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CREATIVITY AS A WAY OF BEING OF A NATION (PERSONALISTIC ASPECT)

The article is devoted to the analysis of the problem of connection between the creative and national aspects in the dimension of the being of the person and the community in the context of national intellectual discourse, which is actual in view of the new wave of existential crisis experienced by modern man. The idea of creativity as an uninterrupted continuum of being of the nation is represented by the concepts of well-known cultural and public figures of the Ukrainian diaspora of the 20th century who represented various fields: cultural studies, study of literature and literary form was represented by Ye.F. Malaniuk, pedagogical and literary forms - by H.H. Vashchenko, church-religious, theological and journalism studies - by S. Yarmus, art studies and art form - by B. Stebelskyi. It is proved that formed on the basis of cordocentric worldview paradigm and, therefore, personally and existentially preconditioned, the Ukrainian intellectual thought about the awareness of the ethical value of a person prevailing in Ukrainian ideology is extrapolated from the individual to the ethno-national community. Thus, a nation is regarded as a person. Since personalism implies an active and creative attitude to the world and considers a person as a creative element and a constitutive feature, it is natural that in the context of considering a nation as a common person the problem of ontological communication between the creative and the national one appears. During the last century, Ukrainian intellectual discourse had shaped the idea that the deep psychological needs of the human person are satisfied through creativity, which also justifies its God-likeness, the unique soul of the people is manifested, and most importantly, the spiritual association of all generations of the nation into a holistic personal community is implemented. The author marks the historiosophical concept of Yevhen Malaniuk, who considers the denationalization of the creative sphere of the Eurasian cultural space, which, in turn, led to its depersonalization, the main cause of the crisis of contemporary art. Therefore, within the limits of the examined intellectual discourse the following thought is outlined: the loss of a personal relationship between a creative person and a nation not only leads to a crisis of art and crisis of a personality, but also threatens the existence of a nation. This gives reasons to consider creativity as a way of existence of the nation.

Key words: *creativity; person; nation; nationality.*

Introduction

The national intellectual thought of the 20th century had been formed on the specific emotional and worldview basis favorable for acquiring personalistic intentions that preconditioned appealing to the problem of the ontological connection between the creative and national factors, which became relevant under the influence of destructive processes of depersonalization and denationalization. In modern conditions, this problem becomes essential since, under the pressure of circumstances connected with the processes of globalization, the rapid development of information technologies and technologies of impact on the mass consciousness, more and more people without feeling existential ground are deprived of value, life, sense and purpose orientations and are separated from national cultural tradition. Thus, having lost their national identity, depersonalized and disorientated, such people lose their creative activity and any desire to act, which leads to various forms of escapism. The problem of ontological connection between creative and national factors in a personalistic aspect have not been investigated.

The purpose of the article is to analyze the interpretations of certain aspects of the creative potential of the individual and the nation in their relationship and interaction by Ukrainian intellectual thought. Our purpose was to consider the concepts by well-known cultural and public figures of the Ukrainian diaspora of the 20th century, who, due to political and historical circumstances, had to emigrate to the USA, Canada and Germany. They represented different forms of knowledge in the intellectual discourse of Ukraine and came from different regions: cultural studies, study of literature and literary form was represented by Yevhen Malaniuk (Khersonshchyna), pedagogical and literary forms - by Hryhorii Vashchenko (Poltavshchyna), church-religious, theological and journalism studies - by priest Stepan Yarmus (Volhynia), art studies and art form - by Bohdan Stebelskyi (Ivano-Frankivsk region).

Methods

The methodological basis of this research is a comparative-critical analysis of the conceptualizations of the

phenomena of creative work of creative potential and nation, made by Ukrainian thinkers of the diaspora of the 20th century. The choice of personalities is caused by the fact that ideas of the heroic past of Ukrainians, the belief in the possibility of Ukraine becoming independent, and therefore the national spirit and the very idea of the nation were implemented in works of members of the diaspora. Productive for this research was the idea of the Ukrainian philosopher N. Khamitov about the Cossacks as a concretization of universal Christian personalism providing for unconditional respect for any personal creativity. Thus, within the limits of one national philosophical tradition it is possible to show the connection between nationality and creativity.

Results and discussion

Researchers of Ukrainian national psychology consider individualism as the most essential feature of Ukrainian character. As the native philosopher, Professor N.V. Khamitov notes that, devoid of its negative features, individualism in Ukrainian culture developed into personalism, such way of the relation of the man and the world, in which the value of a person does not contradict the significance of social life. The scientist defines personalism as the most important archetype of Ukrainian culture and considers Ukrainian personalism, which is clearly manifested in native philosophy and such socio-cultural phenomenon as the Cossacks, as the concretization of universal Christian personalism, which was a fundamental mental basis of the Western world (*Khamitov, 2003: 406-407*).

This statement was proved by Professor S.B. Krymsky. Examining the system of archetypes of Ukrainian mentality, the philosopher showed that the basic archetypes of this system were focused in the archetype of the person's ethical value, because since the time of the assimilation of Christianity by Ukrainian culture, the archetype of the Word had been perceived in the context of a special symbolic world related to the spiritual life of a person as the beginning of person's free thought and internal freedom, and the will and its expression in the actions of the emancipated person had become the highest value in the national mentality (*Krymsky, 2006: 294-295*).

It is formed on the basis of a cordocentric worldview paradigm, which means that it extrapolates awareness of the ethical value of a person as a pivotal point in the worldview of a Ukrainians from an individual to an ethno-national community. Thus, a nation is regarded as a person. Professor V.H. Tabachkovskyi points out such conception of the nation, analyzing the personalistic anthropologism by O.Y. Kulczycki in the context of the personalistic intentions of the philosophers-sixtiers of the Kyiv School. He says that the concept of a person or personal "self" in the philosophical discourse by O.Y. Kulczycki goes beyond the traditional understanding and acquires a much wider sphere of use, since the concept "person" is not considered by this thinker only in connection with an individual "self", it is also transferred to collective, first of all, ethnic, national "self" (*Tabachkovskyi, 2002: 220-221*).

By N.V. Khamitov's definition, personalism as a personal way of being, claiming that the free person who creates, provides for an active-creative attitude to the world and respect for any personally creative initiative is the main value. From the point of view of Christian personalism, exactly creative nature of a person unites the personal origin of a man with the personal origin of God and roots the human person in eternity (*Khamitov, 2006: 222-223*).

Taking into the account mentioned above it is logical to see that in the Ukrainian intellectual thought of the last

century, in the context of personalistic philosophical discourse, the problem of the connection of nationality and creativity appears.

One of the first people who raised this issue was the Ukrainian writer, literary critic and culture researcher Yevhen Malaniuk. His article entitled "Creativity and Nationality" (1935) was devoted to the analysis of the causes of the crisis of European art, the total character of which, according to the author, became apparent after the 1914-1918 World War with its "Bolshevist-Versailles ending" (*Malaniuk, 1966: 22*). During these events, which were catastrophic not only for Europe, but also for the whole world, the personalist N.A. Berdyaev wrote a series of articles: "Picasso" (1914), "Astral romance" (1916), "The Creativity" (1916), "The Crisis of Art" (1918), in which the Kyiv philosopher had explained the crisis of art with ontological decomposition caused by the process of mechanization as dematerialization of the world and human dehumanization. Later, in the 1930's, in the work "The Destiny of Man" (1934), the cause of the ontological decomposition is outlined by Berdyaev within the framework of depersonalization: "The machine dehumanizes human life. A man who did not wish to be the image and likeness of God is made in the image and likeness of a machine" (*Berdyaev, 2003: 168*).

It is hard to miss: Malaniuk is well acquainted with the content of the Berdyaev's concept and to a certain extent relies on the basic assumptions of articles named above, arguing that the causes of the artistic crisis are directly connected with the universal crisis of a person, however, he sees different causes of it. He is convinced that "despite the mechanistic and materialistic sorcery of the second half of the 19th century and later experiments", the human person has not been exsanguinated and has not been not destroyed by capitalistic and Marxist ideologies. The phenomenon of a person still exists and will exist, but solely in form of a national person, because the person becomes the image of God and bears fruit of creative work only being rooted in the earth, the genus, the nation. Therefore, in art, conditioned by cosmopolitan "all humanism" or a differential of the international "classism", the further, the less the image of God remains (*Malaniuk, 1966: 24-25*).

As a creative person, Malaniuk sees the main cause of the crisis of art, or the so-called "death of art", in its denationalization, which also led to depersonalization of the creative sphere of the Eurasian cultural space. In this cultural space in the second half of the 19th century "dead works" started to appear, and at the beginning of the 20th century they were actively produced. These works became real documents of the crisis era. They reflect dying of the spirit and the disintegration and disappearance of the national person, because the consequence of the work is similar to the creator (*Malaniuk, 1966: 26-27*). According to the Ukrainian culturologist, this happened due to the loss of connection between the creative person and the "life-giving truth of the Nation" (*Malaniuk, 1966: 22*).

We should note two important points related to philology talent, intuition, experience and charisma of Malaniuk. Firstly, he writes the words "nation" and "person" with capital letters in a certain context of his historiographical, literary critic and literary works. Secondly, in Malaniuk's poetic-artistic and scientific discourse it is possible to trace metaphorical-lexical markers, similar to the above-mentioned "life-giving creative truth..." - and then with a capital letter: according to the logic of Christian teaching, the naming of one of the Persons of God must follow. Thus, due to the masterful use of the creative

potential of a word that is capable of formulating the subtext content in the structure of the verbal text, Ye. F. Malaniuk's scientific-artistic discourse outlines the idea of the Nation as a Person.

Focusing on the analysis of artistic creativity, Ye. F. Malaniuk does not reduce the concept of "creativity" to a specific area of art, but engages any constructive activity of a person, which involves a spiritual element, in its understanding. He emphasizes the following: "Creativity is named work oriented upwards, potentially gothic work, and even any work that grows or may grow is named so" (*Malaniuk, 1966: 22*). The beauty, accumulated in the object of creativity, an aesthetic element, which is understood by Malaniuk as the result of an organic connection between creativity and life, its pulse and rhythm, is also an important characteristic of creativity. Without this connection, there is no creativity, no art, no work, there is only unbearable, forced "devilish anti-work" without purpose and meaning (*Malaniuk, 1966: 23*). Here the connection with life is considered not only in the context of the aesthetic theory of mimesis as a reproduction of the process of self-regulation, the continuous motion and rhythms of a living organism in the internal structure and artistic integrity of the work of art, but also in the personalistic context of the connection between with the personality of the author and personality of the nation as creativity, created by "race (blood+earth) and spirit", and is tied up with the genus, the people, "the motherland of the body and spirit" (*Malaniuk, 1966: 28-29*). The separation of the artist from his native full-blooded and life-giving roots leads to "desolation of the soul", even if the soul is nationally complete and potentially rich, as, for example, Mykola Hogoł (*Malaniuk, 1966: 31*).

The artist with the "desolated soul", losing creative instinct, which is naturally rooted in the ethno-national depths of collective consciousness, resorts to various forms of decorativeness up to "exhibitionistic idle talk of creativity" instead of the very creativity. According to Ye. F. Malaniuk, it is the most distinctive and harmful manifestation of the crisis of art (*Malaniuk, 1966: 32*). In a situation of paralyzed creative instinct, an intellect, more or less empty, which in a healthy artistic organism is responsible for logic and measure, and in a nationally crippled one becomes a creative unproductive, dangerous force, assume its functions. This mind without soul produces stylization, because, deprived of the spiritual life-giving energy, it is not able to comprehend the individual completeness of the author's style which appears as disclosure of the creator's unique personality in the work.

Malaniuk marks with the term "Malorossism" the interdependent processes of denationalization and depersonalization in art as the cause of its crisis, and the mental complex related to these processes is named "Malorossianism". The content of this phenomenon is disclosed by the thinker with the focus mainly on examples of distortion of the Ukrainian cultural-national process. However, referring to the works of not only Igor Stravinsky, Oleksandr Archipenko, Volodymyr Korolenko, Oleksandr Korniychuk, but also Oscar Wilde, Émile Verhaeren, James Joyce, Pablo Picasso, Oleksandr Glazunov, Sergey Diaghilev, he reveals the symptoms of crisis in other national cultures. Malaniuk convincingly proves that malorossism as a "nationally sexless" (*Malaniuk, 1966: 31*) art is a pan-European phenomenon.

As a complex of sick corners of the national psyche, malorossianism produces "creative-impersonal", "creative-neutral", "creative-sexless", "creatively-powerless", "internally exhausted", "gnawed out", "polished" "inhuman" works, going down to the field of "fully mechanized creativity",

"soulless" to a true demonism (*Malaniuk, 1966: 33-35*). In the pan-European context, malorossianism, in the interpretation of Malaniuk, is one of the most significant civilizational problems of national cultures, because it raises for them the question "to be or not to be" (*Malaniuk, 1966: 30*).

Considering as a false apocalyptic diagnosis of Oswald Spengler, the Ukrainian culturologist offers recipes for solving an outlined problem. Only the own statehood and a nationally aware person, who is closely integrated with the native ethno-national ground and is fed with fruitful juices of the native culture, can be radical cure for malorossianism. This connection should happen at any cost: a certain formal reduction of the level, reduction of quantitative indicators, reduction of complication, as Malaniuk emphasized, "anything, except one: reduction of style, because this is where an acute demarcation line lies" (*Malaniuk, 1966: 38*). The question of style is fundamental, since the author's and national styles in the interpretation of Malaniuk are a key personalistic feature of creativity.

The problem of the connection between nationality and creativity appears in the scientific discourse of the famous Ukrainian teacher Hryhorii Vashchenko, professor of pedagogy and psychology at the Faculty of Philosophy of the Ukrainian Free University in Munich, and, over time, the rector of the Theological-Pedagogical Academy, founded by the Ukrainian Autocephalous Orthodox Church in Munich. In the textbook "Educating ideal" (1946), created after the Second World War, he argues that creativity, along with religion, is the sphere of being of the people, which reflects people's ideals (*Vashchenko, 1976: 118*). First of all it refers to the ideal of the person which is most clearly reflected in the Ukrainian folk song. The folk song not only reveals a unique soul of the people. Through the word and music it carries an intellectual and emotional connection with the ancient generations of historical and even prehistoric times, comprising all generations of the people into one with the energy of artistic creativity and aesthetic perception in the common experience. Vashchenko emphasizes the uniqueness of the Ukrainian folk song as a specific feature that distinguishes the Ukrainian people from other peoples of the world and outlines its individuality. He notes: "It is known that the Ukrainian song holds one of the first places among the songs of the peoples of the world with its content, richness, depth and variety of experiences reflected in it, its beauty and melodiousness" (*Vashchenko, 1976: 130*).

According to the scientist, every nation has something own, original, which reflects the versatility of the human spirit. World culture is the result of the creativity of many peoples of the world. Every nation invests its heritage in the world culture according to its abilities and national features. The principle of internationalism, implemented in culture, in the opinion of H.H. Vashchenko, would lead to its impoverishment and to decrease its qualitative level. This idea allows the scientist to compare the nation with a person in the aspect of cultural creativity. The creativity of each person is the manifestation of personality, original abilities and skills, which becomes possible only when a person is free and the originality of the person is not restricted. A slave, or a person whose psyche was formed under conditions of determination or according to a common standard, can not create, like nation deprived of a national face can not implement its creative forces. Traditions perform specific functions. They not only ensure the continuity of the ethno-national socio-cultural process and form the nation as integrity of the past, present and future generations. Thanks to the traditions, the national language, religion, artistic creativity, worldview, in other

words, all that creates the face of the people and makes it a community identity, which is not similar to other peoples, remain and develop. Therefore, traditions accumulate, preserve and transmit the individual characteristics of a nation to the next generations (*Vashchenko, 1976: 107-110*). As we can see, in Vashchenko's pedagogical discourse creativity is conditioned by the freedom of the person and the individual character of the nation, and by the uniqueness of the people's soul.

The fifth chapter "The muse as a category of spirituality (An attempt to understand the muse of the people as a psychological and theological phenomenon)" in the book "Spirituality of the Ukrainian people" (1983) by Stepan Yarmus is devoted to the problem of the ontological connection between nationality and creativity. In this book he states that the "Muse" is the creative beginning that expresses the soul of the people, its character. The Muse acts as the highest evidence of the talents and creative element of nation. The Muse is a mysterious force that manifests the specificity of the creative talent of each people. Ukrainians' specificity is "song lyricism". The Muse of each nation has its own special value, its special function; therefore, it is the highest value for this people, because the muse expresses individuality of the people. As a biological, psychological and spiritual basis, it acts as a substantive expression of the survivability of human beings, so, the Muse should occupy a central place in the case of the question of spirituality (*Yarmus, 1983: 125, 132, 135, 141*).

According to the theologian, Muse is God's gift to a man, a talent of the highest spiritual value, which elevates the dignity and value of a man as a personality, but also requires high responsibility, because a man must appreciate and develop given talent. Consequently, the Muse in the interpretation by Yarmus appears to be not only spiritual but also personal category. The Muse is an energy that animates and builds a person, evokes not only emotional but also deeply spiritual and even physical forces. The theologian regards the human Muse as a dynamic, active function of life, focused on the uninterrupted creative formation of human's personality. Therefore, the creative activity of man is connected with the calming of the deep psychological needs of the human and the justification of its God-likeness, since the potential and the real power of God's likeness in the human person lies in the Muse (*Yarmus, 1983: 126-127, 132-134, 145*).

As a national functional element, it is subject to historical evolution, which is expressed in the development of the qualities of its activity and expression, in various forms of activity and creativity of the human spirit such as singing, dancing, poetry, various types of art, the style of housing, social structure, the formation of a worldview etc. Following O.Y. Kulczycki and C. G. Jung, Yarmus claims the following: rooted in the collective unconscious, Muse forms the face of the people, its collective "Self", resulted from the land, the climate, the historical destiny of the people, it generates ethnological, psychological, philosophical, religious and spiritual, and feeds on them. The Muse is God's gift for the people, which forms not only the national face, but also the national destiny and determines the ethno-national difference of each people, therefore it should be cherished and protected. Yarmus considers the principle of "collectively unconscious" of the people's Muse as a factor of psychological, spiritual and emotional kinship to be stronger than a bloodline, because it is a unification in the realm of feelings, beliefs, mood, preferences, thoughts and actions that unites the people in the spiritual integrity and harmonize the people's life (*Yarmus, 1983: 134, 144-145*).

As we see, in the interpretation by Yarmus, thanks to God's gift of creativity, the people become a community person, the creativity itself is considered by the theologian as a phenomenon purely ethnic and spiritual.

Art critic Bohdan Stebelskyi in his book "Ideas and Creativity" (1991) considers the people as physical, psychic and social individuality, the character of which is manifested in the folk worldview and talent in the history of culture. Culture as a sphere of the manifestation of the creative gift and outlook by the people is the image of the people and the most perfect creation of it. Culture, as a result of the creative activity of the people crystallizes the national worldview - moral, ethical and aesthetic values, shown in its religion, philosophy, science, art and customs, - and forms a national style, which, in particular, is reflected in the manifestation of social and material life. The intensity of this crystallization depends on the quantification of bloodlines, mental and historical relations that play an important role in the unity of the people. Traditions play an important role as well, because thanks to them the roots of culture are preserved. On the basis of these roots people create new and acquire other people's influences according to their tastes, worldview and values. Such important function is performed by the Church as a source of cultural and spiritual traditions of the people. Stebelskyi claims that if a nation is a synthesis of the whole spiritual that human has, then "the culture of the nation is the most perfect image of the people, in which each individuality is a particle of a nation and sees himself and his purpose" (*Stebelskyi, 1991: 11*). Therefore, his interpretation the people is a common person, self-realization of which is carried out through creativity resulting in distinctive culture.

The art critic emphasizes that "Every nation, like every human being, is an individual, a unique appearance, and his work is all the more perfect, the more original" (*Stebelskyi, 1991: 11*). Therefore, imitation, which has never been a source of development, becomes a disastrous both for the people and for the person. Stebelskyi considers the imitation as a source of denationalization and depersonalization, because a people who refuses their own creativity, falling into imitation, loses their identity and disappears from the cultural map of humanity.

Conclusions

Formed on the basis of the cordocentric worldview paradigm, in other words, personalistically and existentially determined, the national intellectual thought of the 20th century extrapolates awareness of the ethical value of a person as a pivotal point in the worldview of a from an individual to an ethno-national community, thus, a nation is interpreted as a community person. Since personalism implies an active, actively-creative attitude to the world and sees the creativity and the constitutive feature in person, it is quite natural that in the context of considering a nation as a community person the problem of the ontological connection between creative and national factors appears. During the last century, the following thought was formed in the Ukrainian intellectual discourse: by means of creativity, creative dimension a calming of the deep psychological needs of the human and the justification of its God-likeness takes place; the unique soul of the people is manifested and, which is the most important, the spiritual association of all generations of the nation into a holistic personal community is implemented. Historiosophical concept of Malaniuk, who sees the reason for contemporary crisis of art in denationalization of the creative sphere of the Eurasian cultural space, which also led to its depersonalization, is the key concept. Therefore, within the limits

of the examined intellectual discourse the following thought is outlined: the loss of a personal relationship between a creative person and a nation not only leads to a crisis of art and crisis of a personality, but also threatens the existence of a nation. This gives reasons to consider creativity as a way of existence of the nation.

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ТВОРЧИСТЬ ЯК СПОСІБ БУТТЯ НАЦІЇ (ПЕРСОНАЛІСТИЧНИЙ АСПЕКТ)

У статті виконано аналіз проблеми зв'язку творчого та національного аспектів у вимірі особового буття індивіда й спільноти в контексті вітчизняного інтелектуального дискурсу, яка є актуальною з огляду на нову хвилю екзистенційної кризи, яку відчуває сучасна людина. Ідею творчості як безперервного континууму буття нації репрезентовано концепціями відомих культурних і громадських діячів української діаспори ХХ століття, що представляють різні сфери: культурознавчу, літературознавчу й літературну - Є. Ф. Маланюк, педагогічну й літературну - Г. Г. Ващенко, церковно-релігійну, богословську й журналістикознавчу - С. О. Ярмусь, мистецтвознавчу й мистецьку - Б. І. Стебельський. Доведено, що сформована на основі кордоцентричної світової парадигми і таким чином персоналістично й екзистенційно передумована українська інтелектуальна думка про усвідомлення моральної цінності особистості, яка переважає в українській ідеології, екстраполюється від індивіда до етнонаціональної спільноти. Отже, нація вважається людиною. Оскільки персоналізм передбачає активне й творче ставлення до світу і розглядає людину як творчий елемент і конститутивну ознаку, цілком закономірно, що в контексті розгляду нації як спільної особи виникає проблема онтологічного зв'язку між творчим і національним. Протягом минулого століття український інтелектуальний дискурс сформував думку про те, що глибокі психологічні потреби людської особи задовольняються через творчість, що також виправдовує її богоподібність, проявляється унікальна душа народу, а головне, духовне об'єднання всіх поколінь людей здійснюється в цілісну особисту спільність. Автор виокремлює історіософську концепцію Євгена Маланюка, який розглядає денационалізацію творчої сфери євразійського культурного простору, що, в свою чергу, призвело до її деперсоналізації, головної причини кризи сучасного мистецтва. Таким чином, у межах досліджуваного інтелектуального дискурсу окреслюється думка: втрата особового зв'язку творчої особи з нацією не тільки призводить до кризи мистецтва і кризи особистості, а й загрожує існуванню нації, це дає підстави розглядати творчість як спосіб буття нації.

Ключові слова: творчість; особа; нація; національність.

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