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Philosophical and literary synthesis of the concept “East” – “West”

The need and relevance of this work is demanded by the state of Ukrainian science, which still lacks modern studies, in particular, comparative and imagological ones, important theoretical, historical and cultural problems of the foreign national paradigm of literature and philosophical heritage. Until now there has not been a sufficient number of conceptual articles on the main aspects of such study, which would examine the moments of “unity” or “confrontation”, “influence”, a combination of empathy or antipathy to other nations with love to the native one, which would show how the typology of the foreign (Oriental) subjects coincided with the process of developing of Ukrainian literature and reflected this process. It is not only due to the complexity of the problem, but also to the long-term stratification of bias, different situations and stereotypical-ideological inspirations.

European researchers most often used the post-colonial methodology of the study of Orientalism, proposed by E. Said, who systematized and classified it according to the following types: “academic”, “managerial”, “figurative”. The “academic type” of Ukrainian Orientalism began

to actively develop at the end of the eighteenth century at the level of translations and reciprocations. The “managerial” type was considered by Eva Thompson [22], Larry Woolf [4], Franz Fanon [26] and others. For the consciousness of Ukrainian literature, the knowledge of this type of Orientalism has long been unacceptable, because Ukraine itself has had a long time of a “colonial status” and a “black and white history map” (Yaroslav Polishchuk). Edward Said, in his study, came up with such a pragmatic conclusion that the West created the East only for itself, since “Orientalism is a way of thinking based on ontological and epistemological difference between the “East” and (in most cases) the “West” [20, p. 13]. It is quite fair that in his works the Orientalist stressed that in Europe in the late nineteenth and early twentieth centuries it was fashionable to engage in Orientalism, and the discipline alone accumulated vectors of imperialism and colonialism. In our opinion, the very subjective factor of a person-artist or a person-creator played a major role both in shaping the philosophy of Orientalism and in the synthesis of the concepts of “East” – “West”.

Theoretical range of foreign authors’ researches is characterized by a large variety: colonial policy (Bernard Lewis, “What’s wrong? The path of the West and the Middle East: progress and traditionalism” [16]), “essentialist conception” (Anouar Abdel-Malek «Civilisations and Social Theory» [24]), the gender East (Levis Reina “Genderin Orientalism ...” [25]), “epistemic violence” (Hyatri Chakravardi Spivak “In Other Worlds” [21]), etc. According to their views, Western dominant Orientalism is primarily an instruction to meet the needs of Western imperialism, as well as a civilian mission of the West to the East. Also, quite interesting observations on the formation of European Orientalism are found in post-colonial studies by Benedict Anderson, Anthony Smith, Tsvetan Todorov, Susan Leyton, Kalpan Sachi and others, where Orientalism was considered as a classic colonialist practice from the age of romanticism.

Theoretical and methodological aspects of comparative studies of the last decades played an important role in the formation of modern Ukrainian research on problems of Orientalism: Dmitry Nalyvaiko, Tamara Denisova, Olena Dubinina, Anna Stembkovskaya, Anatoly Naumenko, Lyudmila Zadorozhnaya, Irina Arendarenko, Oksana Zabuzhko, Mykola Ilnitsky, Tetyana Meizerskaya, Romana Vysochansky and others.

The subject of this investigation is to analyze philosophical and literature phenomenon of Orientalism as a discourse of representation of the Other.

The following methods of research were chosen as the main ones: *systemic*, which contributed to the clarification of a philosophical, historical and literature paradigm of "modern Orientalism"; *philological*, which allowed to carry out a philosophical-historical and literary reading of the phenomenon of artistic Orientalism; *comparative* (imagological), which made it possible to make a model of an inter-literary concept of Ukrainian Orientalism; *cultural-historical*, which allowed us to study works in the socio-political and philosophical context of the time and others.

The beginnings of philosophical reflection on the East-West problem are clearly traceable in ancient Greece: in the myths about the origin of the world and the gods, the emergence of life on the Earth, the appearance of the first people, etc. Thus, in the myth of "Europe" and Asia, we talk about the principle of division of the world into a dominant and a colonial one: "She saw how Asia and the continent that is separated from Asia by the sea, like two women, fought for her. Every woman wanted to own Europe. Asia was defeated, and she, who had brought up and nourished Europe, had to yield to her" [13, p. 137-138]. The literature of ancient Mesopotamia testified the well-known opposites, such as heaven-earth, day-night, man – slave, black – white. In addition, the Bible, which is an invaluable source of knowledge about the East, refers to the division of land between the sons of Noah, resulting in the appearance of different nations. Johann Goethe showed the victorious problem in his "West-East" work: "God created the East, / God also created the West / North, South and all latitudes / glorify his bounties". [5, p. 8]. In our opinion, it was at that time that the foundations of racial and ethnic components of future civilizations were laid within which the process of cultural synthesis began.

Greek philosophers also considered the synthesis of opposites. Thus, the first ancient Greek astronomer Thales believed that the land was rounded and divided in half, and his student Anaximander applied this division to geographical coordinates. The last ancient Greek philosopher explained the formation of the world as a consequence of the eternal movement that gives rise to opposites, which cannot exist on their own.

The first artistic monuments of antiquity also tell us about nations that lived on the lands of the East and the West at the level of adversity [6, 7]. Herodotus "Histories" for example tell us about the hostility of Asia and Europe, which began with the abduction of women. Revenge gave birth to wars between countries, because of which the Persians conditionally separated Europe from themselves. The philosopher

already then imagined the space as the opposition "East (Persians) – West (Greeks)". In his prose work, we can meet the concepts of "foreign lands", "foreigners", "other nations", "different languages", "neighbors", "two nations", "different cultures", which testify about the ideological and aesthetic assimilation of creativity. It is geographical discoveries and colonial expansion that led to the development of "oriental material" and the philosophical "dialogue" East-West. It is here that we are talking about a peculiar geographic vector of the philosophy of Orientalism, because the division of the Roman Empire into the East and West took place. As for Ukraine, its location is bordered: "... it is mostly wilderness, a dangerous but attractive land, a source of romantic visions and images" [23, p. 5]. In our opinion, the border or "geographic exotics" began to show otherness: the ability to adapt in its own consciousness and culture new impressions, an active stimulation to the realization of its own Self.

The descendant philosopher Heraclitus, on the contrary, understood the world as a whole, for the first time he reasoned the idea of interaction, eternal struggle and the unity of opposites. Democritus also believed that the essence of being is the unity of opposites, which can not only be combined, but also influence the development of each other.

The founder of European philosophy in the Dialogue "The State" depicted the picture of the utopian state, showed the eternal political problems at the colonial level: "... the one who has great power, has great advantages over others" [18, p. 27]. His student in the treatise "Categories" also showed the natural problem of the existence of opposites, focusing on the fact that they can go one-to-one or be identical according to the one kind or another. [1, p. 84 - 86].

Consequently, it was the times of Homer when the division of land into the east and west happened in the minds and representation of people, The competition in gaining fame on the battlefield allowed artists of ancient Greece to talk about peculiarities of life of different nations at the level of everyday life, moral integrity etc. According to our viewpoint it is the philosophical-geographic vector of Orientalism that laid the numerous archetypes of Oriental origin in Ukrainian culture.

In the Renaissance epoch of Eurocentricity began to evolve, the history and culture of other peoples was actively explored in various aspects in order to ensure both great geographical discoveries and the all-round development of individual creativity. Thus, the famous Polish chronicler Matthew Mechovsky described the suffering of Europe from Tatar incursions, the attempts of Christians to introduce Christian faith

among the Tatar hordes. Characterizing the Asian Sarmaty from the Don to the Caspian Sea, he introduced the life of Tatars, Vandals, Turks as an artistic understanding, reaching, in particular, the realistic authenticity of the description of the Eastern ethnic group [17].

The fall of the Roman Empire and the split of the Churches led to intensification of dialogue and interaction between the two cultural areas, where the main factor was the split of the existing world into the Orthodox East and the Catholic West. A significant trigger for the formation of the philosophy of Orientalism was the pilgrimage literature describing the journeys of travelers to holy places and characterizes individual Oriental-encyclopedic knowledge of artists in the field of geography, ethnography, etc. ("Abbot Daniel's travel", "Traveling to the Holy places of the East and West from 1723 to 1747" by V. Grigorovich-Barsky, "Travel beyond the Three Seas" by A. Nikitin, etc.). In particular, V. Grigorovich-Barsky stood "... in line with those numerous travelers in Europe at the beginning of the eighteenth century who began to realize that a person cannot be tied to a certain definite place; he is able to discover" other "worlds for himself, where it is possible to obtain new knowledge, which he cannot get in the environment to which he was accustomed" [14, p. 129]. We can say that in the philosophical works of Gregory Skovoroda ("Talk about wisdom. Wisdom and a man") there are first statements about China and symbolic images of foreigners who traveled to India. Following the Ukrainian philosopher, Ivan Kotlyarevsky in "Aeneid" vividly depicted the philosophy of life of other nations, resorting to the fact which T. Hundorova attributes as "a special kind of kitsch, which can be called colonial" [8, p. 92].

The genesis of Orientalist philosophy is deeply rooted in the drama of the historical and political past of Ukrainian people, who have "communicated" with many other ethnic communities at different levels since ancient times. Already with the first princes of the Kyiv-Russian era, Ukraine was the scene of the constant struggle between European and Oriental elements. During the times of Kievan Rus, heterogeneous marriages was a usual phenomenon, which not only ensured the prosperity of both parties, but also developed foreign national cultures and, for some time, guaranteed peaceful coexistence with other nations. Approval of literary Orientalism gradually acquired historical and political significance and also a moment of identification of Ukrainians. The problem of self-sufficiency of the ethnic group among other European nations was shown in the Cossack

chronicles of Samovydet, Grigory Grabianka, Samuil Velikechko and the "History of Rus", which clearly characterized the "colonial trauma" of Ukrainian culture.

Formation of Ukrainian Orientalism is primarily connected with the study of the East in the early higher education institutions of Ukraine. The Ostroh Academy, for example, is not only a galaxy of talented scholars of philological and theological qualifications, but also primarily a peculiar synthesis of Eastern and Western elements in Ukrainian culture at that time. At Kharkiv University, scientists (representatives of different nationalities) actively studied language, literature, history, culture, the geography of the East. For I. Ryzhsky, V. Maslovich, P. Gulak-Artemovsky, M. Lunin, P. Ritter, D. Ovsyaniko-Kulikovsky and others East is first of all India. In their oriental studies Orientalism is only an academic type, and its figurative image is at the level of translations and reprints.

The problem of reception between the cultures of the West and the East was also studied by a mythological school, which appeared in Ukraine in the context of European romanticism. The school had the first introduction to T. Benfey's theory of "wandering plots". Maximovich's folklore works declared a large-scale synthesis of different nationalities. He convincingly compared Ukrainian folk songs with Polish and Russian ones, focusing on the fact that oral folk art originates from ancient myths that are common to all nationalities. F. Buslayev considered borrowing to be an essential element of creativity, which testifies to the health of the nation itself. The theory of interpretations by O. Veselovsky became historically comparative. He explained the problem of borrowing motifs and plots through psychological processes and homogeneity of living conditions of different nationalities. He, like Nicolas Bualo, recommended artists to refer to old Indian stories, which could be revealed in a new way, thanks to the incomprehensible and mysterious exoticism.

Separately it should be noted that the "Oriental" scientific discussion of M. Drahomanov and I. Franko made a significant impetus to the formation of the paradigmatic form of literary-philosophical Orientalism and its historical genesis. Comparative studios of I. Franko referred to migrations of motives and subjects; M. Drahomanov was more interested in worldview, psychology and the soul of Ukrainian people in distribution with European and Oriental scales. M. Drahomanov, for example, introduced a vector of systemic Europeanism into the process of self-awareness of Ukrainians, where everything would become international very quickly.

In literary and critical articles I. Franko presented a unified internationalization of the world literary process of the nineteenth century, which brought together the aesthetic experience of the East and West. Valuable, more partial reflections on the representation of the eastern nation, based on the philosophy of the relationship "Me" – "Alien" are also attributed to Ukrainian orientalist. For Ivan Franko, the synthesis of the cultures of the East and the West is a creative assimilation on the national ground of literary preferences, tastes, interests and an artistic and philosophical "product" of the orientation of highly-talented writers of the eastern countries, where the influence is a creative stimulus.

Pionerno renewed the ethnocultural interaction and integration of the West and the East of the modern age with undeniable authority in the field of Oriental studies A. Krymsky did the same by introducing the motives of the life of ethnic groups of the Middle East of the 1900s, the nationalization of Arabic, Ottoman imagery, translations of the oriental classics etc. As a scholar, he identified the emergence and development of European Orientalism studies as a political and economic alliance between France and Turkey in the seventeenth century, when Europeans began to actively study Arabic. The "dialogue" of worlds was regarded by the scientist as a topos, as a way of "Europeanization" of cultural life in Ukraine.

The Soviet Union orientalist M. Konrad considered dichotomy "East" – "West" as a historical process that had a "geographic" orientation within the framework of cultural and civilization integration. That is why, considering the philosophical and literary synthesis of the concepts "East" – "West", we cannot ignore the concepts of "space", "territory", "border area". It is based on the geographic and geopolitical location of Ukraine. Myroslav Shkandriy, Petro Ivanyshyn, Volodymyr Lichkovakh and other scholars affirmed the advantages of the "geographical integration" of Orientalism in Ukrainian culture: "The very history, cultural geography and mentality of Ukraine emerge from the "middle" position between East and West, Asia and Europe" [15, p. 119]. In this regard, the American researcher Larry Woolf has fully articulated the emergence and development of the concept of "Orientalism" with "philosophical geography", when, during the Enlightenment, Europe was geopolitically divided into Eastern and Western parts.

Eugenia Zavadska [10], Ilya Kasavin [12] interpreted geographically images of motion, travel, wanders, and Valery Podorg [19] investigated the boundary space as geographical and cartographic images in foreign

philosophical writings. Regarding the border transformation at the level of European thinking, Igor Bobkov noted: "The term borderline in a certain way characterizes the topic of space: the frontier is a space adjacent to the border, connected and bound to the border, the space for which the boundary is the organizing principle, the essence and the center of gravity. The frontier lies on both sides of the border, and its topological status is paradoxical: the frontier acquires a certain integrity due to the fact of its own distribution, that is, through the dynamic event of differentiation, encounter and transition of "Our" and "Stranger", or the One and the Other [2, p. 128]. In our opinion, the border is a philosophy of dialogue; meeting and moving of own into someone else's and vice versa; collision of different cultures; a challenge to tradition; even the need to create diversity in the modern world; formation and vision of your own face. The modern Russian geographer Dmitry Zamyatin [11] clarifies the essence of the artistic phenomenology of space. In the image of humanitarian geography, he substantiated the concept of ethnocultural landscape, regional identity, regional mythology, mental space, color of imaginary space, the geography of the imagination, etc.

Historical and philosophical analysis of the East-West dichotomy is found in the creative research of modern scientist Roman Vysochansky. In his work the semantic connotations of the philosophy of Orientalism were substantiated: "a) a means of imperialism; b) a method of biased reception and interpretation of Islam and Arab nationalism; c) the shadow rehabilitation of beliefs, attitudes and theories, which were arranged in the texts devoted to geography, economics and sociology of the East; d) the discourse that forms the subordinate cumulative and corporate identity of the Other (Oriental) through the branched hegemonic system of the West" [3, p. 3]. In our opinion, the philosophy of Orientalism, or its main semantic connotation, is deeply rooted in the geopolitical arrangement of countries, ethnogenetics, "border consciousness", the rhetoric of power, and in the stereotyped form of the Other. The author also proved that "the long-term ideological confrontation between the West and the East comes from an epistemologically conventional sense of Western cultural unity and faith in a special missionary purpose, a commentary on the rest of the world and, first of all, the Middle East. This applies primarily to Europe in the colonial period, and in the present post-colonial era, respectively, the United States" [3, p. 4]. It is for this reason that the philosophy of Orientalism becomes stereotyped in its ideology; it has an outright political character.

Consequently, in the Ancient Age, the philosophy of Orientalism was structured around the natural struggle and unity of opposites. In our opinion, this epoch created the “key” for the formation of modern scientific Orientalism. It, at least, has always functioned in an inevitable triad: geographic, historical, political ones. This was clearly evident in the Middle Ages and the Renaissance. That is, the philosophy of Orientalism had its own form: temporal, civilizational, spatial, and so on. However, in our opinion, the most important categories in the formation of the philosophy of science about the East are “historical time” and “historical space”, since the concept of “Orientalism” most often is interpreted by artists as temporal-spatial community or difference.

Philosophical and literary relation of the West and the East has a complex structure, characterized by the presence of the following basic elements: the middle position (historically drifting earth); the struggle of the hostile worlds (the great-power and colonial); syncretism of the pre-ancient and ancient, new and modern epochs; dualism of mental structures (the process of self-expression in the context of “own” – “alien’s”); dialogic interaction of Ukraine with other states; fashion to the East; imitation of foreign samples, a combination of different forms of cognition of reality. The historical paradigm of this synthesis primarily reflects its modification beginning from colonial aggression to attempts of dialogue, from theories of imitation to a broader theoretical understanding of the definition.

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Abstracts

OSTANINA HANNA. **Filozoficzna i literacka synteza pojęć „Wschód” – „Zachód”**. Artykuł analizuje mechanizmy i sposoby kształtowania filozofii orientalizmu. Według autora właśnie epoka starożytna stworzyła „klucz” do powstania nowoczesnego naukowego orientalizmu. Zawsze on funkcjonował w nieuniknionej triadzie: geograficzne, historyczne, polityczne. Udowodniono, że filozofia orientalizmu ma złożoną strukturę charakteryzującą się obecnością takich podstawowych elementów: środkowa pozycja między Wschodem a Zachodem; walka wrogich światów; dualizm konstrukcji umysłowych; dialogowa interakcja Ukrainy z innymi państwami; naśladowanie obcych wzorów.

Słowa kluczowe: orientalizm, filozofia orientalistyczna, Wschód, Zachód.

ОСТАНІНА ГАННА. **Філософсько-літературний синтез понять «Схід» – «Захід»**. У статті аналізуються механізми та шляхи формування філософії орієнталізму. На думку автора, саме Антична доба створила «ключ» до формування сучасного наукового орієнталізму. Він завжди функціонував у невід’ємній тріаді: географічне, історичне, політичне. Доведено, що філософія орієнталізму має складну структуру, що характеризується наявністю таких основних елементів: серединне положення між Сходом і Заходом; боротьба ворожих світів; дуалізм ментальних конструкцій; діалогічна взаємодія України з іншими державами; наслідування іноземних зразків.

Ключові слова: орієнталізм, філософія орієнталізму, Схід, Захід.

ОСТАНИНА АННА. **Философско-литературный синтез понятий «Восток» - «Запад»**. В статье анализируются механизмы и пути формирования философии ориентализма. По мнению автора, именно Античная эпоха создала «ключ» к формированию современного научного ориентализма. Он всегда функционировал в неотъемлемой триаде: географическое, историческое, политическое. В заключении говорится о том, что философия ориентализма имеет сложную структуру, которая характеризуется наличием следующих основных элементов: срединное положение между Востоком и Западом; борьба враждебных миров; дуализм ментальных конструкций; диалогическое взаимодействие Украины с другими государствами.

Ключевые слова: ориентализм, философия ориентализма,

Восток, Запад.

OSTANINA HANNA. **Philosophical and literary synthesis of the concept "East" – "West"**. In the article is analyzed process forming philosophy Orientalism. The author came to such conclusions: historical time and historical space are important categories in this process. The philosophy Orientalism has a complex structure: middle ground, the struggle of self-expression «my» – «stranger».

Keywords: orientalism, East, West.