

UDC 821.161.2+82.091

DOI: 10.32342/2523-4463-2024-1-27-4

GALYNA SYVACHENKO

*Doctor of Philological Sciences, Full Professor,
head of the Department of comparative studies
Shevchenko Institute of Literature,
The National Academy of Science of Ukraine (Kyiv)*

ANTONINA ANISTRATENKO

*Doctor of Science in Philology, Full Professor,
Social Sciences and Ukrainian Studies Department,
Bukovinian State Medical University (Chernivtsi)*

VOLODYMYR VYNNYCHENKO'S PHILOSOPHICAL AND AESTHETIC VIEWS: THE EXPERIENCE OF FRENCH EXISTENTIALISM

Пожавлення інтересу сучасного літературознавства до постаті В. Винниченка, визначення місця його творчості у контексті європейського модернізму, неоднозначність оцінок цього явища у контексті українського красном письменства детермінують актуальність запропонованої розвідки.

У статті розглянуто творчість Володимира Винниченка у дискурсі французького екзистенціалізму. Увага зосереджена на окресленні світоглядних та естетичних поглядів Ж.-П. Сартра, А. Камю та В. Винниченка, їхньої подібності та відмінності. Простежено також витoki екзистенціалістського методу в творчості українського письменника-емігранта, його вписування в дискурс французького атеїстичного екзистенціалізму, підводяться деякі підсумки «муженського» циклу творів і намічаються перспективи його вивчення в широкому європейському контексті.

Автор розглядає форми і методи естетичного заломлення основних концептів екзистенціалізму (абсурд, бунт, свобода, вибір, взаємини на рівні «Я–Інший»). Мета роботи та продиктовані нею завдання – дослідити філософсько-естетичні погляди Винниченка в контексті ідей французького екзистенціалізму, а також розкрити основні філософські ідеї романів українського письменника, суголосні творчим настановам Ж.-П. Сартра і А. Камю. Поставлена мета визначає необхідність використання герменевтичного, історико-літературного, порівняльно-типологічного, біографічного методів дослідження.

Проблема визначення місця ідеології в контексті французького екзистенціалізму та «муженського» циклу Винниченка частково піднімалася в літературознавстві ще в 70-х рр. минулого століття, зокрема діаспорними дослідниками С. Наумович і Л. Залеською-Онишкевич, які намагалися показати пріоритетність творчості Винниченка порівняно з Сартром і Камю. Проблема ж екзистенціалізму як філософського напрямку розглядалася ще наприкінці 1940-х рр. у колі членів МУРУ з намаганням сформулювати поняття «український екзистенціалізм», до якого українська дослідниця Я. Котець уже через 70 років у статті «Формула українського екзистенціалізму» (2021) зараховує, крім представників діаспори, Ю. Косача, В. Домонтовича, Т. Осьмачку, І. Багряного (всіх, крім Винниченка), а також низку радянських письменників В. Підмогильного, М. Хвильового, В. Симоненка, В. Шевчука, в творчості яких, звичайно, присутні елементи екзистенціального тлумачення людського життя, але називати їх свідомими письменниками-екзистенціалістами не можна.

Серед сучасних українських праць, вартих уваги в плані аналізованої теми, слід назвати «Екзистенціалістська філософія. Традиції і перспективи» С. Райди (2009), а також компаративістське дослідження «Українська версія художнього екзистенціалізму: Б.І. Антонич, В. Свідзінський, Т. Осьмачка в європейському контексті» (2020) Г.Токман, де вводиться поняття «художній екзистенціалізм».

Критична оптика дослідження дає можливість поєднати історико-філософську специфіку доби міжвоєнного двадцятиліття і повоєнного періоду, на якій побудовані твори Винниченка, Сартра і

Камю, показати самотність філософських та естетичних поглядів Винниченка-емігранта в парадигмі французького екзистенціалізму, продемонструвати подібність українського типу філософування (від Сквороди, Франка, Лесі Українки до Винниченка), проаналізувати властиву йому орієнтацію на людину, яка стоїть перед одвічними проблемами життя, смерті, зла. Таке не наукове філософування породило особливі жанрові форми: есей, афоризм, портрет, діалог, драму, роман, які можна віднайти в творчості В. Винниченка. Винниченко належить до тих мислителів, які в своїх працях вийшли за межі традиційної філософії, аби осмислити ширший зміст усієї духовної культури, розвиваючи ідеї А. Шопенгауера, Ф. Ніцше, А. Бергсона, теософську теорію Р. Штейнера, ставлячи собі за мету відкрити людині перспективи подальшого розвитку, надати їй існуванню сенсу, вказати їй на певні позитивні цінності, тобто подолати крайнощі німецького та французького екзистенціалізму й виробити позитивну філософську платформу.

Ключові слова: європейський модернізм, французький екзистенціалізм, абсурд, бунт, вибір, конкордизм, Сартр, Камю, Винниченко.

For citation: Syvachenko, G., Anistratenko, A. (2024). Volodymyr Vynnychenko's Philosophical and Aesthetic Views: The Experience of French Existentialism. *Alfred Nobel University Journal of Philology*, vol. 1, issue 27, pp. 53-71, DOI: 10.32342/2523-4463-2024-1-27-4

On September 13, 1946, Volodymyr Vynnychenko have noticed in his diary: "Existentialism is a new 'teaching', a new philosophy of life in France. The Prophet and his Apostle is a writer himself. He preaches *freedom*. A good word, but what it contains in itself from this teacher, it is difficult to understand. Freedom from obligations? From things, that bind human's life? So far, in the first volume of *Les Chemins de la liberté*, it is all the time discussion about sexual relations between intellectuals. It's not clear what they want to have freedom for and protect themselves against what kind of danger: the laws of nature, for example, the birth?.." [Винниченко, 2021b, p. 185]. These words of the Ukrainian writer show his genuine interest in French existentialism, which was defined in 1931 by K. Jaspers, and in 1927 the work of M. Heidegger "Genesis and Time" was published, which inspired J.-P. Sartre to write the fundamental intelligence "Genesis and Nothing" (1943). Consequently, existentialism is representing in France the real "spirit of the time", developing in parallel in the literary (A. Gide, G. Marseille, A. de Monterlan, A. Malraux) and the philosophical spheres (M. Heidegger, K. Jaspers), and then in works of M. Merleau-Ponti, G. Marseille, J. Barre, J.-P. Sartre, S. de Beauvoir, A. Camus.

Vynnychenko's interest in existentialism is evidenced, among other things, by his reading immediately after the release of the first volume of the trilogy "The Roads to Freedom" – "The Age of Reason", which was published in 1946, as well as by his acquaintance with the work of Sartre "Being and Nothingness", as he reported in his diary on September 18, 1949: "I'm reading 'L'etre et le Néant'. He is a 'Master of the Duma' of the French intelligent society. Book in 720 pages, printed with a small font, is full of such scholasticism, almost metaphysics, that I take off my clothes in front of the author of this least-known work of our time, and especially in front of the author, who reveals himself to be such a 'realist' in his novels. It is shown on the cover of the book I have. It is shown in the cover, that price is about 1000 Francs, but 21 000 copies of the book have been purchased. I must kneel before France, which gave birth to 21 000 such courageous ... desperate heroes" [Винниченко, 2021b, pp. 368–369].

It should be noted that Vynnychenko was not too fair to Sartre. First, this was due to the fact that literary existentialism was only confirmed by its main theoretical works at that time. In addition, in our opinion, the temperament of the Ukrainian artist did not contribute much to reading and understanding the long, devoid-of-action novel "The Age of Reason", which refers to three days from the life of the protagonist who is looking for money for an abortion for his mistress. The same applies to the rather difficult to perceive, based on the metaphysical, philosophical postulates of the work "Being and Nothingness", which is considered a theoretical manifesto of the French atheistic existentialism. However, the very fact of Vynnychenko's acquaintance with these works at the time of their release testifies practically to a lively interest in everything new in European culture.

Therefore, the interest in French existentialism was, therefore, quite natural for Vynnychenko, as Man has always stood in the center of the artistic and philosophical reflection

of V. Vynnychenko. Such postulates of Sartre and Camus as the perception of all relations of the subject with the world as personal, weakening of the influence of society on the life of the individual, consideration of human activity as spiritual self-realization of the individual, his subjective personal nature, the frequent inclusion of moral problems in artistic works, the introduction of existentials (fate, care, anxiety, fear), the recognition of the rebellion as the only way to gain freedom was constantly in the center of attention of the Ukrainian writer.

The French philosopher-personalist E. Mounier noted in the monograph "Introduction to Existentialism" (1965) that this is the "reaction of human philosophy to the extreme philosophy of ideas and philosophy of things" [Mounier, 1965, p. 8]. The anthropological principle in existentialism was understandable to him as a study of the phenomenon of a Man through the existence of an individual. Existentialists, as you know, are primarily interested in a particular person, a human's behaviour in a certain situation, a person searching for a "true" being in the world. This problem has never been alien to Vynnychenko, especially during the "Mushensky underground" period.

The various modes of human existence can be most adequately conveyed, using several artistic forms in fine literature. It is especially goodworking for the kind of novel, in the center of which is a particular person. This way, which seems to "compensate" the lack of theoretical statements about the personality of the character, went J.-P. Sartre and A. Camus, and V. Vynnychenko as well. All of them are often characterized as writers-moralists. So, this aspect it is necessary to consider the lines of typological connection between Vynnychenko's prose and the leading representatives of French existentialism. In the field of culture, Sartre found his expression in debunking the humanistic forms of social consciousness as one of the illusions, which, along with theism, promotes the mystification of Man's relations with the World. Camus, in his own way, admitted that he follows the position of moralists, wise men of life, who consider clarification of abstract ontological and epistemological issues as the work of philosophers, themselves seeking to solve practical moral problems. In the "The Rebel", Camus wrote: "The main thing is not to get to the essence of things, but to understand, leaving the world, how it seems being what it goes, how to behave in it" [Camus, 1963, p. 14]. The writer's statement about the purpose of philosophy is remarkable for all French existentialism, which is, above all, a utopian moral and ethical doctrine, trying not to destroy the social system itself, save an individual, and teach him the "true" forms of existence. French existentialists, and at the same time, a Ukrainian writer, claimed the role of "teachers of life", offering in their works the ideal patterns of human behaviour in the world. The artistic form they apply allows you to translate these schemes into the flesh and blood of heroes and life situations, and they can also serve as a special way to check them practically. Vynnychenko had similar intentions, developing the theory of comprehensive harmonization first of all of himself, of man in general, and then of a particular society and the whole world.

The moral pathos of French existentialist philosophy is manifested primarily through criticism of forms of bourgeois morality as abstract, hypocritical, and alienating the uniqueness of the individual. The critical repulsion from the "non-true" forms of existence is essentially the most important constructive moment in the worldview of the philosophical works of Sartre, Camus and Vinnichenko. The artistic form of the novel and drama, addressed by both French existentialists and the Ukrainian writer, makes it possible to show moral evil as clearly as possible.

Sartre wrote in his essay "Existentialism is a Humanism" (1946), based on his own lecture, laid out 1945, that the spiritual chronology of existentialism begins at the moment of the widespread affirmation of the truth proclaimed by Nietzsche: God is dead. Existentialism (in its atheistic French and Vynnychenko versions) is primarily an attempt to determine the metaphysical status of Man in a world without a God. The tragic stoicism of the absurdity position and rebellion in Camus, the exaltation of free consciousness in Sartre, at the same time, the combination of these two modes in Vynnychenko's text are the proposed options for the unbroken position of Man in the World.

It is known that some of his spiritual teachers, Sartre, Camus and Vynnychenko, considered Nietzsche; at the same time, they did not share some of the concepts expressed by him in general, in particular regarding the biological aristocracy of the social ideal, the will to power, the idea of "the Übermensch". At the same time, many of the themes and motives of their texts

are undoubtedly connected with the teachings of the German philosopher. The tendency to use myth-making as a particular way of explaining the world and the person in it is a common thing for the three of them.

It is quite obvious that the Ukrainian writer came to existentialism through reading A. Schopenhauer, and then also through Buddhist philosophy. In his concordist doctrine, like A. Schopenhauer, whose philosophical strategy became the European version of Buddhism, he realised Asceticism as one of the main ways of solving the given task.

R. Rolland, A. Huxley, and H. Hesse were concerned with ideas of life in nature away from the city, journeys, restrictions in food and prudence regarding various affective mental states, denial of coercion and violence, as well as the desire for perfection as the norm of human beings. Vynnychenko believes in things, that Man is not a conqueror and not the king of nature, but only a part of it. The eternal artistic desire for harmony corresponded to the spirit of the time, reflecting not only basic intuition sources but also empathy ability. Thus, his idea of the active, everyday creation of personal happiness begins to be realized. The writer focuses on the existentialist priority of the "inner man".

According to Vynnychenko, spirituality can affect a person's physical life. Based on the interests of his well-being, a person should not allow emotions into his inner life that destroy his psyche. Vynnychenko strictly tries to adhere to this principle in his daily routine. To achieve spiritual harmony, he sets himself the task of being as tolerant as possible to people in the interest of his health. No party, clueless, or national reasons should cause hatred, anger, disloyalty and hostility to people. Diary entries from the Parisian period fully reflect the spouses' admiration of Buddhist philosophy and practice.

Vynnychenko constantly bothers his head about the "plurality" of truth in the 1920–30s, as well as many modernists in that time (K. Čapek, W. Faulkner, R. Akutagawa, J.-P. Sartre, A. Camus and others). "We are not given absolute disciples, everything is our hypotheses, more or less corresponding to our logic", – noticed the Ukrainian writer on July 9, 1928 [Винниченко, 2010, p. 423] The idea of a new play, "Messiah", the last drama known as "Prophet" (1929), was made in such a context.

Vynnychenko was an unsurpassed connoisseur of the human soul; he was able to demonstrate the horrors of being, the horrors of feelings, and the inner world of the characters. Capacious dialogues do not acquire unnecessary phrases; at the same time, the atmosphere strains with each spoken word. Each participant in the plays appears as a kind of spiritual invalid, traumatized by Being and able to heal only through acceptance of the faith. Vynnychenko, who gravitates towards the atheistic of Existentialism, is talking about moral choice and human self-improvement.

To get acquainted with the "Hindu Philosopher" (Gandhi), yoga, gymnastics, meditation, and "naturist breakfasts" – this is how the Vynnychenko family considered their life to be happy and luxurious. Shortly before writing "The Prophet", the writer wrote in the Diary: "When a happy life is a harmonious life when harmony is morality, is it impossible to judge morality based on the life of some person?.. It seems that this is the only criterion that can be used to test this or that doctrine to a certain extent. The second question is: How probable is an individual's life to be harmonious without harmonization with the life of some collective? No way... So, the harmony of an individual life is already harmonious from the point of view of the publicity" [Винниченко, 2011, p. 124]. In the "Prophet" by Vynnychenko, he remained devoted to the idea of "honesty with oneself". Moreover, he proved that violation of this law leads to punishment, both spiritual and physical.

The Ukrainian writer has long been interested in the mystery of human nature, and it seems it was in the "Prophet" that he finally found out for himself that the moral revival and salvation of humankind should take place even during earthly life. Vynnychenko did not recognize absolute truths, as he did not recognize absolute moral values. "All sorts of the truth can be made a lie, and lies could become the truth... Humanity only lived by this. One truth after a time became mysterious, matched as a lie, thrown away, replaced by a new kind of truth...". "Expressing love for some, you are inevitable with this very love, you must show hostility to others. Defending some, you attack others" [Винниченко, 1960, p. 75]. So, with the words of the characters of the play, the writer expressed his own ideas, which are the theoretical basis of his moral and

anthropological system. "There is no desire for evil in the world to others", he writes in his diary on March 27, 1929, "there is only a desire for goodness for yourself, from which evil comes necessarily to others. Most often, the desire for good gives birth to evil turned to others. Good and evil are one thing; they are like water. With the desire for good, you can inflict both, evil and good, on others; it depends on the circumstances" [Винниченко, 2011, p. 138].

The character of the Vynnychenko's play is the *prophet Amara*, the one who loves and lets all the citizens practicing love-being for themselves, whom capitalist Wright calls to get off the throne and see what is happening in the country where he preaches love "on all markets there is a brave bargain in your name, your fault blessing ... everywhere is hostility, evil committing. It is not God who is not even merciless, bitter, as he himself believes the true sling of God, but the poor man who is blinded by himself. What makes a great evil to people" [Винниченко, 1960, p. 57].

At some point, Amar feels like an unwitting hypocrite who has won undeservedly the love and loyalty of the faithful people, the reputation of "God's man". In search of the ruthless truth, he goes through a series of judgments of the Wright, Kat Dryton, who are symbolic figures, a sort of natural personalities (such as the philosopher, the bishop, the general, the psychiatrist, the journalist). This way of building the text encourages the writer to discuss the problem of happiness, the multilateness of truth and lies at various important levels.

"Prophet" is a problematic drama, or, as the Ukrainian artist himself called it, "drama with thesis". In connection with the "Prophet", it is good to speak not about the denial of technical progress but only about the feeling of disharmony between technical and spiritual development. This is emphasized, for example, by the French researcher J. Caillet in the article "The Theater of Philosophers": Gabriel Marcel, Jean-Paul Sartre, and Albert Camus are the authors of dramatic works". The criticist notes that Sartre's treatise "Being and Nothingness" did not remain incomprehensible to philologists, for all its inaccessibility, since the ideas given in here were the same, which they faced in the performances of "The Flies", "No Exit" [Caillet, 1945, p. 2].

Since the problematic post-war years, Vynnychenko has shown an exceptional interest in dialogue, sharp and passionate attention to the transmission of the nature of human communication. The Ukrainian writer, we can say, is keen on the theatre because of the dialogue, not the show. It should also be noted that, unlike the French playwrights of the Second World War, J.-P. Sartre, A. Camus, J. Anouilh create dramas, in which the problems of tyranny, freedom and responsibility of the individual, the tragic collisions were most often embodied in the form of the Greek myth or find allegorical embodiment in the legendary plots of the Middle Ages. However, Vynnychenko left a modern tragedy on its place. Another feature of his works is the presence of a certain existential motive, the creation of a certain sublime over the routine things, a kind of existential "supertext", if one can call so, the sense of the transcendent nature of the problems, with which the characters face in the conditions of tragic events and everyday life.

In the case of Vynnychenko, his concordism grounds were Buddhist teachings and the philosophy of Schopenhauer and Nietzsche. Paradoxical way of the concept of concordism, adopted in orthodoxy and is declared by the Church writer and thinker Basil the Great (330–379 AD), who proclaims the agreement of biblical statements with the data of science, defends the belief that the truth is single and there are no disputes between the Word of God and the objectives of natural science. At the same time, emigration works are firmly connected with the "memory of the genre", anthropological "mirror of memory", and artistic practices of European modernism. One cannot disagree with L. Onishkevich, who noted that his "Prophet" was ahead of Western European literature, having managed to "predict, correspond and design the situation of hesitation and free choice", which puts the Ukrainian artist along with the meters of existentialism [Онишкевич, 1975, p. 156].

To prove of these words, it is worth mentioning the first play by A. Camus, "Caligula" (1938), whose characters, like the heroes of the "Prophet", are subject to the disclosure of philosophical theses, in particular the logic of the absurd. Protesting against the fact that people are mortal and dishonest, Caligula moves from absurdity to nihilism, whose space becomes a place of cruelty and abuse. However, the destruction brings characters in self-destruction at the very end. Caligula admits: "I've chosen the wrong path, he did lead me to nothing. My freedom is not that Freedom". Such a "self-criticism" is perceived almost by a parody resembling the "Prophet",

where the author warns against the danger of risky and reckless interventions in the processes of macro-being in the parodic-grotesque shape. He is against the absurd "absolutization" of the Ideas, against the usual speculative doctrines, risen in the rank of universal worldview aspects, which was especially powerful in the "Prophet". One of the characters turns to the following accusation: "Your teachings destroy the world. You teach love and you hate. You sow peace, and enmity grows up..." [Винниченко, 1960, p. 56].

In connection with the "Prophet", it is worth mentioning the play of J.-P. Sartre, "The Flies" (1943), which should not be considered as the "Prophet" and "Caligula", in the way of only an illustration to philosophical speculation, cause they also include social subtext. Sartre and Camus used ancient plots to update the modern topical content. This fact marked changes both in the French theatre of the 20th century and in the drama of Vynnychenko. The "Theatre of Characters" gave way to the "Theatre of situations". In the eponymous work "For a Theatre of Situations", Sartre noted that we feel the need to bring certain situations that enlighten important aspects of human existence and incline the viewer to the free choice that a person makes in these situations to the end [Sartre, 1976, p. 4]. Calling his theatre a like this, Sartre emphasizes the importance of exceptional circumstances in which he holds characters (mortal danger, crime) and which gives an idea of what "free choice" itself is. Vynnychenko was ahead of Sartre and Camus in his "Prophet" for many years, not being in the 1920s a conscious existentialist yet, although his play was never staged in the theatre.

For the last twenty years of his life, the Ukrainian writer lived according to the ideas that he admired in Paris, which formed the basis of his philosophical and ethical doctrine. Later, during the work on "Concordia", the ideas of Eastern philosophy, its humanism and comprehensive harmony play a well-known role in the artist's consciousness. This is indicated, in particular, by G. Kostiuk, considering the complex ideological evolution of Vynnychenko, "marked by the drowning synthesis of the old Fourier and modern Gandhi" [Костюк, 1983, p. 202].

It was challenging for Vynnychenko, as well as for the French existentialists, to find morally impeccable means of achieving freedom. The complexity of such means became the principle of "honesty with oneself" for him. Vynnychenko even played in the casino, developing his own theory of winning, in order to publish "Concordia". During his thirty years of exile, he tried to consolidate the emigration circles made (though not very successful), establish contacts with politicians of Europe and the United States, and structure the future political order in Ukraine. All this things was based on the principles of concordism. "Concordia and Ukraine" is the slogan under which all his political activities and personal life took place in exile, confirming the correctness of E. Said's opinion about the inevitability of the emigrant assembling the fragments of his own existence in a complete picture.

Sartre, Camus and Vynnychenko put their ideas in a number of journalistic manifestos, artistic and philosophical works, in particular, "Being and Nothingness" by Sartre (1943), "The Myth of Sisyphus" by Camus (1942) and "Concordia" by Vynnychenko (1948). Nevertheless, even today, they remain little known mass reader. The German researcher P. Foulquie, in Sartre's work "Being and Nothingness", said: "One hand will have enough fingers to count those patient readers who have overcome "Being and Nothing" and even less to list those who have truly understood it" [Foulquie, 1970, p. 34]. Such an opinion, as has already been emphasized, was expressed at ones by Vynnychenko as well, surprised by the many thousands of copies of these books, by the way, seem legitimate in relation to "Concordia", which, like "Being and Nothingness", is also very difficult to read.

In the "Myth of Sisyphus", Camus is limited to what he calls, through an awareness of the absurd existence, to make the unfortunate happy. Nevertheless, the "Myth...", like Vynnychenko's "Mougins" novels, became works that mobilize to fight against the existence of the Evil for the Freedom victory. As K. Dolgov points out, "it was about developing an attitude to relations in which the worldview was formed" [Долгов, 1990, p. 365].

Vynnychenko's moral problems arise in the same space in which the evolution of Sartre and Camus as writers unfolded. Defining *morality* as the "concrete integrity" of Good and Evil, which explains the inevitability of evil (violence) in the course of historical practice, and based on the fact of the disunity of these two dimensions of the historical process in the modern world, Sartre wrote: "The abstract separation of these two concepts simply reflects the alienation of

man. It remains to be recognized that this synthesis cannot be realized in a historical situation. Thus, any morality, which is defined as clearly impossible today, contributes to the mystification and alienation of people. The moral "problem" is generated by the fact that morality is both inevitable and impossible for us" [Sartre, 1952, p. 177].

The Ukrainian writer speaks from his own words of Sartre: "If you are honest and innocent in front of yourself, then no human judgment are fearful for you. There is nothing more immoral, difficult and unbearable than a conflict with yourself" argued "honesty with oneself" the Ukrainian writer in "Concordia". This was the basis of another rule of his behaviour system: "Agree your thoughts and actions, which you promise in words, carry out in practice; whatever you want from others, do it yourself. Without this commandment, no Buddha, Christ, Mohammed, and Moses could have the trust and love of the masses that made them close to Gods. This commandment will also work in our fight against our opponents. No one sort of demagoguery, no type of lies can't do anything with our simple, obvious facts" [Винниченко, 2011, p. 239]. So that is causing such a moral fact: "Be firm to the end, as inconsistency, impermanence, swing, indecision and opportunism are the most characteristic features of discordist (destructive) morality". Since such a morality does not put forward the problem of agreement between word and deed, of course, it does not require both firmness and consistency to the end. "Every honest discordist says 'a' and does not feel the need to say 'B', that is, to bring their cause or activity to an end". Guided by this principle, Vynnychenko exposed Moscow communism and its "giraffism": "Never in all times of human history has there been such a disregard for freedom, such universal... despotism as in Soviet Russia. No monarch has ever come to such a terror and prohibitions as Stalin and his associates... such a terrible development of fear, subservience, docility and any humiliation of human freedom and dignity... many of them are sincere, zealously assert by their being, that they remain below, in the old religious, reactionary world. And some unsuccessful fantastic figures with a long neck of the giraffe and the body of the hippopotamus are obtained because of this. They will never be able to be in harmony with themselves... And the words about happy life are one kind therefore and reality has another. And it works in everything, everywhere, this disharmony" [Винниченко, 2011, p. 239]. In this regard, Vynnychenko gave another piece of advice: To remember constantly that everyone is infected with a terrible disease of discordism and should fight it with understanding, compassion, and mutual aid.

The problem of disharmony, which disturbed Vynnychenko, is also common for Sartre. The constant gap between the Ideal world and Reality is the basic thesis of his work "Being and Nothingness". In turn, some researchers put forward an almost fantastic hypothesis that Sartre could be familiar with Vynnychenko's novels, published in the Russian language. According to S. Naumovich, some tips in Sartre's writings look like "if they would have been translated from Vynnychenko" [Наумович, 1972, p. 1079]. It is unlikely that this statement has real grounds, but several facts make it possible to conclude that the thoughts of the Ukrainian writer were surprisingly unanimous philosophical ideas of the 20th century.

1947 Sartre proposed methods for updating the literary process, comparing the moral choice with the creation of the art product on the principle that the artist "creates himself as he uses to be, that the totality of his works enters into his life" in his creation [Sartre, 1966, p. 77]. The essence of Sartre's method is primarily in the powerful turn "to express being as existence with its uncertainty, with a coefficient of resistance through the uncertain spontaneity of life" [Sartre, 1948, p. 159]. In other words, if one wants to depict a mountain, he must not describe it in detail but let the character and the reader also climb this mountain, that is, to show the clash of Freedom and Being. Secondly, the characters in the novel should be free to act. "Do you want your characters to live? Make them free", recommended Sartre to his colleagues. Real character should be shown from different points of view and "from the inside of his own" as well. This is, in Sartre's language the "being-for-yourself" model. For example, in such a context: "As more the author penetrates the consciousness of his character and reflects the uniqueness of his situation, than more guarantees for reaching out to the universal definitions of human existence, the conditions of human existence" [Sartre, 1947, pp. 37, 46].

Vynnychenko is, like I. Franko, a feminist in Ukrainian literature. Checking the possibility of freedom as such in his "Moral Laboratory", "Atelier of Happiness", he refers to the imagining of women, whose moral and psychological view is mainly reminiscent of the look of Simona

de Beauvoir, feminists' theorist and wife of Sartre (ex. "Mandarins", "Magic Pictures"). The Ukrainian writer invites a woman into different spheres of life, such as family, sex, and politics. However, he used to show the most probable way of life, what brings woman-character to death. It becomes the payment of heroines for "encroachment" on Freedom. However, it is based on the existential category that Vynnychenko tries to create. His new concept of *an integral person* on the path from the design of moral and ethical views in literature to the theory that included all the dimensions of his philosophy, taking into account the idea of "comprehensive liberation", which the Ukrainian thinker began to develop in 1938, ten years later. Sartre proposed a similar concept. Its main point is the recognition that the metaphysical conditions of existence are common to all people, which means "an ensemble of compulsions is limiting *a priori* the necessity of their birth and death, the need to be 'finished' and to exist in the world among other people" [Sartre, 1948, p. 16].

Existentialists also defined another dependence on man. Humans' existence is entwined into the environment and is possible within the collectivity at the level of communication of "Me" & "Somebody". M. Heidegger refers to this phenomenon as "common being", K. Jaspers as "communication", and Sartre as "Situation". The interconnections between groups, between individuals and groups, remain an abstraction for existentialists, which means the so-called "social relations". Every activity in existence "requires community, group, unity" [Винниченко, 1913, p. 480] for designing processes, notice Vynnychenko in his pilot project version concept. This idea was preached in the artistic images of the first period of Vynnychenko's creativity (1906–1920) and in the second (1920–1951) as well, but first appeared in 1913. It is also a component of the ethical and philosophical doctrine of the general construction in a system of coordination between human communities in general and individual or social communication in particular. *Honesty with yourself* is, at the same time, honesty with others and with teammates.

Sartre's philosophy, like the concordist doctrine of Vynnychenko, is defined by the confrontative paradigm of "being-for-oneself" on one side and "being-for-another" on the second side, which is removed by "breakthrough" (ecstasy) [Sartre, 1996, pp. 404-405]. The conflict of "being for another" Sartre considers the example of attraction to possession both on the cognitive and sexual levels. Attraction is not only the desire to possess and dispose of someone's body, but also, at the same time, enslaving someone else's body, that is, subjugating someone else's subjectivity. Vynnychenko felt this conflict rapidly, not only in philosophical and ethical terms but also in practical, in his own family relations. He acknowledged that the pleasure of owning a woman disappears due to her loss of freedom.

The impossibility of objecting oneself to another as a subject of corporality forced him to seek ways of unity with the another. A new moral and existential attitude toward the other is being built by Vynnychenko, Sartre and Camus, taking into account the following points: a) the inadmissibility of considering the other as a thing suitable for use; b) recognition of another, which has already been a transition to adequate self-knowledge; c) awareness of the planned own being and being-for-another as responsibility. Such a level of partnership could only be achieved through a profound experience of the conflict of being-for-another.

Both writers have created a model of an existential character as a sort of beings in whom everyday life causes only boredom, duty and other forms of denial. Sartre, Vynnychenko and Camus proposed three metaphorical and conceptual definitions of such social ailment: "nausea", "lepra", and "plague", which became a reflection of the mythological way of seeing the world. The inner world of the bourgeois intellectual or the prisoner of socialism is objected to images that, due to the sugetic-poetic concentration, claim to the expression of the truth about the person. The social practice of both capitalist and socialist society discredited itself in the idea of existentialists as a sphere of alienation and dehumanization of the individual life. Before the readers of Sartre, Camus and Vynnychenko, there are anamnesis of social illness, as if filled with the patients themselves.

Sartre's novel "Nausea" (1938) was initially called "Melancholy", which the author rejected, emphasizing the naturalistic, physiological, but not allegorical nature of the phenomenon described by him, which he turned into a testing ground. For such a goal, Sartre let the new character combine the subject and object of the experiment. Later, the writer admitted that "Nausea" was the best thing he ever had done. The "Nausea" moves Rocanten to awareness of

the world's emptiness. This state of despair reveals the individual absurdity of being, both the futility of historical, social, individualistic "picture of the world" and existential freedom. Another character is a humanist named Self-taught, a student who researches the world in a library. Everything seems to Rokanten borrowed, clichéd, quoted in Self-taught's *world*. According to Sartre, the humanism of Self-taught looks like anti-humanism; behind it, Sartre sees lies and fear, creative and physical impotence. It is symptomatic that Rocanten, hating the type of people personified by the Self-taught, is not ready to call himself a misanthrope.

Self-taught's thesis is straightforward to understand: there is meaning in life because there are people who have axiomatic values for him. Thus, freedom is not a human right, not a happy gift, but a peculiar faith, according to Sartre ("a person is thus doomed to be free"). Freedom is like the unheroic standard of responsibility, a choice that does not involve participation. Contrasting the existence of the inhabitants of Bouville, Sartre's character comes to the understanding that the existence is the only fate of a free man, which, according to Rocanten, is less presented in contra to Bouville inhabitation, what stays "on the other side of existence". Here is a discrepancy between the central character of "Nausea" and "The Stranger" (1942) by Camus in which Sartre sees similarities with his own work, and also sees "a classic exemplary thing about the absurd and a thing designed against the absurd". Meursault is the character of Camus, having discovered the absurd, kills another and that way himself, after all.

Camus's novel "The Plague" (1947) is a scrupulous description of the epidemic of a terrible disease that ravaged the city of Oran and claimed thousands of lives. The author brings the good news to the reader through all the sufferings and horrors of the epidemic. It triumphs over the tragedy, paving the way for faith in the spiritual forces of a person who, under the influence of the philosophy of scepticism, was completely ready to despair. The appeal of hope lies mainly in the fact that this hope was not born in the paroxysm of fear of the tragic routine of the occupation.

The search for ways to achieve a state of happiness by humanity in general and by a person in particular is comprehended in Vynnychenko's "Eternal Imperative" and "Leprozory". It is interpreted by the artist as "a system of healing the body, forces both physical and mental, a system based on the balance and coordination of these effects" [Винниченко, 2010, p. 68].

Mougins novels of Vynnychenko deduce also an existential characters. These are Ivonne Volven ("Leprozoria"), Daniel and Maurice Brena ("The Eternal Imperative"), Panas Skyba ("The New Commandment"), Marko Ivanenko ("The Word is Your, Stalin!"). Like the characters of Sartre and Camus, their distinguishing feature is loneliness in the crowd; in the presence of another, they feel like outcasts everywhere. This is the most expressive sign of a new mentality, which is cultivated by existentialist philosophy. According to existentialists, one can understand that one is free to make a choice only after desperation in everything.

The denial of an existential character proposes a special kind of logical pattern. Sartre replaced the Nietzschean constant "God is dead" with the slogan "If there is a man, then there is no God", Vynnychenko also doubted the omnipotence of religion. If the characters of Kirkegaard move away from people and their judgment to speak one-on-one with God, then God does not hear people commonly in Sartre's, Camus' and Vynnychenko's texts. A person is forced to open himself and the whole world anew by projecting relationships with others.

Accumulating the experience of the "philosophy of life", Vynnychenko became a representative idol in the trend of existentialists atheism; at the same time, he enriched the existential and humanistic traditions of Ukrainian philosophical culture. In Ukraine, he was called one of the first "Europeans", meaning that he was guided by the best examples of world culture and sought to bring Ukrainian text beyond everyday life to the heights of European modernism.

The concordism of Vynnychenko is as important today as the existentialists' projects of Sartre and Camus. They have seen the way out of the existential crisis in restoring the value of a person as a living being, a human. A man remains responsible for himself and others, and his freedom is a condition for the existence of the world. Comparing the figures of Sartre, Camus and Vynnychenko, it is worth mentioning such significant moments in their biography as participation in the Resistance movement (Sartre, Camus) and Ukrainian national liberation competitions (Vynnychenko). Sartre recalled that he had never felt more accessible than during the years of occupation, when one word was enough to provoke an arrest. According to the philosopher, the total responsibility of the Man under conditions of total loneliness reveals the essence of freedom.

Something like this has happened to Vynnychenko, although his freedom in frames of practitioners must of emigration was somewhat different. So that, the total loneliness and hard responsibility, the impossibility of personal choice gave rise to a specific modification of Vynnychenko's creativity. It was the main point to changes, mentioned in the Ukrainian writer's text, for example, "Snub-nosed Mephistopheles" was written in Moscow, "The Solar Machine" he made in Germany, all the Concordists' novels were created in France.

At the same time, such an experience can be interpreted as secondary. The discourses of Sartre, Camus and Vynnychenko are somewhat defined by autonomous generating elements. Among French philosophers they deal with the assimilation of the Cartesian metaphysics of subjectivity, the constitutive phenomenology of Husserl, the theory of alienation of Marx, the concept of the spirit of Hegel and the Kierkegaard's idea of individual existence, as well as the transformation of Freudian discourse into a kind of existentialist psychoanalysis.

Existentialists have repeatedly tried to comprehend the fact of their use of artistic forms, and especially the novel. If the French enlighteners argued their appeal to artistic genres with the need to popularize new philosophical views, then existentialists already had greater hopes for the very form of the novel, considering it as a special tool for studying human essence. The novel is not an illustration of the truth, what had already been achieved through philosophical speculation, but it is one of the main possibilities for its development. Camus and Vynnychenko designed in their texts a synthesis of philosophy and literature, a philosophical treatise and a novel. Here, it is worth recalling Camus's words: "A novel is never anything but a philosophy put into images" [Camus, 1965, p. 1117]. Camus's famous words, "If you want to be a philosopher, write a Novel", which he eventually realised and did. Vynnychenko choose the same way, first creating a number of concordist novels about the hubby cycle and then formulating his own doctrine finally.

If Camus divides his own work into two cycles: absurdity (the "nihilistic" stage) and rebellion (the development of positive moral values), then Vynnychenko's emigration texts can also be divided into "pre-concordist" (until 1934, that is, until the departure to) and "Mougins" era, when the concordist doctrine was developed.

Analyzed writers belong to the type of reflective artists of the 20th century, who constantly reflect on their own work, trying to find its origins, main lines of development, philosophical and moral intentions. There are many confirmations of this in the essays of Camus, Sartre and Vynnychenko's diaries. Each of the cycles created by these artists includes philosophical essays, novels, and dramas that appear as a single philosophical and artistic microcosm or *meta-novel*. So Camus explores the phenomenon of absurd attitude in the first cycle. "The Myth of Sisyphus" is a theoretical argument about the absurd; this philosophical essay examines directly all the spectra of the "sense of the absurd", deduces and substantiates the "concept of the absurd", interprets the problems of absurdist creativity and, finally, ends with the parable of Sisyphus, what is a kind of mythology of the absurd.

Sartre's world is organized in such a way that he does not organically perceive "goodness". He debunks unselfish feeling as an illusion, unacceptable for the "boundary situation" of the character. Sartre's character lives surrounded by unpleasant people, creatures of envious, frightened, ignorant, cruel, cynical, narcissistic beings with princesses, undermined by absurdity.

Vynnychenko's activity is marked in this period by the creation of the dystopian novel "The Solar Machine", with the elaboration of the final edition of the story about the events of the Russian-Ukrainian war in the novel "On the Other Side" (1923), with the writing of the adventurous novel "Pot of Gold" (1926) and preparatory work for the creation of the concordist doctrine, the treatise "Happiness (Letters to the Young Man)" (1930) and the first edition of the novel "The New Commandment" (1932), a cycle of dramas, etc.

Camus's main philosophical works are essays written naturally and figuratively. Vynnychenko does not bother with pure philosophical speculation, either. Its constructions grow from endless reflections on one's own existence, political events that took place in the world and in Ukraine, and receptive considerations regarding what was read or heard from a radio receiver.

Camus did not consider himself an existentialist: "I am not a philosopher. I do not believe enough in reason to trust to the system" [Camus, 1965, p. 1427]. These words are to express its closeness to the source of existentialist instruction only: it doubts the possibility of rational, theoretical knowledge of the world, finally showing confidence in direct subjective experience, intuitive forms of knowledge.

Camus's essays, like Vynnychenko's diaries or "Happiness (Letters to a Young Man)" and "Concordism" are not distinguished by a special philosophical aphorism or novelty of the solved problems. Traditional themes of free philosophizing are most often raised in here: the meaning of life and the problem of happiness. The impression of originality that arises in the reader from Camus's essays or Vynnychenko's diaries is a consequence of their merging philosophical reflections on the world with memorable lyric and poetic, metaphorical style techniques.

"The Myth of Sisyphus" is subtitled as an "Essay on the Absurd". Camus believes that a person wants the world to appear in the form of a coherent, ordered system: "To understand the world needs a person to reduce it, to designate it with his own seal" [Camus, 1968, p. 32]. If man knew that the world could love and hate, that it obeys one supreme principle, then he would be pretty happy, would accept life and himself like it: "This attraction to the absolute expresses the main collision of the drama of human life" [Ibid]. Vynnychenko interpreted the "desire for the absolute" as "the eternal imperative of life"; his position is based on the fact that the natural and organic human desire is the primordial need of "all living things" for happiness and is born from within.

Having based his system on the metaphysical equation "world-man = absurd" and recognizing it as an axiom, Camus deduced a number of logical conclusions from it. First and foremost, the triad of "world – man – absurd" cannot be broken. To destroy one of its members is to destroy itself. No absurdity exists outside human consciousness, but it is not outside the world" [Camus, 1968, p. 49].

It is constantly stated that the world appears only as a quantitatively inexhaustible given, and the only occupation for the artist is its description, a simple fixation of things: "For an absurd man, it is not about explaining and deciding, but about feeling and painting", along with the Dionysian vision of the natural life, which has found its "algebraic" expression in the absurd equation "consciousness of man – dark world – absurd", in the "myth of Sisyphus", devoid of any meaning, [Camus, 1968, p. 120]. Creativity appears in Camus's text as a "great mime" of life: "It (a piece of art. *aut.*) appears as a monotonous and passionate repetition of themes orchestrated by the world already: The body ... is an infinite number of things and sorrows" [Camus, 1968, p. 121].

Sartre once created the theory of "engaged literature", designed to be socially active. At the same time, he claimed that a man was a "senseless passion.". Sartre argued that the novelist should not be a "God" for his characters and expressed this thought in a polemical article "Mr François Moriac and his Freedom" (1939), that is, possess an omnipresence that allows him to change the point without hindrance. Criticizing the artist's aesthetic position as a "privileged observer" and believing that relativity is a law not only for the physical but also for the artistic world, Sartre links the character's vitality with his freedom.

Vynnychenko considered life a novel written extremely skillfully: "There is the idea of the novel of my life. Look through the entire strip of being ... and fix it as I see it now. If the Americans had ordered me this work, it would have been amount of text for ten volumes, I guess. Not my small existential novel, but the Great Life of those great national collectives, among which my existential novel was a thread" [Винниченко, 2021a, p. 321].

The ideal opportunity for Camus is to realize art as a "great mime" of life. They are "...the art of form and color, in which reigns the description in his greatness, that is more close to the essence of life, than the whole Library" [Camus, 1968, pp. 133–134]. Vynnychenko expressed a similar view on painting: "The art of painting does not require special intellectual creativity. The Master can be a smart, intellectually creative person and not be able to draw even a column. And, on the contrary, being a completely intellectual fool one can paint a large amount of brilliant paintings" [Винниченко, 2021b, p. 598].

Camus and Vynnychenko did not have any detailed aesthetic considerations about the nature of various types of art. They are considered and interpreted only in the light of a general philosophical vision. For example, the great Italian master of painting describes Camus in his essay "The Desert" as a "novelist of the body", and as "the only given man's truth" who recognizes the body placed at the moment of modern times: "...they work in that beautiful and worthless matter, called modern. Moreover, the present expresses itself in gesture... At the price of hope, they have kicked out permanently of these faces, frozen in their eternal lines, in the curse of the

spirit. The body knows no hope. It knows only the blows of blood" [Camus, 1967, pp. 58, 59]. Vynnychenko expressed the opinion about the "presence of primitiveness in the spirit of the old Italian masters", appreciating his own successes in painting [Винниченко, 2021b, p. 232].

Sartre and Camus deny the social determinism of ethical norms but say that they have an individualistic origin, in contrast to Vynnychenko. Internal freedom is the basis of existentialist morality. A person must find resistance in himself; he can rely only on himself, realizing the need to fight the absurdity and futility of this attempt.

Camus realised that the absurd comes into the World with a Man. It cannot be rid of, so that a person cannot escape from it; moreover, one is obliged to treat it as the main fact of being and to form his life priorities already in view of it. Since 1930, Camus began to suffer from tuberculosis, and the disease itself has become a factor that largely shaped his existentialist worldview. The writer thinks a lot about death; he does not believe in soul's immortality and wants to prove that the one who was happy in life is capable of a "happy death".

Vynnychenko's approach to portraying the drama of human existence in a disharmonious, absurd world based on dictatorship and terror is similar to the conceptual principles of Sartre and Camus. Deciphering the thematic codes of the "The New Commandment" (1947) is the author's attempt to understand the tragic disarrangement of human life, among which the obsessive non-freedom of the totalitarian system is singled out. He used to interpret the antagonism of the Peace and War, Life and Death in the novel "Words for you, Stalin!" (1950). It should be noted that the existential motives of the alienation of the individual, the absurdity of the world, and the "boundary situations" form these codes that are about decoding by Vynnychenko.

Realizing the absurdity of existence in the totalitarian world, keenly experiencing their doom to suffering and disappointment in communist ideals, the characters of the "New Commandment" and "Words for you, Stalin!" are trying to make their choice after all. Dissatisfaction with the existing situation and the lack of fullness of existence causes a feeling of "abandonment" in this imperfect reality, which is common for J.-P. Sartre's character.

The diary notes show that the intention of the Ukrainian artist to write "The Word is yours, Stalin!" (1950) was imbued with existential feelings of uncertainty and hesitation in the correctness of his plan: "The emergence of thought: To write the novel "The cry to humanity". My goal is to reveal the whole philosophical essence of Bolshevism-Stalinism in living images, to shout on the whole planet a cry of caution and a call to preventive means against a terrible disease that has covered one sixth of the planet and threatens to capture all of it. But the publication of such a thing is a speech on the reverse of the struggle with this phenomenon, that is, pre-conviction of oneself to death. Do I have the right to pay such a Price for the cry of caution, which may not reach that poor humanity?" [Винниченко, 2021b, p. 167–168].

Question of the government's attack on the existential self of man through a series of nationally discriminated prohibitions" is contained in the novel "The Word is yours, Stalin!" [Бежнар, 2004, p. 13]. According to the Ukrainian writer, deprivation of metaphysical freedom increases the fear of losing physical freedom, which turns a person into an obedient corporal and intellectual machine, a mechanism in the hands of the Soviet authorities. It makes human life a sort of complete horror film. This is clearly and convincingly illustrated by the life of the Ivanenko family, whose members represent the entire spectrum of Soviet society. Stepan Ivanenko is a special-purpose official deputy of the Main Council. He used to address his friend, a member of the Political Bureau, the Ninth, with the program of transformation of society on the basis of labour collectocracy, organized "not by coercion, but by goodwill" [Винниченко, 1971, p. 156]. According to Camus, "only voluntary work must be worthy" [Camus, 1962, p. 122]. The French thinker proposes to reverse the classical political economy formula, like the Ukrainian one, and both of them suggest perceiving work as a result of joyful activity voluntarily, which should bring pleasure.

Vynnychenko demonstrates the limitation of individual space in a totalitarian society, which provokes the formation of a new type of man, called collective-member, human-mass, the main feature of which, according to H. Arendt, "lack of brutality and backwardness, caused by its isolation and lack of normal social relations" [Арендт, 2002, p. 366]. The absurdity of the existence of new people in a totalitarian society will be realised by automatically practising self-defence reactions such as chanting, exalting, praising, enthusiasm, pretending, etc.

Camus, Sartre and Vynnychenko sought to turn artistic creativity into a testing ground for philosophical experiments based on the concept of absurdity. If Sartre, in the novel "Nausea", shows the work of art as "the defeat of the absurd", then Camus finds creativity as a common absurd phenomenon as everything in the world. Sartre adores a Human. Let a Man be unhappy and imperfect, but a Human becomes God's patron through action, on the basis of choice, creating meaning and values. At the end of his life, Vynnychenko discovered what creativity and genius are for himself: "Isn't this the ability of the human mind to seek and compose new combinations of existing facts? So, the genius is not above all the ability and even the need for the disposition of the search, observation, combination, making conclusions" [Винниченко, 2021b, 192].

Nature took a prominent place in the existentialist texture. This is a gloomy, hostile force, a genitive absolute, absurd for Sartre. On the contrary, nature is a beautiful deity, but, unfortunately, no matter the fate of the person in Camus' writings. Although the attitude to nature in Sartre and Camus is quite the opposite, both come to the end of the opposition of consciousness and matter. In his turn, Vynnychenko made a paradoxical statement in June 1928. Vynnychenko loved especially the nature of Ukraine, like Sartre, finding the essence of the World in nature: "Nature is a constant, systematic killer. Murder is its basic law and condition for the existence of living beings" [Винниченко, 1980, p. 478]. At the same time, a Man appears majestically simple and united with nature in the philosophical constructions of Camus and Vynnychenko. They do not live in nature, but in a tinner world of themselves. Nevertheless, the paradox is that a person in them finds his place in the Universe, rising into the pose of a rebel against the natural order of things.

The essential point in building a typological chain between Sartre, Camus, and Vynnychenko is the problem of philosophizing. There are many thinkers who find it difficult to relate to any one direction or stream of philosophical thought. They remain on their own, not imitating anyone, entering into an endless dispute with everyone. It is a suitable place in the History of Art for such thinkers as Ukrainian and French artists. Fate does not spoil them as a rule because their life is full of drama. They do not become their own in the capitalist or socialist world, being "outsiders" or "strangers", carrying out some "dangerous" ideas, points of view and moods.

Declaring oneself as moralists meant not only contempt for contemporary philosophy but also personal courage – to stand up for human dignity without trying to teach anything. At the same time, Camus and Vynnychenko are wise teachers, spokesmen of destructive doubt. Defining the crisis of universal values, Camus and Vynnychenko called for the formation of universal human consciousness, society and culture based on morality. Their appeal to morality meant an awareness of the lack of values in modern philosophy, history, and politics, since polar opposite systems could only lead to a general catastrophe.

Vynnychenko and Camus developed a synthesis of philosophy and literature, treatise and novel in their creativity. Camus is limited to what he calls, through an awareness of the absurd existence, in the "Myth of Sisyphus" to make the unfortunate happy. However, the "Myth...", "The Plague", as well as the "Leprosarium" and the "Eternal Imperative" or "New Commandment", these novels have become texts that mobilize to fight against the existing of Evil, for protecting Freedom and Independence.

Vynnychenko and Camus consider philosophizing as a way of understanding the meaning and relationship between Existence and Being. At the same time, only real Art is a direction to act for designing a meet of a Man with Nature and the World in their both opinion. Only this action makes Man realise all his options as a practically acting being. Vynnychenko's longing for objective, practical activity results in a special understanding of the relationship between Existence and Art. He believes that "politics must also be expanded into broader activities, into work for the Happiness of humanity. Art, literature, science, creation of value-scientists, searching for ways of realization of human dreams, organization of own life, making it a daily joyful, useful process make us humans after all. To feel on each piece of the Earth cheerful and active is the best way to clean your life from the poison of Evil and pessimism" [Винниченко, 2010, p. 322].

Vynnychenko interprets the Absurd as Discordism. He is constantly looking for ways to overcome this condition. Happiness is "the feeling of fullness of harmony of all powers, the desire to live and in the very process of life to have the highest exhaustive satisfaction", in his opinion

[Винниченко, 1980, p. 288]. To achieve Higher Internal Harmony, working on their improvement in the Inner World is necessary. There are many ways to achieve happiness: "As more difficult life is, so more factors affect the harmony of human's power, but much more difficult it becomes happiness". The main thing is that they are adjusted by the laws of "equilibrium": "Wealth, Glory, Health, Love, Reason, etc. in themselves (even together) will not lead to happiness if they are not coordinated among themselves" [Винниченко, 1980, p. 289].

Heidegger saw only one possibility to change human existence – it is the Way to Death. Jaspers tried to give human existence certain possibilities back through the comprehension of the Secret Meaning of Transcendence, but Sartre and Camus denied any meaning of human existence, declaring everything absurd is, Vynnychenko considers the existential act as a sound solution. A person is not passive but an active creature, according to the understanding of the Ukrainian thinker. It must be considered, therefore, that, having a choice made, one must remain faithful to it. "Give the opportunity to know the True Human Being to a few dozen of *poor Ivans*, at least. Let them sow the seeds of Faith in the possibility of happiness on Earth. Who can tell me the purpose of the individual life of *Ivans*?" [Винниченко, 2021a, pp. 153–154].

Nevertheless, a Fateful Choice is not the only possible choice. It is the Choice of Yourself, of the Own Essence, which is realized in a leap from the Past to the Future. It is that man, making his own choice in this sense, he constitutes himself as a Personality... Thus, the choice of Man is based on opportunity, and He is the basis of the Human constitution as an individual. The choice is for Vynnychenko. It is back-or-white always: Fascism or Bolshevism, Stalin or Hitler, concentration camps or the USSR, etc.

Vynnychenko considered responsibility as one of the strongest manifestations of the "social instinct" and the range of use of this concept is quite wide for him. On the one hand, he thought like Sartre: "Fate is a favourite topic from ancient times. It often intercedes for God and performs his unpleasant functions... often we use fate to cover our nothingness and lack of freedom. Having placed the responsibility on it, we allow ourselves to suck up the mud of our inertia [Винниченко, 2010, p. 547]. On the other hand, he concluded: "People must be responsible for all during their lives: for their parents or other citizens, or God, Homeland, and also themselves" [Винниченко, 2021a, p. 310]. At the same time, the conclusions of the Ukrainian thinker, in fact, were typically existentialistic. "When a general calculation of life is made, all other accounts lose all weight. When a person is drawn to responsibility for his own life, every other responsibility to people has neither interest nor fear for him" [Винниченко, 2021a, p. 11]. At the same time, Vynnychenko considered the responsibility of the state to its citizens very important, bearing in mind, in particular, its absence, which brought France to the catastrophe of 1940.

What are the causes and nature of ontological dualism common to Sartre, Camus and Vynnychenko? If Sartre's theory, equipped with a special philosophical terminology, is realized in an exclusively theoretical plane, then in Camus' and Vynnychenko's texts, it is embodied in free, figurative reasoning. They do not encrypt the concrete-sensual reality of nature in the abstraction of "being-in-itself" or man in all the diversity of his real faces things in the category of "being-for-oneself". If, through the entire ontological system, Sartre passes a dualistic split between "being-in-itself" and "being-for-oneself", then Camus and Vynnychenko create the central antithesis of Nature and Man.

The opposition of Matter and Consciousness, Nature and Man, are preceded by the experience of their fusion in the works of Sartre, Camus and Vynnychenko. Sartre's immersion experience in the Existence of the Natural Things is more metaphysical in his "Nausea", than ever. His character seeks a way to be the "transphenomenal" in the World. However, Camus and Vynnychenko merging with nature deal with a return to a happy state of "cosmic" life. In contrast to the gloomy nausea experience of the Sartres' *Rokanten*, Joy, Delight, and Intoxication reigns here. The fusion of Man with nature is possible when it dissolves in its elements and becomes an equal part of the Whole. Concordism can be fully interpreted by Vynnychenko as being in a broad sense in this frame: "Nothing is more difficult, more terrible, immoral and unbearable than a difference with Oneself, as self-condemnation, as self-contempt, as dishonesty with oneself" [Винниченко, 2010, p. 143].

The author of "Concordia" notes that his concept of equilibrium is already at the physiological level, which makes any dictatorship impossible. The fullness and integrity of

being are the attributes of a happy existence. However, unlike everything that exists, the Man is endowed with consciousness. He is the only one, as Vynnychenko considers, aware of the fact of her mortality and longs to know the meaning of purpose. Nature does not answer the questions of concern to a Man, so a Man stands in the pose of a rebel with the awakening of consciousness. Indifference, mysterious silence, and dark impermeability of nature contrast Man's passion for clarity, clarification of the meaning of being, and protest against the tragic lack of deathly understanding.

According to Camus, absurd is a dissociation of Man with Nature. He has one but adequate definition for it: "Absurd is a sin without God's presence. It means an original sin, what use to fracture Man and Nature forever. Having fallen into sin, "Me" is excommunicated from its own Nature forever, which is the main drama of human existence." Nevertheless, Vynnychenko explains the misfortune and disease caused by the lack of balance. The only difference between illness and misfortune is that the imbalance can be not only physical but also spiritual in the latter case. A disorder of mental state is also a disease that the Ukrainian thinker calls discordism, which is an "invisible spiritual leprosy" at the very end and in the artistic, creative version, which becomes expected in the modern world. Understanding the tragedy of Human Destiny as a catastrophic break with Nature is the main focus of the thoughts of Camus and Vynnychenko and their result of theoretical writings. Their existentialism description is based on despair caused by the essential greatness of the Personality.

Camus and Vynnychenko's appeal to morality meant the realization of modern politics since polar opposite systems could lead to a general catastrophe of mankind, not only the collapse of Philosophy and History. In addition, it fits fully with the paradigm of existentialism.

Vynnychenko believes that art is an independent existence. A return to Nature is the basis of understanding art in contrast to Heidegger and Jaspers, who believed that although the philosopher and artist aspire to the same thing – to comprehend the meaning of being – this can be achieved not by a philosopher but by an artist, if he has not yet become a philosopher, and his art has elements of it. The subject of returning to Nature is a "pure subject", thanks to which Nature returns to itself: "Concordia gives us great wealth. It connects us with Nature. It is the source of constant Joy, Fullness, Heaviness and Happiness of Life... Even Death becomes not a terrible, disgusting crasher, but a loving, compassionate, mysterious, but faithful friend who will lead you not into a nightmare, but into somewhere new, interesting afterlife, or in some eternal rest of non-existence... under the influence of concordism" [Винниченко, 2021а, p. 136].

Vynnychenko uses the category of "being" in concrete and historical forms of the existence in society, for which "life is a novel made with extraordinary artistic ability. It is sometimes good for slowly reading, sometimes have to be quickly "eaten", sometimes it is going to be taking to account with boredom, sometimes is needed to agree with it with a hot enthusiasm. There is a new page of this great Everyday Book. Life is good; perhaps, it is valuable even for knowing what will happen next, what kind of events, what sort of intrigues, what a new surprises, the brilliant author has prepared, whether heavy or joyful. Moreover, when you participate, you want to know what role you have to play next" [Винниченко, 2021а, p. 381].

The social practice of both capitalist and socialist societies discredited the idea of existentialists as a sphere of alienation and dehumanization of the individual activity of the first half of the 20th century. So, what would be next? Existentialism is used to determine a person out of society, a person as it is in general. Nature becomes, in Vynnychenkos' laboratory of metaphysical thoughts, in his "Atelier of Happiness", the only opposition to consciousness, which allows it to establish oneself in the material world. The conflict of matter and consciousness, Nature and Man was essential for both writers-thinkers.

The same unexpected personal meaning acquires the category of historicity, which the philosopher considers a significant characteristic of his philosophical system. Historicity is an extrahistorical humus, a broadcast of the efforts of individual thinkers, which imposes the burden of responsibility on all participants. "The cognitive, philosophical history of humanity is a kind of meaningless game. At first, humanity has filled itself with a huge pile of metaphysics sand ... And all the modern progressive people produce new ideas to throw off most of that sand. Progress will begin only when humanity is completely out of all that sand" [Винниченко, 2010, p. 76].

Human life is seen as an age-old metaphysical drama in existentialism. The story is deeply tragic: Birth means Death. The main antagonist characters are Man and World. In addition, only a constant sharp awareness can help to escape from the dulling standard of life, of their mortal destiny, to reach the “truly” being. *Memento mori* is the basic order of existential philosophers, which Camus especially often mentions. Similar considerations about the nature of death, the attitude of a person to it are also found on the pages of Vynnychenko’s diary. “Hopelessness is a completely absurd concept, but generally accepted. There is no hopelessness in Nature, and it could not be at all. Hopelessness appears in pair with the belief in immutability, a stable state of Things. However, nothing is unchanging in the human world. To lose hope is to lose faith in the laws of nature and become superstitious. We often fail to reach our goal only because we lose hope. We so hardly believe in the necessity and inevitability of death; it would be strange when we do not die from it. Maybe immortality does not exist on the earth only because we do not believe in it” [Винниченко, 2021а, pp. 21–22].

The anthropological principle is essentially characteristic of the specific national tradition of French philosophy, in which the “purely speculative movement” (Descartes, Malebranche) was less consistent with the mentality of the French, who were more willing to read Rabelais and Montagne. Here, one could also refer to the history of Ukrainian philosophical thought (conventionally from Skovoroda – through Franko and Lesya Ukrainka – to Vynnychenko), which is also distinguished by a similar type of philosophizing. It is characterized primarily by an orientation toward a person, taken in the immediate life context, a person who faces the eternal problems of life, death, evil, relationships with others, etc. The special substance of such philosophizing, which is free from scientific standards, gave rise to particular genre forms, such as Essay, Aphorism, Portrait, Dialog, Drama and Novel. Many Ukrainian researchers consider existentialism to be the basis of Ukrainian philosophy, emphasizing its existential-corkcentric and personalistic orientation.

Vynnychenko belongs to those thinkers who go beyond the boundaries of traditional philosophy to comprehend the broader meaning of all spiritual culture in their works. He went on to say that he developed the ideas of A. Schopenhauer, F. Nietzsche, A. Bergson, and the Theosophical theory of R. Steiner by aiming to open to man prospects of further development, to give his existence meaning, to point to him at certain positive values, that is, to overcome the extremes of German and French existentialism and to design a positive philosophical platform.

Bibliography

- Арендт, Х. (2002). *Джерела тоталітаризму*. Київ: Дух і літера.
- Безнар, Г. (2004). *Екзистенційні мотиви в творчій спадщині В. Винниченка*. Автореф. дис. канд. філос. наук. Київський національний університет імені Тараса Шевченка, Київ.
- Винниченко, В. (1913). Спостереження непрофесіонала. *Марксизм і мистецтво*. *Дзвін*, 12, 474-480.
- Винниченко, В. (1960). *Пророк та невидані оповідання*. Нью-Йорк: УВАН.
- Винниченко, В. (1971). *Слово за тобою, Сталіне!* Нью-Йорк: Українські вісті.
- Винниченко, В. (1980). *Щоденики. 1911-1920* (Т. 1). Едмонтон, Нью-Йорк: Смолоскип.
- Винниченко, В. (2010). *Щоденник (1926-1928)* (Т. 3). Київ, Едмонтон, Нью-Йорк: Смолоскип.
- Винниченко, В. (2011). *Конкордизм. Система будівництва щастя*. Київ: Український письменник.
- Винниченко, В. (2021а). *Щоденники. 1932–1942*. Харків: Фоліо.
- Винниченко, В. (2021б). *Щоденники. 1943–1951*. Харків: Фоліо.
- Долгов, К. (1990). *От Киркегора до Камю*. Москва: Искусство.
- Костюк, Г. (1983). *У світі ідей і образів: вибране*. Нью-Йорк: Сучасність.
- Наумович, С. (1972). Винниченко, Грушевський, Сартр. *Визвольний шлях*, 7/8, 1076-1081.
- Онушкевич, Л. (1973). Пророк – остання драма В. Винниченка. *Слово*, 5, 194-204.
- Caillet, G. (1945, mai 16). *Le Théâtre chez les philosophes*: G. Marcel, J.-P. Sartre et A. Camus – auteurs dramatiques. *Opera (Hebdomadaire De théâtre du cinéma, des lettres et des arts)*, p. 2.
- Camus, A. (1962). *Carnets I: mai 1935-février 1942*. Paris: Gallimard.
- Camus, A. (1963). *L'Homme révolté*. Paris: Gallimard.
- Camus, A. (1965). *Essais*. Paris: Gallimard.

- Camus, A. (1967). *Noces, skivi de L'Ete*. Paris: Gallimard.
Camus, A. (1968). *Le Mythe de Sisyphe. Essai sur l'absurde*. Paris: Gallimard.
Foulquie, P. (1970). *Der Existentialismus*. Hamburg: Johannes Maria Hoepfner.
Mounier, E. (1965). *Introduction aux existentialismes*. Paris: Gallimard.
Sartre, J.-P. (1947). *Situations I*. Paris: Gallimard.
Sartre, J.-P. (1948). *Situations II*. Paris: Gallimard.
Sartre, J.-P. (1952). *Saint Genet, comedien et martyr*. Paris: Gallimard.
Sartre, J.-P. (1966). *L'existentialisme est un humanisme*. Paris: Nagel.
Sartre, J.-P. (1976). For a Theatre of Situations. M. Contat, M. Rybalka (Eds.), *Sartre on Theatre* (pp. 3-5). London: Quartet Books.
Sartre, J.-P. (1996). La première attitude envers autrui: l'amour, le langage, le masochisme. A. Elkaim-Sartre (Ed.), *L'être et le neant* (pp. 404-418). Paris: Gallimard.

VOLODYMYR VYNNYCHENKO'S PHILOSOPHICAL AND AESTHETIC VIEWS: THE EXPERIENCE OF FRENCH EXISTENTIALISM

Galyna M. Syvachenko, Shevchenko Institute of Literature, The National Academy of Science of Ukraine (Ukraine)

e-mail: syvachenkogalina@gmail.com

Antonina V. Anistratenko, Bukovinian State Medical University (Ukraine).

e-mail: oirak@bsmu.edu.ua

DOI: 10.32342/2523-4463-2024-1-27-4

Key words: *European Modernism, French Existentialism, absurdity, Rebellion, Choice, Concoctidism, Sartre, Camus, Vynnychenko.*

The relevance of the proposed research is determined by the reviving the interest of modern literary studies of the figure of Volodymyr Vynnychenko, determining the place of his creativity in the context of European modernism, the ambiguity of assessments of this phenomenon in the context of Ukrainian fine literature.

The article examines Volodymyr Vynnychenko's novels in the discourse of French Existentialism. Attention is focused on outlining the similarities and differences between J.-P. Sartre, A. Camus and V. Vynnychenko's worldviews and aesthetic views. The origins of the existentialist method in the work of the Ukrainian émigré writer and its inclusion in the discourse of French atheistic of Existentialism are also analysed, and some conclusions of the "Mougins" cycle of Vynnychenko's works are investigated using summarized prospects for its study in a broad and its European context is also outlined.

The authors examine the forms and methods of aesthetic refraction of the basic concepts of existentialism (absurdity, rebellion, freedom, choice, and relationships at the level "I – the Other"). *The purpose* of the work and the tasks involve analyzing the philosophical and artistic texts of Vynnychenko in the discourse of French existentialism, as well as revealing the main philosophical ideas and functions of the novels of the Ukrainian writer, consistent with the creative guidelines of J.-P. Sartre and A. Camus. The set of goals determines the need for the use of hermeneutic (analysis of artistic texts), historical-literary, comparative-typological (posing and solving a number of literary problems in the context of equal national literature, and biographical (using diary entries) research *methods*.

The problem is determining the place of ideology in the context of French existentialism and the "Mougins" cycle of Vynnychenko's works, was raised in literary studies as early as the 70s of the last century, in particular by diaspora researchers S. Naumovych and L. Zaleska-Onyshkevych, who tried to show the priority of Vynnychenko's writing compared to Sartre and Camus. The problem of existentialism as a philosophical direction was considered in the late 1940s among the members of the Artistic Ukrainian Movement, attempting to formulate the concept of "Ukrainian existentialism". The Ukrainian researcher Ya. Kotets includes diaspora representatives 70 years later in the article "The Formula of Ukrainian Existentialism" (2021). There are several Ukrainian and Soviet writers who produce some existential ideas and elements of existential interpretation of human life, but they should not be called conscious writers-existentialists.

Among modern Ukrainian works need to name "Existentialist philosophy. Traditions and perspectives" by S. Raida (2009), as well as the comparative study "Ukrainian version of artistic existentialism: B.I. Antonych, V. Svidzinsky, T. Osmachka in the European context" (2020) by H. Tokman, where is introduced the concept of "artistic existentialism".

The critical optics of the research make it possible to combine the historical and philosophical specificity of the interwar twenty years and the post-war period, on which are built the works of Vynnychenko, Sartre and Camus. It is an attempt to show the originality of the philosophical and aesthetic views of the emigrant Vynnychenko in the paradigm of French existentialism, to demonstrate the similarity of the Ukrainian type of philosophizing (from Skovoroda, Franko, Lesya Ukrainka to Vynnychenko), to analyze his characteristic orientation towards a person who faces the eternal problems of life, death, and evil. Such non-scientific philosophizing gave birth to special genre forms: essay, aphorism, portrait, dialogue, drama, and novel, which can be found in V. Vynnychenko's literary work. Vynnychenko belongs to those thinkers who went beyond the boundaries of traditional philosophy in order to comprehend the broader meaning of the entire spiritual culture, developing the ideas of A. Schopenhauer, F. Nietzsche, A. Bergson, the theosophical theory of R. Steiner, in their writings. Vynnychenko set himself the goal of revealing prospects for further development to man, to give meaning to its existence, to point it to certain positive values, that is, to overcome the extremes of German and French existentialism and develop a positive philosophical platform.

References

- Arendt, K.H. (2002). *Dzherela totalitaryzmu* [Sources of Totalitarianism]. Kyiv, Dukh i litera Publ., 539 p.
- Bezhnar, H. (2004). *Ekzystentsiyni motyvy v tvorchiy spadshchyni V. Vynnychenka. Avtoref. dys. kand. filol. nauk* [Existential Motives in the Creative Heritage of V. Vynnychenko. Extended abstract of PhD Philol. sci. diss.]. Kyiv, 19 p.
- Caillet, G. (1945). *Le Théâtre chez les philosophes: G. Marcel, J.-P. Sartre et A. Camus – auteurs dramatiques* [Theater among philosophers: G. Marcel, J.-P. Sartre et A. Camus – playwrights]. *Opera (Hebdomadaire De théâtre du cinéma, des lettres et des arts)* [Opera (Weekly of theater, cinema, letters and arts)], May16, p. 2.
- Camus, A. (1962). *Carnets I: mai 1935 – février 1942* [Notebooks I: May 1935 – February 1942]. Paris, Gallimard, 252 p.
- Camus, A. (1963). *L'Homme révolté* [The Rebel]. Paris: Gallimard, 392 p.
- Camus, A. (1965). *Essais* [Essays]. Paris, Gallimard, 1975 p.
- Camus, A. (1967). *Noces, skivi de L'Ete* [Wedding, Summer Skivi]. Paris, Gallimard, 183 p.
- Camus, A. (1968). *Le Mythe de Sisyphe. Essai sur l'absurde* [The Myth of Sisyphus. Essay on the absurd]. Paris, Gallimard, 187 p.
- Dolhov, K. (1990). *Ot Kyrkehora do Kamyu* [From Kierkegaard to Camus]. Moscow, Iskusstvo Publ., 402 p.
- Foulquie, P. (1970). *Der Existentialismus* [The Existentialism]. Hamburg, Johannes Maria Hoepfner, 124 p.
- Kostyuk, H. (1983). *U sviti idey i obraziv* [In the World of Ideas and Images]. New-York, Suchasnist publ., 537 p.
- Mounier, E. (1965). *Introduction aux existentialismes* [Introduction to Existentialism]. Paris, Gallimard, 189 p.
- Naumovych, S. (1972). *Vynnychenko, Hrushevsky, Sartr* [Vynnychenko, Hrushevskiy, Sartre]. *Vyzvolnyi shliakh* [The Liberation Way], vol. 7/8, pp. 1076-1081.
- Onyshkevych, L. (1973) *Prorok – ostannya drama V. Vynnychenka* ['The Prophet' – the last drama by V. Vynnychenko]. *Slovo* [Word], vol. 5, pp. 194-204.
- Sartre, J.-P. (1947). *Situations I*. Paris, Gallimard, 348 p.
- Sartre, J.-P. (1948). *Situations II*. Paris, Gallimard, 342 p.
- Sartre, J.-P. (1952). *Saint Genet, comedien et martyr* [Saint Genet, comedian and Martyr]. Paris, Gallimard, 590 p.
- Sartre, J.-P. (1966). *L'existentialisme est un humanisme* [Existentialism Is a Humanism]. Paris, Nagel, 156 p.
- Sartre, J.-P. (1976). *For a Theatre of Situations*. M. Contat, M. Rybalka (eds.). Sartre on Theatre. London, Quartet Books, pp. 3-5.
- Sartre, J.-P. (1996). *La première attitude envers autrui: l'amour, le langage, le masochisme* [First Attitude Toward Others: Love, Language, Masochism]. In A. Elkaïm-Sartre (ed.). *L'être et le néant: Essai d'ontologie phénoménologique* [Being and Nothingness: An Essay on Phenomenological Ontology]. Paris, Gallimard, pp. 404-418.
- Vynnychenko V. (1980). *Shchodenyky. 1911-1920* [Diaries 1911-1920]. Edmonton & New-York, Smoloskip Publ., vol. 1, 286 p.
- Vynnychenko, V. (1913). *Sposterezhennya neprofesionala. Marksyzm i mystetstvo* [Observation of a Layman. Marxism and Art]. *Dzvin* [The Bell]. Vol. 12, pp. 474-480.
- Vynnychenko, V. (1960). *'Prorok' ta nevydani opovidannya* ['The Prophet' and Unpublished Works]. New-York, UVAN Publ., 104 p.

Vynnychenko, V. (1971). *Slovo za toboyu, Staline!* [The Word is Yours, Stalin!]. New-York, Ukrainski Visti Publ., 374 p.

Vynnychenko, V. (2010). *Scshodennyk: v 4 t.* [Diary: in 4 volumes]. Kyiv, Edmoton & New York, Smoloskip Publ., vol. 3, 624 p.

Vynnychenko, V. (2011). *Konkordyzm. Systema buduvannya shchastya* [Concordism. Happiness Building System]. Kyiv, Ukrainsky Pysmennyk Publ., 335 p.

Vynnychenko, V. (2021a). *Cshodenniki. 1932–1942* [Diaries. 1932-1942]. Kharkiv, Folio Publ., 442 p.

Vynnychenko, V. (2021b). *Cshodenniki. 1943–1951* [Diaries. 1943-1951]. Kharkiv, Folio Publ., 475 p.

Одержано 17.05.2023.