

Anthropological Ideas in the Prose of the Ukrainian Diaspora: Traditions and Postmodernism

Vitaliy MATSKO¹,
Inna NIKITOVA²,
Tetyana SHVETS³,
Valentyna KUZ⁴,
Olga RYBCHYNSKA⁵

¹ Khmelnytskyi Humanitarian-Pedagogical Academy, Khmelnytskyi, Ukraine, macko.vitaliy@gmail.com, <https://orcid.org/0000-0001-5512-3743>

² Khmelnytskyi Humanitarian-Pedagogical Academy, Khmelnytskyi, Ukraine, nii@ukr.net, <https://orcid.org/0000-00015326-7428>

³ Khmelnytskyi Humanitarian-Pedagogical Academy, Khmelnytskyi, Ukraine, shtw@ukr.net, <https://orcid.org/0000-0003-3798-6670>

⁴ Leonid Yuzkov Khmelnytskyi University of Management and Law, Khmelnytskyi, Ukraine, vladtarasana@gmail.com, <https://orcid.org/0000-0002-3497-5733>

⁵ Khmelnytskyi Specialized School №1, Khmelnytskyi, Ukraine, finovska04@ukr.net, <https://orcid.org/0000-0003-4783-4267>

Abstract: *The article discusses the main anthropological ideas in diaspora's prose in the context of existing traditions and postmodern stylistic characteristics. It also highlights characteristic features of the Ukrainian diaspora's prose. The latter contains the views on the literary character as personality, as well as the world and place of humans in it. Importantly, the research follows the concepts of Christian theology, superhuman, rationalism, and postmodernism. It also emphasizes the axiological matrices of humans and their worldviews. The scientific value of the article lies in disclosing anthropological models that correspond to axiological functionality. Using the prose of the Ukrainian diaspora and the art of words, the authors of the article attempt to find how to overcome the crisis of human and society. The proposed approach allows finding the place of humans in this world and give their lives meaning. It shows that the world is beautiful and cannot exist on its own, given that it acts as one's awareness. At the same time, the anthropological concept is considered a system. Furthermore, the authors have applied a system of theoretical-methodological approaches to the problem in question. It was important to identify the main theoretical principles of the research, describe anthropological ideas of prose and highlight anthropological ideas in the Ukrainian diaspora's prose in the context of existing traditions and postmodern postulates.*

Keywords: *Migrant literature, artistic style, disappointment tendencies, character, worldview, creative thinking.*

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Introduction

Given current reforms in Ukrainian education (it especially refers to the Concept of the New Ukrainian School), quite noteworthy are new approaches to developing students' personality, competence, creative thinking, independence, self-organization. In learning, an important role should be assigned to purposeful education, gradual strengthening of memory, thinking and perception of educational material, morale building. Concerning to an individual approach, emphasis is placed to Ukrainian literature lessons, as well as corresponding teaching methods and forms. After all, it is these lessons that embody spirituality, develop creative and empathic abilities, promote national and moral values, sharpen patriotic feelings, improve a philosophical understanding of the world and highlight the role and importance of human existence in society.

However, not every student, as well as not every reader, will be able to decipher the elite prose, which includes postmodern literature. Postmodernism, as a literary and artistic style, is a reaction to cultural and political, rather than economic problems in society. It is associated with crisis situations, especially when culture expresses social needs to shape a philosophical perception of life values. In such literature, the characters are endowed with postmodern sentiments of disappointment in ideals and values. Both postmodern prose and poetry are focused on the mass and the elite reader, having a significant impact on non-artistic spheres (religion, politics). Regarding postmodern prose, non-artistic tools include the reader's psychological perception of the text, including empathy and sympathy for unpleasant events or, conversely, joyful episodes in the lives of the characters.

The perception of a modernist text depends on the reader's psychological system, intuitive potential, inner ability to read and reconsider the thoughts encrypted by the writer. Lenta & Cucu (2017) claim that "not all spheres of mental reality are compatible with strictly rationalist scientific assessments. Thus, thanks to Jung's enormous efforts, we emphasize that any view of a human and his or her psychological reality cannot be limited by empirical data because we consider a dimension that has huge segments, prone to the intuitive process of cognition, form and they can be found in the creative and artistic act" (Lenta & Cucu, 2017, p. 67).

A detailed analysis of the Ukrainian diaspora's prose shows that literary works by Kovalenko (1960) and Kopach (1988) highlight unreal metamorphoses-ideas of humans, subordinated in all their actions to certain higher power (the extra-terrestrial superhuman). Oleksandr Smotrych (1973) is a prominent representative of postmodernism since his works reflect sar-

casm and disagreement with the Soviet regime. The writer demonstrates his protest against dictatorship and shows the cruelty of the regime's policy against Ukrainians. Thus, his prose clearly addresses the Ukrainian problem in the context of the global crisis. After all, the postmodern philosophy focuses on the criticism and questions human values. Postmodernism presents artistic activity as something that people should not like or dislike. Postmodern art does not follow specific rules or requirements for reflection. The main idea is to highlight a certain position or opinion which the artist considers important for society. However, it should not affect such processes perception or evaluation.

Smotrych (1973) described his position on the events using colloquial poetry, i.e., not following certain rules. In this form, he emphasized emotional experience and negative attitudes towards the Soviet government, which oppressed the Ukrainian people.

Short stories by Smotrych (1973) show the dichotomy of "self-image" and "self-concept". They make the reader realize the responsibility for himself or herself and others, encourage him or her to feel harmony with the environment, and help people overcome the absurdity of existence. Tarnavsky's postmodern literature (2000) demonstrates play, inversion and allusion. It also denies general theories, promotes social and cultural pluralism, and skepticism about progress, questions its benefits and distrusts in technology.

Postmodern writers often refer to works of art by their predecessors, recreate stylistic pluralism, resort to bold irony over the culture of previous epochs and demonstrate the artistic play technique. However, the most important philosophical preamble to postmodernism is the author's position, which is reinforced by a clear transition from classical anthropocentric humanism to universal humanism – the reaction to the challenges of modernity. Such prose writers as Tarnavsky (2000), Andievska (1999), Vovk (1986), Smotrych (1973) comprehensively "embedded" a human, the cosmos and nature in the context.

Vovk's prose (1986) is "borderline", combining the features of both modernism and postmodernism. Matsko (2016) states that although Vovk (1986) approached the idea of destroying insignificant boundaries between modernism and postmodernism, she failed to find them (p. 189). For example, she created a collection of short stories, titled "Carnival" under the influence of postmodern paintings (Vovk, 1986). The titles of the collections are rather unusual. The first story ("The Falling Man") is illustrated with an artist's painting and divided into two parts. On the first one, there is a falling

man; on the second one – only a face pointing to the border world, the two worlds. The character of the work watches the carnival from the still-unfinished building of the tower. Once again, one can observe two worlds because, when a person is “without the carnival clothes of a prince or a clown, life is hard” (Vovk, 1986, p. 8). In other words, the person does not fit into the carnival (life as a theatre) and becomes lonely. The loneliness indicates the loss of meaning in life. Indeed, the crowd urges the character to jump from the tower, and yet he chooses the life depicted in another painting. Petrovici & Ivan (2019) believe that the character, “being always present, joins the present of our perception and conscience. This is only a reason that can perceive the time gap and place events in the past concerning us or determine more temporary levels” (pp. 139-140).

The philosophical and aesthetic basis of postmodernism involves the deconstruction ideas of French poststructuralists and post-Freudians, as well as the irony concept of Italian semioticians. The theory of postmodernism is justified by Baudrillard (1968), Lyotard (1979) and Sloterdijk (1985). Anthropological ideas are expressed by Gavrylyuk (2015), Hessen (2009), Kodak (2006), Koret (1988), Matsko (2009), Petruk (2007), Petrushenko (2015), Rewakowicz (2014), Semenenko (2008), Zhang (2000), Chardin (2002). In particular, Petruk (2007) draws attention to human activity in society because “it specifically expresses a human’s attitude towards the world, and the very human existence appears as life in culture through it” (p. 19).

Theoretical-Methodological Principles of Anthropological Ideas in the Ukrainian Diaspora’s Prose

Zaporozhchenko (2008) attributes “Yurii Andrukhovych” (2021) to Ukrainian postmodern writers. She claims that “Yurii Andrukhovych revealed his significant literary talent in the early 1990s. After a very short time, he became the herald of a new geopolitical and artistic and aesthetic thinking, the expression of ideas and sentiments of the young generation that grew up in the western part of Ukraine and perceives this area in the context of attraction (Gygli et al., 2019). Western Europe readers have long been familiar with the works of Andrukhovych (such poetry collections as “Sky and Squares”, “City Centre”, “Exotic Birds and Plants”, “Selected Pieces”; novels “Recreation”, “Muscovy”, “Perversion”, “Twelve Hoops”, “Mystery”; essay books “Disorientation in the Field”, “The Devil is Hiding in the Cheese” and “My Europe”) (Zaporozhchenko, 2008, p. 101). Matsko (2009) also reveals anthropological ideas, not avoiding modernist and post-

modern literature. He analyzes the multistylistic aspect, stating that the non-textual reality in the mind “rearranges” and rethinks the environment, the multifaceted world, the challenges of fate; it is a kind of game: one can observe how the subconscious interferes with the real world. Such aesthetics of literary text borders on, and even interacts with the aesthetics of postmodernists and surrealists: bizarre scenes, strange and unforeseen situations; intrigues; implausible events and facts; contour-free and schematic images of characters” (Matsko, 2009, p. 85).

Research methods were selected following the aim and objectives of the research: comparative-historical (to compare genre and style features of prose writers in the context of 20th century Ukrainian and world literature), typological (to study genre and style connections, describe structural similarities and differences between traditional and postmodern prose); a hermeneutic approach (to interpret epic texts) and receptive aesthetics (to determine the dominants of the author’s thinking to model a receptive environment and ensure a dialogue between the author and the reader). An anthropological method largely contributed to analyzing the nature of the fictional character, his or her nature, essence, psychological parameters and *eidos*.

Thus, anthropological ideas are disclosed in both traditional and postmodern fiction. However, there is still no conceptually correct approach to this problem as the truth is multidimensional and metaphorical. In science, truth is a result of discussions, as well as the search for a rational component that suits all participants in the scientific world.

The ideas of human freedom and “circled time” dominate in postmodern literature (Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020). At the same time, one can observe an entropic factor in scholars’ views on the development of postmodern culture. The anthropological models and ideas of Petrushenko (2015) comply with the assessment of postmodern literature, not in terms of expectations about the development of the literary-artistic process (he calls it pointless). He indicates, “one of the symptoms of the current crisis of public life is the total crisis of art. For example, today’s literature has almost completely abandoned dialogue with readers because “everyone writes what they want and how they want”, and every reader “reads what they want and can”; therefore, it is a dialogue of the blind and the dumb. The writer is no longer tormented by the question of how well the readers will understand them, just as the readers are not tormented by the question of professional skills. The so-called “pointless” art openly acknowledges that its creators have no meaning that they would

seek to share with other people; they have only a “vague feeling”, which probably pollutes everything around them” (Petrushenko, 2015, p. 10).

By “pointless” art, Petrushenko (2015) meant the creation of literature in the postmodernist concept. Both modernist and postmodern prose shows a tendency to be disappointed in humanistic ideals, and writers artistically depict an especially different fictional reality based on spiritual values. Prose writers oppose Nietzsche’s superhuman (2013), who claims independence from society, to a fundamentally different type: marked by the features of a certain cultural and historical environment and, at the same time, brought to the level of universal generalizations (Gardner, 1983). Such literature has developed its style, the creation of original images, unlike any other, which corresponds to a change in the aesthetic guidelines of a particular artistic style, and era. Indeed, the ideal of holistic human personality disappears; writers abandon imagery. However, the main value is the inner world of the artist, his or her right to choose ways to express and depict the environment, embody associations and experiences, designed for a literary character, a lyrical character. It is proved that human is above the living world, although being a part of it (Giddens, 1991). Thus, universals acquire some reality in the sphere of the mind as a concept and act as a consequence of mental abstraction of certain properties of things. Hence, the plurality of writers’ realization of artistic ideas, models, as well as the use of the consciousness flow as the most objective form of reproduction of spontaneous mental impulses, is projected on the loss of realistic ideas about the human personality.

The writer, as a personality, underwent two stages of socialization: at the primary stage (childhood, adolescence, youth), he or she socialized through his or her environment; at the secondary stage, socialization occurred through social groups (teams), institutions (media, culture, economy, church, law). It is at these stages that worldview and inner culture are being developed. According to Kodak (2006), science makes it possible to integrate socio-humanitarian knowledge “into a single simultaneous approach to interpreting complex functional systems, including the author’s consciousness, based on the results of his or her creative actions” (p. 52).

Nowadays, people find themselves in an intense communicative and informational space, so they can imagine anything and live in two worlds (real and imaginary). The writer’s imaginary world is like air, without which a living being cannot live; the defined world promotes creative conception and, thus, the artistic text is filled with contrasts, two worlds.

Zhang (2000), as a researcher of diasporic literature, studies the complexity and ambivalence associated with the definition and articulatory identity of the diaspora. It means that the diaspora is not only a movement across the country's borders but also an experience of crossing borders and barriers of space, time, race, culture, language, and history. As a repeated journey through various discursive and non-discursive spheres, the diaspora introduces socio-cultural practice, which thrives during the constant permutation of the formed assumptions and values of identity. Thus, language can be used as a tool to rethink reality and project different identities. Diasporic literature, with its ethnic fluctuations and cultural ambivalence, shows that the forces of different transnational elements can merge in the poetics of cultural transrelation, which calls into question the area of particular cultural dominance by shifting the place of identity formation in multiple relationships (Zhang, 2000).

Andievska (1999) adheres to the idea of "circled time" (the past, the present and the future coexist in the artistic concept). Concerning freedom and human choice, she states that one is always entitled to choose. Below are her impressions from working on a postmodern work of art: "I never think about the reader when I write, as well as about the game. It's about recreating what I see as, say, this complex phenomenon being squeezed into words as clearly as possible. This sometimes requires alogisms, but they must not come from the mind, but from within, then they stand as if in some additional plane and a tiny flashlight illuminates what you have done. The best thing for me is this opportunity to realize the foggy matter spilt around, which has not yet materialized in thought" (Andievska, 1999).

Rewakowicz (2014) studies the cultural and aesthetic consequences of exile. She pays considerable attention to diasporic and transnational relations of writers with the country of their origin and with the countries that received them, emphasizing the role of the group in shaping the cultural and literary image of Ukraine abroad. Movements, forced or voluntary, give rise to states of alternative, states that live between them, live in the interconnections of different cultures and different linguistic realities. The founding members of the New York group's works enthusiastically reflect these conditions. The writers perceived their state of exile without resentment and maintained contact with the homeland through texts written in their native language (Rewakowicz, 2014).

Klimenko & Berdnik (2018) note that postmodernism has changed the classical image of beauty and the use of objects. Now its value is deter-

mined by the ability to engage the user in an intellectual game of values. In the era of industrial society, the main goal of knowledge development was to master the world, while the postmodern approach offers the idea of interaction with the world (Klimenko & Berdnik, 2018, p. 118).

The Irrational Concept of Artistic Depiction of Human and the World

Writers tend to show their experience in the matrix of creative activity, in communication with the reader. Their artistic practice dwells in the culture enhanced by figurative language and philosophical thinking. In turn, one's scientific reflections should be considered in the aspect of textual "vivisection", certain "dissection", isolation of certain modes in the context of "other worlds". Altogether, they express post-transformational texts, recognize, and decode the hidden, and decipher the gaps. Such text analysis refers to the slow reading method. It helps one to decode the mystery of the author's soul, as well as of the literary character's soul. Chardin (2002) called a human of today the core of evolution that is "able to see in space, time and traction" (p. 226).

At the same time, writers modelled anthropological ideas in different vectors, depending on one's ability to imagine, fantasize, and create artistic images, as well as to depict mood and feelings. As rightly emphasized by Semenenko (2008), "evolution lies in the disclosure of the character's attitude towards human, the expression of love, and the poeticization of the lover's image" (p. 319).

In this regard, creativity is a productive activity that allows literary artists to realize themselves, develop their artistic thinking connected with intuition and the ideological world of hidden regularities (eideticity). The Ukrainian diasporic literature is characterized by the idea of one God, and the dogma of Christianity. As evidenced by Kovalenko's collection (1960) of short stories, the whole world and everything in it is an act of God's will. Thus, the anthropological idea is subject to the theological concept. Given the artistic structure of her work, the author tends to highlight intertextuality ("The Unrecognized Child", "The Angry Gardener", "The Lost Lamb"), in which the world and the human are seen as a hierarchical matrix, whose top is God. The motif of contemplation of God, common in Kovalenko's work (1960), is most closely related to the child's consciousness. The figurative structure of the author's works appeals primarily to the Christian worldview and creates a certain synthesis of the abstract, the speculative and the rational, rooted in earthly existence, and artistic dominants. Finally, Kovalenko's

works (1960) express irrational ideas, able to manipulate consciousness and propagandistically influence people through the foundations of Christian evangelism, using theological, philosophical, and ethical vocabulary.

In the story "The Unrecognized Child", the author invents the situations herself. Accountant Rufus Tabulus, who lived almost 2,000 years ago, travelled to Judea on public business to see how many people lived and worked under the tetrarch. On his way, he met a couple with a child. Rufus involuntarily looked at the boy and froze, because "the eyes of the Child shone with the eternal childhood, purity, clarity and complete trust in the world, so inherent in children. At the same time, one could see unearthly wisdom in his eyes, as if this Infant not only saw but also understood Rufus" (Kovalenko, 1960, pp. 11–12). Tabulus wished to attribute the Child to a state. Travellers replied: "This child does not need the state. It has His "in the sky" (Kovalenko, 1960, p. 12). It seems that the writer elaborated biblical parables through an artistic form and expanded them with imaginary paintings to depict the uniqueness of human existence on earth.

In another work, "The Lost Lamb", the author presents her version of Jesus Christ's birth. The story is about a girl called Deborah who is looking for a lamb. "The evening had already come, the stars were shining, and there was no lamb. Suddenly, one star started to shine too brightly and showed the girl the way to go. Deborah came to the manger, where she saw the new-born baby, warmed by the lamb" (Kovalenko, 1960). The author slightly modified the sacral text, transforming the biblical parable into unreal artistic paintings. The story is about the lamb that warmed the child, and, suddenly, the child's mother (who, for some reason, did not warm him) appears in the author's monologue. When Deborah wanted to hit the lamb, "the mother turned away from the child and looked at her. Deborah felt some warmth spreading through her body, as if her own mother were looking at her. The girl realized that the lamb had done the right thing. Its place was there, in the stable, so that it could fulfil its purpose by coming here and warming the Child" (Kovalenko, 1960, p. 16).

This material demonstrates the metaphysical picture of the world and the human in it. According to Coreth (1988), "if one seeks to form a picture of the world and behold it, they must rise above it and go beyond empiricism. Therefore, world cognition asserts human's transcendence. Only a connection with God can elevate humans above the world" (p. 211).

One can see that Coreth (1988), as a theologian, denies the materialist, rational concept of the human image, which prefers intelligence over

feelings and appeals to the mind, logical thinking. He also addresses the irrational idea of looking at the human as God's providence. However, one may wonder why a transcendent person exalted above the world does evil to others. Besides, it is not right to preach medieval postulates in the humanistic, civilized world and claim that evil can be overcome by prayer (the basic postulate of Christianity). A dichotomy of good and evil is a moral-ethical phenomenon. Deciphering irrational concepts, Humenna (2004) clarifies ambiguity in her memoirs, "The future is "the kingdom of heaven", unattainable even in the imagination. Reality is today, at this very moment, that is about to become the "past". Rejoice in it! It is the only reality" (p. 504). The writer denies the image of superhuman with the following quintessence, "Is there "the evil spirit"? "Daemon"? "Devil"? "Satan"? If there is indeed evil, then God (Good) is not omnipotent, not the one. Does He share power with the evil spirit? And I think that everything is "virtuous". What is not good for someone is good for someone else, also created for something and with the same right. I do not believe in a "soul sold to the devil" for wealth, success ... This is the Middle Ages. The remnants of the witch's religion" (Humenna, 2004, p. 504).

José Ortega y Gasset (2010) interpreted the human as a creature consisting of several "layers", the main of which are "life sphere", "personal sphere" and "individual sphere". The differences between these spheres enable the emergence of different people and different eras. His works, such as "Meditations on Quixote" and "Invertebrate Spain" reflect the author's views (both Spanish and European). His intellectual abilities and artistic talent manifest themselves in "The Theme of Our Time" (1923) and "The Dehumanization of Art" (1925). In the prologue to "Meditations on Quixote", one can find the main ideas of the author's philosophy (José Ortega y Gasset, 2010). Here he defines humans in the following way: "I am I and my circumstances ("Yo soy yo y mi circunstancia"), i.e., humans cannot be considered separately from the environment and the circumstances of history. Regarding postmodern literature, he claims that "poetry has become the higher algebra of metaphors" (José Ortega y Gasset, 2010). Focusing life primarily on the biography, the human life cycle, he (despite his subjective intentions) interprets it (i.e., life, which is, at least to a large extent, the realm of preconditions and relationships) as a kind of capsule. The author imagines an individual as "the man who lives in a shell", given that he interprets the inseparability and organic connections between human and the world somewhat one-sidedly in the sense that the human carries this world inside.

Kopach's collection of short stories "Miniatures" (1988) is quite relatable to Kovalenko's (1960). Her non-standard thinking exists in a timeless, extra-terrestrial space, persuading the recipient to comprehend the extra-terrestrial existence of humans in the short story "Beyond Time". The author positions herself as a propagandist for Christian ideas. She views society as something collective (like a crowd) that is in a hurry somewhere (an indefinite space). Sudden registers encourage the reader to perceive the spiritual world. It is whereto the crowd rushes to see how "a tall, white figure floats. Nobody sees. He has a crown of thorns on his head" (Kopach, 1988, p. 45). The reader suddenly recognizes Jesus Christ; in his eyes one could see reproach. The Superhuman is "confused" by the earthly world of evil, and how humanity destroys itself with its mind. Focusing only on civilization processes, humanity does not see that "the whole land of my Motherland Ukraine is soaked in blood. With the blood of innocent people, and... children, children... It is holy". The author's stylistic device leads humans with rhetorical questions into nothingness. At the same time, "nothingness" expresses "human's intrusion into being". It is "beyond time", as shown by the title of the story, because nobody knows to whom the author's language is addressed. Kopach's artistic intentions (1988) are embodied in unexpected plot collisions, and fiction, based on biblical motifs. The story "Beyond Time" illuminates the believer in the context of a purely theological concept (Kopach, 1988).

Similar maxims can be found in the story "On the Edge of the Worlds", in which the author interprets human life under the constant gaze of the Almighty. According to Kopach (1988), it is vital to reveal the human's inner world which keeps him or her in constant tension so as not to sin, not to anger God, to live by His postulates. There is no freedom if people are always dependent on someone. The writer was influenced by those Catholic theologians who preached the dogmatism of the universal Providence of God regarding humans. As noted by Gavrylyuk (2015), "the history of formation of Christian anthropology is rather contradictory, given that the doctrine of human nature has never been a central and separate problem of theology. In turn, views on human nature were formed alongside the basic dogmas of the church. Consequently, Christian anthropology reflects the main problems of Christian metaphysics, soteriology, ecclesiology, and ethics" (Gavrylyuk, 2015, p. 348).

Kopach (1988) denies individual freedom. Voltaire (2017), however, advocated human freedom, civil rights and questioned religious dogmas,

myths and various superstitions. Arendt (2017) claims that it is Voltaire's ideas on individual freedom that largely influenced Western philosophy, as well the concept of individualism in West European culture.

It must be noted that Humenna (2004) formed her worldview based on the principles of rational thinking, while Kovalenko (1960) and Kopach (1988) were influenced by "modernization", revival, and reconsideration of the Christian tradition, and thus revealed the image of characters in spiritual enlightenment, promoting the Kingdom of God in the afterlife. The authors of the article agree with Gavrylyuk (2015) who notes that "current Christian anthropology not only copies and recreates biblical and patristic teachings but also rethinks and "modernizes" it. This corresponds to the context of developing philosophical anthropology worldwide. A characteristic expression of anthropology "modernization" is the attempt to make human the core of knowing God and the life of the church. In theological concepts, the human is not a passive observer but an active participant in knowing God" (p. 354).

The Idea of Legal Anthropology and Morality in Smotrych's Prose

Smotrych (1973) depicts anthropological concepts in another way, emphasizing the meaning of life, and his story "The Gift" lies in this very perspective. The reader's attention is focused on a household object (a primus stove) that serves only as a prism through which the author shows human relationships, and personalities. Thus, the story takes place in the post-war period: the son gave his mother the primus stove on her birthday, yet she feared lest somebody should steal it. They started talking and, eventually, their conversation turned into a dispute. Vira Antonivna (the mother) felt suspicious about a teacher, who sometimes visited her son. When he stood up for the teacher (his girlfriend), Vira Antonivna raised her voice. The man shouted back, "Will you stop it? Let it go! I too wanna live!" and rushed to the door" (Smotrych, 1973, p. 57). Through the open window, the mother threw the gift onto the pavement. This household scene reveals the attitude of one person to another. The mother does not want to see her future daughter-in-law in the house, thus disapproving of her son's choice. Meanwhile, the son found the courage to overcome himself and realize his dreams. In this way, Smotrych (1973) reveals the meaning of existence through the literary character, which lies in achieving inner harmony, rational consciousness, freedom of activity. Sarnavska et al. (2021) admit that "the human problem needs special attention in the context in question. Given the

philosophy of culture, human personality is considered in the circle of the life created by the very human since he or she is always rooted in being” (p. 245).

As noted by Sloterdijk (1985), the world is universal subjectivity, within which one distinguishes oneself from others. Owing to practical and cognitive activities, one sees oneself as a creator of one’s internal world which opposes the external one.

The story “Martha Mytrofanivna’s Triumph” illustrates the image of the average citizen. Martha Mitrofanivna constantly manipulated the feelings of her husband (Ivan Ivanovych) since her word was like the law for him. After the wedding, she forbade him to create (“You, Vanya, aren’t Pushkin!”). She did her best to “improve” Ivan Ivanovych and dreamed of good status in society, Astrakhan fur, a Spanish shawl and knitted underwear” (Smotrych, 1973, p. 116). The average citizen with bourgeois manners does not seek happiness through labour, wishing to live at the expense of others (Vuckovic, 2019). The world of Marta Mytrofanivna is the anti-world of her husband. The mercantile woman went from manipulation to dignity humiliation, reminding her husband that because of her he “got the position of chief accountant at some anniversary of the revolution”, and he “greeted only the head of the trust, while the rest now greeted Ivan Ivanovych himself”. In this way, the author reveals the inner world of the man who, having been “brought up” by his wife, lost contempt for people of lower social status. Thus, one can observe the influence of a caste system on personality development, as well as the axiological concept through the prism of moral-ethical regulations, expressed in the antithetical aspects of good and evil (Gray, 2008). As rightly noted by Yereskova et al. (2020), postmodernism aims to reconcile various forms of practice, as well as social and mental habits, with new forms of societal life, which coexist and sometimes contradict each other (p. 145).

Contempt and moral humiliation turned into a tragedy from a seeming life farce (Smotrych, 1973). The story ends unexpectedly: “Martha woke up in the morning and, as usual, hit Ivan Ivanovych with her elbow in the back, shouting “Enough sleeping, get up already!”. However, for the first time in his life, Ivan Ivanovych disobeyed Martha Mytrofanivna, having given his soul to God in a dream” (Smotrych, 1973, p. 117). The author disclosed the image of the literary character, his inner world through self. He proved that when the egoist rises above the public interest, it leads to the tragedy of the soul. Everyone seeks to satisfy his or her needs, have influ-

ence and power, material benefits (rewards), socially useful work (Ritchie & Martin, 2004).

Mercantile intentions destroy humans from the inside because to achieve high ideals in life, one needs to rely on one's strength only, one's mind. In this way, the author proved that the human personality is unique, and every life situation arises only once, having its own meaning (Smith & Schwartz, 1997). As stated by Hessen (2009), people "live a shallow life, devoid of inner essence and meaning. They dissolve in the worries and pleasures of everyday life and do not realize their purpose" (p. 20). However, the meaning is different; everyone is different, as well as their meaning of life. Everyone is looking for their place in today's post-industrial society (Shneider & Symanyuk, 2007). The authors of the article agree with Nerubasska et al. (2020) who claim that today we deal with instability, and crises that have a colossal impact on our lives since we should be able to adapt and find our place in society. As a result, it negatively affects our mental and physical health, making us feel less protected and less confident. Social and natural sciences are striving to find answers to the questions posed by the reality for humanity in general and each person in particular" (Nerubasska et al., 2020, p. 276).

Thus, the findings by Andievska (1999), Gavrylyuk (2015), Hessen (2009) and Vovk (1986) have become the main source for studying the works of diasporic writers. Coreth (1988), Humenna (2004), Kodak (2006), Kopach (1988), Kovalenko (1960), Zaporozhchenko (2008) collected basic data on the literature of emigration, which represents postmodern art. Matsko (2009), Petruk (2007) and Petrushenko (2015) analyzed *the paradigms of today's philosophical anthropology, which highlights the leading trends of changes*.

Conclusions

Thus, Kovalenko (1960) and Kopach (1988) highlight unreal metamorphoses-ideas of humans, subordinated in all their actions to certain higher power (the extra-terrestrial superhuman). Literary characters are merely sinners who do not stand out in the crowd. They have created the image of God as the Master of Human Destiny in their imagination, even though there is virtually no essence outside of consciousness.

Anthropological ideas, embodied in the diasporic prose, promote a religious worldview. Indeed, "the Almighty is higher reason and power. He is omnipotent and omniscient, permeating all human beings. True believers are convinced that the Lord God knows all their problems, and those who

stay true to the commandments of God will go to Heaven and sinners to hell. Thus, the Bible promotes the two worlds – good and evil. If there is evil, then God is not omnipotent. In fact, there is no essence after the death of human beings. However, the writers, following Christian ethics, help to improve the world of humans who are God's creation. They must not sin, because life is given only once. Therefore, this is the most humane idea (Kovalenko, 1960; Kopach, 1988).

The article also justifies the idea of legal anthropology and morality, which promotes didactic postulates on the way and structure of human existence. The idea of legal anthropology is a way of one's coexistence in society. From the philosophical and literary point of view, the dichotomy of self and others constitutes behavioural models shown in the prose about the character's rights and moral values, his or her behaviour when communicating with others under the formed worldview and internal culture (the way of human existence). According to the writer's creative plan, the violation of the character's system of ideas and norms of behaviour in the social environment should be condemned (Smotrych, 1973) and non-violation should be approved. These literary characters are respectively classified as negative or positive. Thus, morality and law are closely interdependent. After all, the idea of law is, at the same time, a moral idea, one of the important manifestations of human existence.

The idea of human freedom, which constantly overcomes social limitations and transcended circumstances, is present in almost every work. Postmodern prose pieces by Tarnavsky (2000), Vovk (1986), Andievska (1999) skilfully disclose how humans can go beyond what is inaccessible to human knowledge. A study of human nature and stable human characteristics reveals facts that include both subjective and objective elements.

The idea of the endotymic basis (affects, inclinations, moods, feelings, allusions, delusions) is characteristic of the postmodern prose that covers "the ultimate world history", the scepticism of any ideology, the ridicule of scientific and technological progress and rationality, modernist achievements in culture. The postmodern era emerged as an opposition to the stagnant civilization that conquered humans, displacing cultural values from the social environment, and resulting in the removal of the endotymic phenomenon ("the superstructure"). Processes are unacceptable for postmodernists when human contact with nature is interrupted because the environment nourishes everyone with its energy, stimulates survival in a highly stagnant

world, encourages freedom, dreams, and mental stability (Tarnavsky, 2000; Vovk, 1986).

The idea of temporality (“circled time”) appears in the literary text theoretically. The past, the present and the future merge, pointing to anthropological concepts on the continuity of human existence. One generation is replaced by another, learning, and improving the world in a new way, moving away from the primordial nature, succumbing to a stagnant epoch. Time is not linear; it becomes circled and simultaneous (Andievska, 1999).

Thus, postmodern literature seeks to improve human beings, as biological creatures who strive to control the will, and return them to original primordial principles. The universality of human existence, regardless of skin colour, ethnic and geographical differences, means equality before the laws of nature. The main anthropological idea lies in freedom. Human is free when he or she has the freedom to choose life’s priorities. However, there is no absolute true human nature. Everyone is unique, adhering to both subjective and objective social factors.

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