisian weekly bulletin "Le Nuvelle Litterere" responded to this fact where noticed that after Shevchenko and Marko Vovchok, Volodymyr Vynnychenko is the first Ukrainian writer whose novels have been responded to by French audience. In this regard, it is noted that the philosophical foundations of Vynnychenko's novel organically fit into the "spiritual crisis" European discussions of those times. We have studied philosophical character manifestation peculiarities in the genre of novel-dialogue, novel-polemic, which are widely represented in the "French" prose of the Ukrainian artist and are closely connected with the French literary tradition. It is proved that, having spent almost the last thirty years of his life in France, the Ukrainian writer seems to aim at identifying common thematic, aesthetic, philosophical and ideological paradigms that go beyond mononational boundaries, and demonstrates that Ukrainian emigrant artists were participants in pan-European literary modernism, although for the most part it concerns Volodymyr Vynnychenko himself, as well as Yu. Kosach, I. Kostetskyi, A. Arkhipenko, A. Ekster, A. Manevich, I. Pune, A. Boguslavskaya, M. Glushchenko.

Particular attention is paid to the genre experiment of Vynnychenko, in particular, the philosophical and political novel with such poetic features as the presentation and discussion of concordist theory, the use of such a modernist technique as "a novel within a novel", the constant inclusion of various discursive forms of concordism discussion. The critical optics of the study combines the historical and philosophical specificity of the era of the interwar twenties, on which the novels of Volodymyr Vynnychenko are based, as well as the national identity of the Ukrainian writer and his biographical individuality.

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