

Doctoral School
National University of Kyiv-Mohyla Academy

Olga Poliukhovych

The Phenomenon of Alienation in Ukrainian Prose of the 1920s –1940s

Supervisor:

Vira Ageyeva
PhD, NaUKMA

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SUMMARY

The aim of the dissertation is to analyze the phenomenon of alienation in Ukrainian literature of the 1920s–1940s, in its philosophical, imaginative and symbolic contexts.

According to the aim of the dissertation, **the objectives of the research** are the following:

1. to find out the meanings of the alienation concept in the philosophical discourse of the 20th century;
2. to analyze the phenomenon of alienation as a cultural and historical problem in the Ukrainian intellectual discourse of the 1920s-1940s;
3. to examine the motifs of alienation in the narratives of the 1920s, embodied in the image of the (“groundless romantics”) (the literary works of Mykola Khvylovy, Mykhailo Ivchenko, Yuriy Yanovsky, Borys Antonenko-Davydovych, Yevhen Pluzhnyk);
4. to interpret the problem of philosophical suicide in *A Novel without a Title* by Valerian Pidmohylny and *The Black Angel* by Oleksa Slisarenko;
5. to analyze the phenomenon of alienation in Ukrainian émigré writings of the 1940s (the narratives of V. Domontovych, Yuriy Kosach and Ihor Kostetsky).

The theoretical and the methodological frameworks of the research involve historical, cultural, and the philosophical approaches according to the aim and the objectives of the dissertation. In the thesis, sociocultural, biographical, and philosophical analysis (Marxism, Existentialism) were used. The elements of the poststructural (the works of Michael Foucault) and the postcolonial (Salman Rushdie, Edward Said) analyses were also maintained. In the dissertation, the comparative analyses were also implicated.

In the **Introduction**, the actuality of the topic is grounded, the object, subject, aim, objectives, methodology of the research are described, the novelty of the topic, its theoretical and practical results are grounded, information on its connection with

the scholarly programs, approbation of its results, structure and the quantity of pages is presented.

The **Chapter I “The Problem of Alienation: Theoretical Frameworks, Historical, Cultural and Philosophical Contexts”** is dedicated to the cultural and philosophical actualization of the alienation concept in the 20th century. In **Chapter II “‘Groundless Romantic’ as an Alienated Personality in the Literature of the 1920s”** the image of the groundless romantic is analyzed. This is a kind of character, which is alienated from the tradition but who is not attached to the new reality, can be found in the literary works of Mykola Khvylovy, Mykhailo Ivchenko, Borys Antonenko-Davydovych (*The Death*), Yevhen Pluzhnyk (*The Ailment*) Yuriy Yanovsky (*Four Swords*), Volodymyr Vynnychenko (*To the Other Side*).

In the **Chapter III “The Problem of Philosophical Suicide,”** the discourse of death marked by aestheticization and melancholy is analysed in *Ostap Shaptala* of Valirian Pidmohylny and *Editor Kark* by Mykola Khvylovy. In Ukrainian prose of the late 1920s and 1930s, the topic of death is much more tragical and is embodied in the problem of philosophical suicide, which is the result of the reflection upon the human condition in the totalitarian society (Pidmohylny’s *A Novel without a Title*, Slisarenko’s *The Black Angel*).

In **Chapter IV “The Phenomenon of Alienation in the Emigration Literature,”** the narratives of V. Domontovych, Yuriy Kosach and Ihor Kostetsky are analyzed in the frameworks of a certain cultural and historical space.

In the **Conclusions**, the outcomes of the research are presented. In Ukrainian prose writings of the 1920s–1930s, a destructive type of alienation is maintained, which is shown by an analysis of the literary works of Mykola Khvylovy, Borys Antonenko-Davydovych, Yuriy Yanovsky, Mykhailo Ivchenko, Yevhen Pluzhnyk, Valerian Pidmohylny, and Oleksa Slisarenko. In this historical and cultural context, alienation is regarded as a negative phenomenon. In Ukrainian postwar prose of the 1940s, the alienation concept is connected with the notions of play and contemplation. Thus the fruitful type of alienation is a peculiar feature of the MUR writers’ literary works, in which alienation can be correlated with a realm of freedom.

Key words: alienation, identity, ideology, totalitarianism, existentialism, émigré literature, aestheticism, play, Modernism.