

CONCEPTUAL WORLDVIEW IN THE WORKS OF UKRAINIAN WRITERS: THE RENAISSANCE CREATIVITY

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Abstract: This study explores the peculiar features of the conceptual worldview of Ukrainian writers active during the Renaissance (late 15th-16th centuries). Its ultimate goal resides in analyzing the most common interpretations of the concepts of *history*, *state*, *freedom*, *ruler*, and *war* by authors working on the territory of Ukraine during the Renaissance period and defining the conceptual ideas represented by these concepts. The relevance of this research is explained by the fact that the Renaissance authors appeal to the concepts significant for any epoch. The specifics of the interpretation of history and its representation in the artistic perceptions of the authors of this period are based on an authentic tradition, the European Renaissance trends, and the revival of ancient heritage. In general, the study is grounded on the semantic-cognitive analysis of the works of Renaissance representatives working on the that-time territory of Ukraine (Adam Chagrovsky, Mikolaj Hussowski, Martin Pashkovsky, Sebastian Klonowic, Szymon Pekala, Maciej Strykowski, and Stanislaw Orikhovsky). The conceptual fields of each concept selected for analysis were developed in accordance with the individuality of the notions by which Renaissance authors described them. In sum, this paper argues that the worldview of Ukrainian Renaissance litterateurs is characterized by the awareness of the sociopolitical and cultural-literary need to write about history, its role, and place in the context of world processes. No less critical here is their understanding of the mission of personality in history and the analysis of the activities of historical figures and the reality of that time. Thus, the work of Renaissance authors is predominantly characterized by an expressive anthropocentric, humanistic, and patriotic direction. The practical significance of this research lies in the possibility of

applying the semantic-cognitive approach to the analysis of leading concepts in Renaissance creativity.

Keywords: anthropocentrism; freedom; history; Renaissance creativity; ruler; state; Ukrainian history; war

Introduction

The Renaissance in Ukrainian literature is increasingly characterized by debates regarding the possibility of its classification as a separate period. However, the appeal to the lack of state independence during the late 15th-16th centuries made the topic of history stand out in the literary works of that time. The growing relevance of historical matters led to the increasing appeal of writers to the concepts of freedom and war, as well as traits a ruler should be endowed with. Provided that the literature of that era developed inseparably from history and writers addressed topics and problems relevant in any historical context, this paper holds the view that the Ukrainian Renaissance can be rightfully regarded as a “separate movement of its own.” In view of this, the importance of this research for literary studies is that it presents the interpretations of the leading concepts of Renaissance literature based on interpretive models traced in the works of Renaissance writers.

In general, any literary text of any historical period is characterized by a specific conceptual worldview embodied in the inseparable concepts of *history*, *state*, *ruler*, *freedom*, and *war*. At a fundamental level, all cognitive thought processes are built around these concepts (Pacheco and Herrera 2021). The absence of statehood and independence or a war-caused socio-political situation in the country are factors that only actualize national concepts of cultural significance. As a result, they acquire new connotations decoded by writers through their own understanding of the worldview and ideology of a particular literary era. Renaissance literature was shaped by an artistic understanding of the Ruthenian medieval tradition, the introduction of new European Renaissance values, and the creation of new Ukrainian writing (Brown 2020). Polymorphism (multilayering, multilingualism, variability, tendency to assimilation) is the main feature of the Ukrainian cultural space of the 16th century (Bercoff 2003). These influences were brought from Europe, where the Renaissance tradition manifested both general European tendencies and those specific to a particular nation. Most clearly they were displayed in the artistic interpretations of historical facts and personalities representing the Renaissance creativity with its specific ideas of identity and history (Schülke 2021). The main

terms designating the concepts of the territory of then-Ukraine and its inhabitants were Rus and Rusyns, Ruthenia and Ruthenians, Roxolania and Roxolans (the latter was due to the influence of the Polish tradition and was mainly used by Ukrainian Catholics). At the same time, the emergence in the synthesis of socio-political and cultural-literary traditions of the Ukrainian people as a new political subject was rather gradual (Yakovenko 2012). The polymorphism of the Ukrainian cultural space of the 16th century was a core element of the cultural code. Of course, artistic descriptions and commentaries on Ukrainian history and profound discussions on local ethnic patriotism in them were not yet a national identity, but they affected many of its aspects, determining ways to form a full-fledged Ukrainian political nation in the future.

Artistic interpretations of the history of Kyivan Rus prepared the ideological ground for the future formation of Ukrainian national tradition. The term “nation” began to be used in its modern sense only during the 19th century (Sysyn 2004). First, it characterized features of the state as a political and cultural unit. However, during the Ukrainian Renaissance, the term “nation” was predominantly referred to the “Rus” community (these manifestations of local patriotism will become national in the future) (Sysyn 2004). On the whole, the concept “nation” consists of interpretative models of antiquity in its cultural or political genealogy, which are the object of invention (Kasyanov and Tolochko 2013). Within the Ukrainian Renaissance creativity, facts from the history of Kyivan Rus became elements of antiquity that received personal artistic interpretations. During this period, the highest level of self-consciousness was inherent to the elite, especially those who were educated in Europe and promoted the synthesis of that time Ukrainian realities with European ones. It is believed that Renaissance consciousness gave educated individuals the opportunity to become citizens of Europe through their confessional affiliation and thus create their own vision of the nation (Yakovenko 2012).

The focus on the analysis of works of such Renaissance writers as Adam Chagrovsky, Mikolaj Hussowski, Martin Pashkovsky, Sebastian Klonowic, Szymon Pekala, Maciej Strykowski, and Stanislaw Orikhovsky is explained by the fact that their works (see Appendix 1) are characterized by a vivid presentation of the topics prevailing in the Renaissance society. Hence, it can be declared that they are interpreted in accordance with the Renaissance worldview and historical events that took place at that time.

1.1 Literature review

The literature of the 15th-16th centuries is one of the most frequently addressed topics in Ukrainian and European literary studies. Precisely this period gives the reason to talk about the integration of Ukrainian writing into the pan-European space (Blum et al. 2020; Shevchuk 2004). That-day literature represents a stage in the development of future Ukrainian writing characterized by cosmopolitan Europe-oriented tendencies in the interpretation and representation of history (Hui 2017). This was the point when a purely secular perception of historical material was formed. The defining feature of the interpretation of history was that these interpretations became secular and largely cultural and socio-political. The history of people was presented through the histories of personalities, with all possible manifestations of human nature and character (Penter 2021; Yaremenko 2006). American researchers define Renaissance humanism as the leading feature of Renaissance literature. They interpret it as a glorification of humans and assertion of their value and natural right to personal freedom (Kristeller 2021; Leverenz 2021). In this context, the concept of person is seen as the embodiment of the anthropocentric worldview and humanistic ideology characteristic of the Renaissance, which correlates with the military events that took place in the country and destroyed humanistic values. Against the background of the war, the ideas of national identity and readiness for self-sacrifice in the struggle for independence and freedom of the country were more and more frequent (Potter 2010). In this respect, the philosophical component as a basis for the formation of Renaissance humanism also began to be defined as a feature of Renaissance literature (Sellars 2020). The essence of such Renaissance historicism is believed to reside in putting the individual at the center of the historical process and endowing them with the right to create history (Halpern 2019; Litvinov 2014). English researchers, in turn, propose a paradigm of symbols characteristic of the literature and history of Renaissance creativity, which distinguishes these symbols from those of the previous period (Pope and Smith 2021).

As concerns the Ukrainian Renaissance, it is tightly connected with the Polish one in terms of the ideas of anthropocentrism, humanism, perception of freedom, patriotism, national identity, honor, and dignity (Astafiev 2012; Segel 2019). The lack of statehood and independence intensified the national struggle, which was reflected in the works of writers who appealed to the past and conveyed the most significant events while comparing them with the present. However, being part of other states contributed to the penetration of European ideas into the

literature, thereby creating conditions for the synthesis of national and European traditions and cultural exchange.

Problem statement

The methodology of semantic-cognitive analysis is being developed on an in-depth study of literature sources on cognitive science (Cave 2016; Lavocat 2016; Zunshine 2015) and history (Brown 2020; Keenan 2008). The aim of this study was to analyze the most common interpretations of the concepts of *history*, *state*, *freedom*, *ruler*, and *war* by authors working on the territory of Ukraine during the Renaissance period and define the conceptual ideas represented by these concepts. With reference to the above, the study objectives were as follows:

- determine the peculiarities of the interpretation of the concepts of *history*, *state*, *freedom*, *ruler*, and *war*, taking into account the Renaissance worldview traced in the authors' texts;
- develop conceptual fields of the selected concepts in accordance with the frequency of usage of the related notions in the texts;
- describe the conceptual ideas of writers represented by the concepts selected for analysis.

Methods and Materials

The peculiarities of interpretation of five key concepts of Renaissance creativity were traced with the help of the cognitive-semantic method (Glynn and Sjölin 2012), which involves analyzing the meaning of concepts in the minds of Renaissance writers as carriers of that-time worldview. The comparative method was applied to unveil how these concepts were interpreted by contemporary Ukrainian and foreign authors. Overall, the methodology of studying historical literature grounded on the literary-historical approach, comparative-historical approach, and philological analysis of texts is proved to be effective. No less beneficial is the interdisciplinary approach implying the synthesis of philological analysis methods with historical, philosophical, and culturological ones.

At the first stage of the study, the works of Renaissance writers (Mikolaj Hussowski, Stanislav Orikhovsky, Pavlo Rusyn, Szymon Pekala, Sebastian Klonowic) were scrutinized, and the five top used concepts (*history*, *state*, *freedom*, *ruler*, and *war*) were selected by frequency. At the second stage, the conceptual fields of each selected concept were developed, analyzed, and represented graphically. Finally, the notions most often used to define each concept were identified, and the frequency of their usage was studied.

The conceptual analysis conducted within the current investigation was indispensable from the discourse analysis method, grounded on studying the language by referring not only to direct meanings of the words but also the peculiarities of its functioning in a given social context. Based on these data, the conceptual fields' cores and peripheries were formed (Popova and Sternin 2007). The main criteria for distinguishing between the core and the periphery were the frequency of the notion's usage in the works of writers: those with the highest usage frequencies were attributed to the core and those with the lowest – to the periphery. Statistical indicators were calculated using the Statistica software package.

Results

The study results show that *history* is one of the most frequent concepts for Renaissance writers to appeal to. Figure 1 presents the conceptual field of this concept in accordance with the works of Renaissance writers. It clearly shows that the very nature of *history* is likely to be interpreted as events that occurred in the past or are realized through military and socio-political issues. According to Figure 2, in 86% of cases, the use of the history concept is associated with the past, and therefore, this notion can be deemed the core of this concept (see Figure 1). The second closest to the core is the notion "person" (75%), whereas the periphery is represented by the notions "consciousness" (54%), "honor" (43%), "wisdom" (31%), "education" (25%), "intelligence" (15%), and "knowledge" (11%).

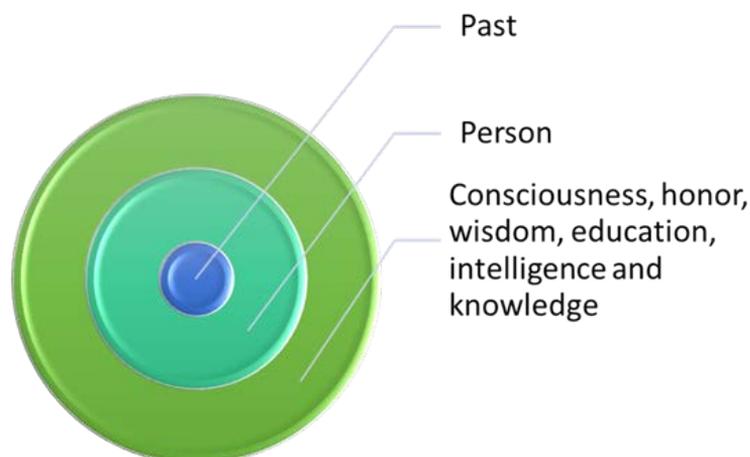


Figure 1. The structure of the concept of *history*

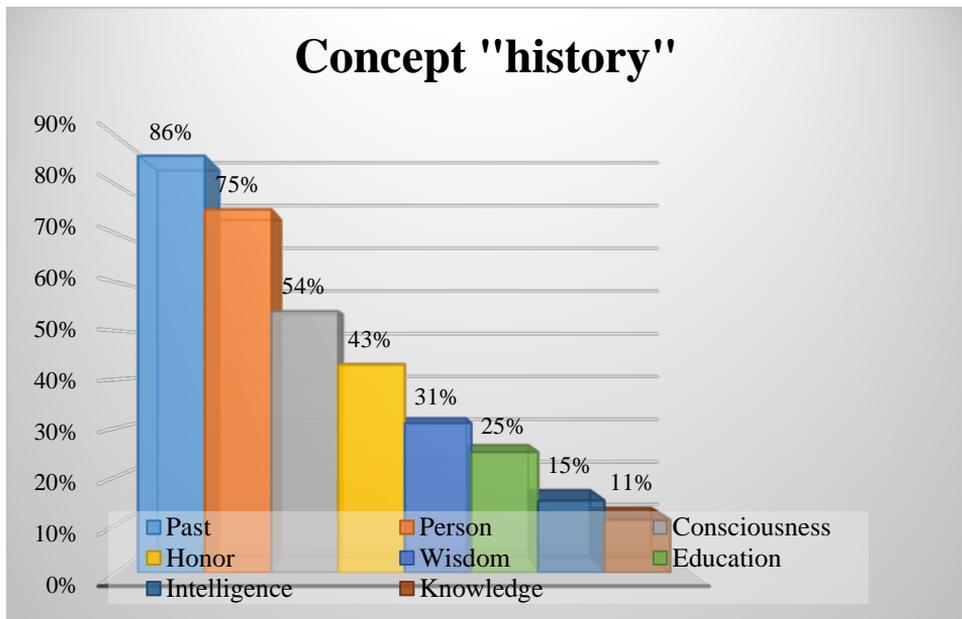


Figure 2. Notions most related to the *history* concept

Figures 3-4 depict the most frequent interpretations of the concept of the *state*. As can be seen, its conceptual field is represented by the notions "patriotism" at the core and "love" and "identity" at the periphery (see Figure 3). Accordingly, since in 91% of the works, the *state* is described through the notion of "patriotism," it acquires the definition close to that of the "nation." In 86% of cases, the word *state* is traditionally associated with love and in 76% with identity, which is also often used to define the aspects of a nation (provided the difficult socio-political situation of that time caused by the lack of statehood and independence. In line with this, the concept of identity was noted to be exploited by writers in a religious context, so in 43% of cases, the nation correlates with "confession." The least used in terms of frequency appeared to be the "folklore" (25%). Based on these statistical data, one can confidently infer that the periphery of the conceptual field of the concept of *state* is represented by the notions "confession" and "folklore."

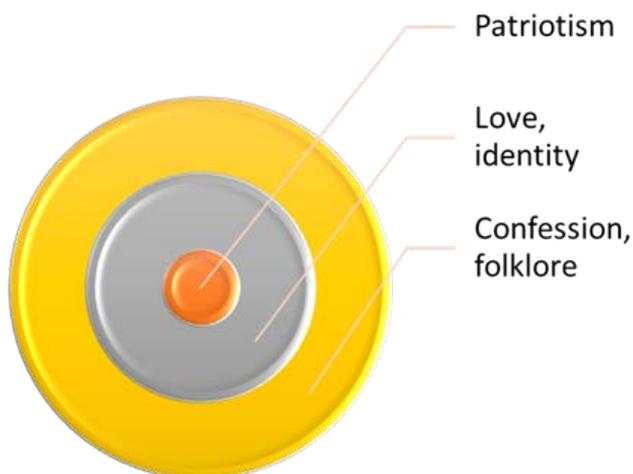


Figure 3. The structure of the concept of *state*

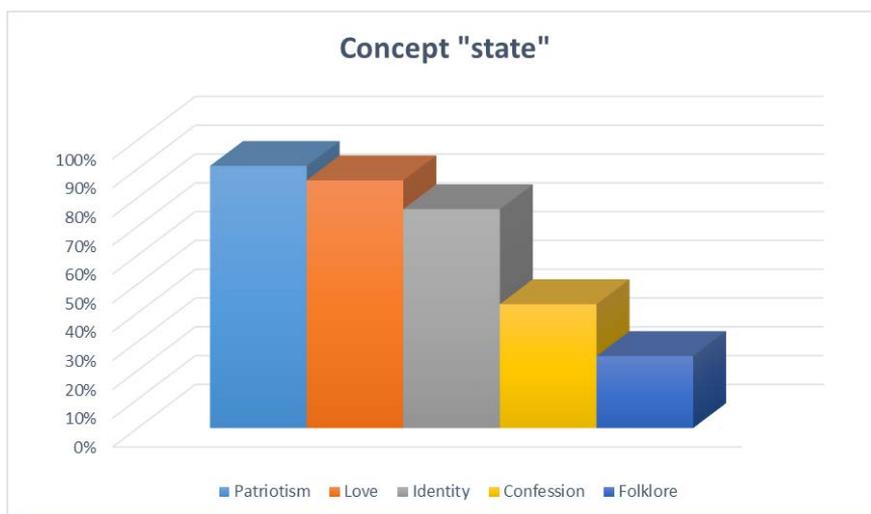


Figure 4. Notions most related to the *state* concept

Figure 5 represents the conceptual field of the concept of *freedom*. Based on the analysis of the works of Renaissance authors, it was found that the core of this concept is represented by the notions “will” and “independence” – the frequency of their use is 94% and 88%, respectively (see Figure 6). The second most commonly used notions were defined to be “religious equality” (55%) and “ethnic equality” (62%). Besides, according to the humanistic tradition, in 32% of cases,

freedom is associated with tolerance, which is on the periphery of the conceptual field.

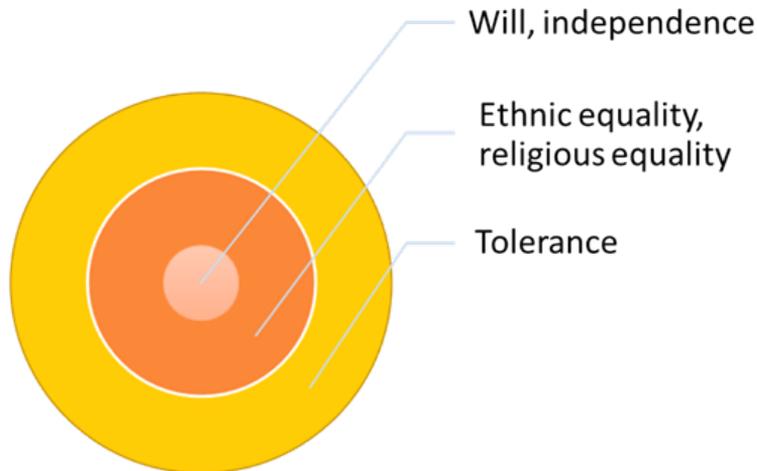


Figure 5. The structure of the concept of *freedom*

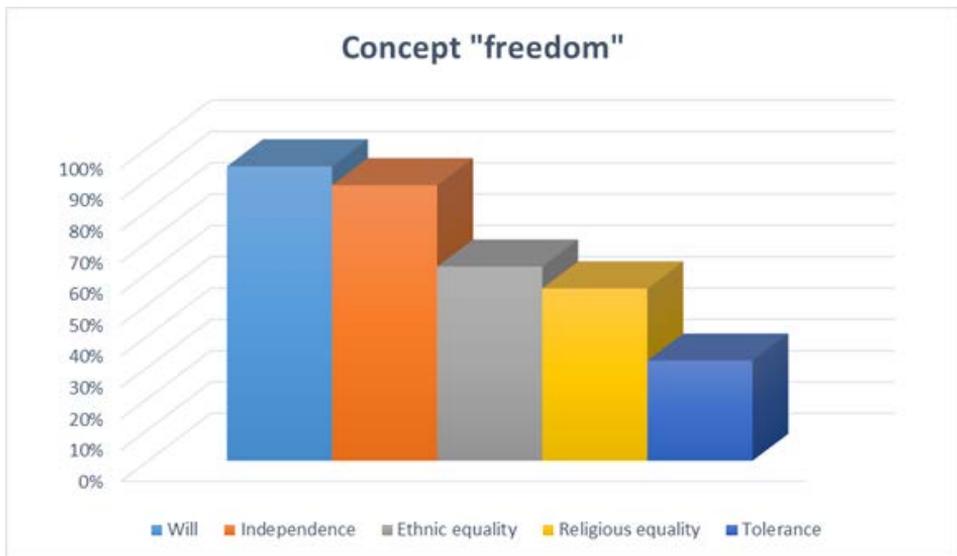


Figure 6. Notions most related to the *freedom* concept

As was noted above, the concept of the *state*, one of the key ones in Renaissance creativity, is closely related to the idea of the *ruler*. The in-depth analysis of the literary works of the Renaissance period allowed the conclusion that the authors of those days formed their own understanding of the figure of the *ruler* (structurally represented in Figure 7). Thus, as evidenced in the diagram below, the core of the *ruler*

concept is denoted by the notions “philosopher” and “humanist.” They have the highest usage frequencies of 92% and 87%, respectively (see Figure 8). Closest to the core are the notions “intelligent” (71%) and “educated” (54%). Even though they are characterized by lower usage rates, they have significant axiological characteristics in the interpretation of Renaissance writers. The least widely used was the perception of the *ruler* as a “kind” person (38%).

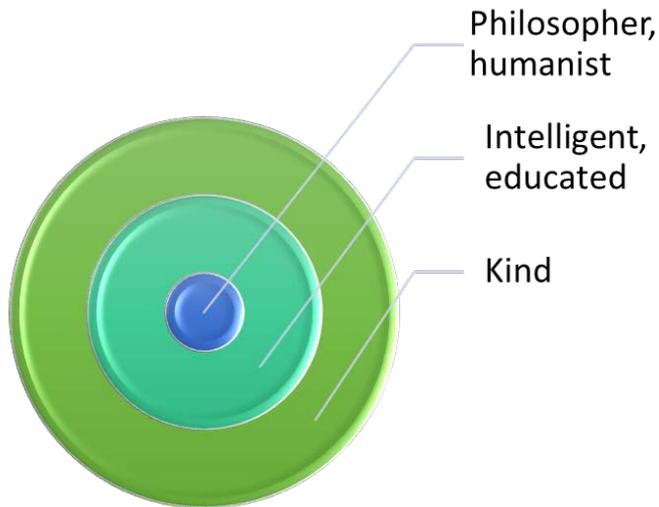


Figure 7. The structure of the concept of *ruler*

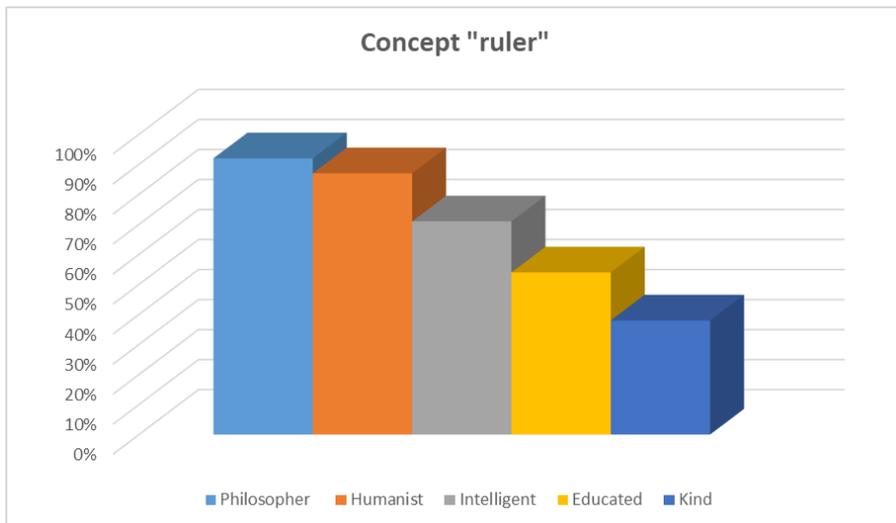


Figure 8. Notions most related to the *ruler* concept

Figure 9 represents the conceptual field of the concept of *war*, the use of which is explained by the difficult socio-political situation and the lack of statehood and independence. According to the analysis of Renaissance creative works, the core of this concept is represented by the notions “courage,” “valor,” and “honor.” Their usage frequencies are the highest – 88%, 85%, and 80%, respectively (see Figure 10). Closest to the core are the notions “ancient traditions” (78%) and “national glory” (65%). Finally, the periphery is illustrated by the notion of “victory” (52%).



Figure 9. The structure of the concept of *war*

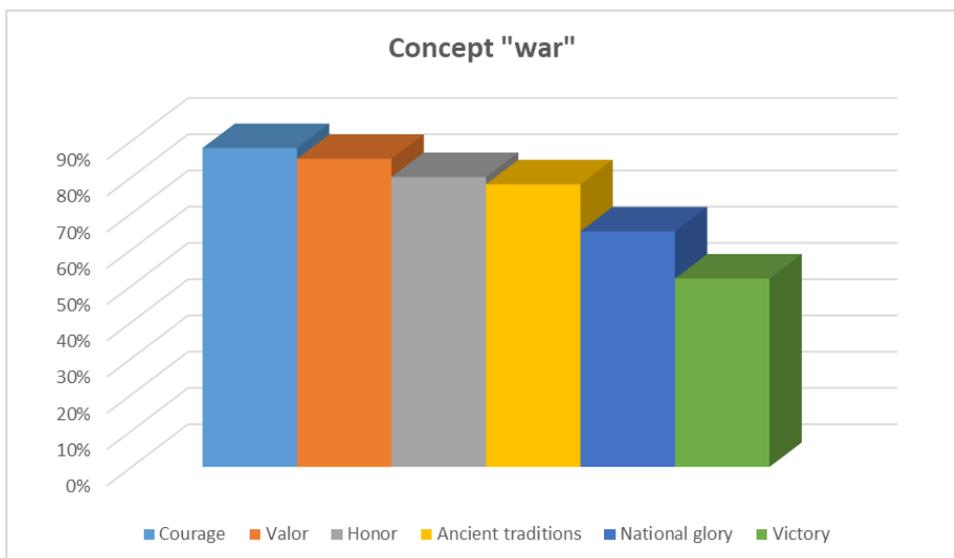


Figure 10. Notions most related to the *war* concept

The results of the semantic-cognitive analysis show that the most popular concepts among Ukrainian Renaissance writers were *history*, *state*, *freedom*, *ruler*, and *war*. At the same time, the authors appealed greatly to the matters of historical truth and reliability.

Discussion

The artistic visions of history facilitated the formation of a new historical consciousness, grounded on which the sense of national identity of Ukrainians in the form we see it today was developed. Renaissance authors formed humanistic views on the role and significance of the individual in the historical process. Here, humanism, as a central feature of Renaissance creativity, offered a new interpretation of an individual as the center of the worldview and an active participant in historical and socio-political events (Siedina 2020).

Altogether, Ukrainian authors of the Renaissance era are characterized by the awareness of the need to write about the history of Kyivan Rus, its role, and its place in the context of the state-formation process. As confirmed by the works of Mikolaj Hussowski, Stanislav Orikhovsky, Ivan Dombrovsky, and others, the primary focus was predominantly on the awareness of the mission of personality in history insofar as it helps one to understand modern political processes. A good example of Renaissance popularization of history is Ivan Dombrovsky's poem "The Stones of Dnipro." The author considered his main mission to open Ukraine to Europeans because what is that what written on paper will live on for centuries. In "The Stones of Dnipro," Dombrovsky gives a lot of data and facts while simultaneously naming their sources and explaining their essence. Precisely this is the way how the scientific value of the work is formed, and the probability of the events and facts described is clarified.

Ukrainian Renaissance representatives interpreted the historical process as continuous, transient, relying on a chronological framework of facts and events. There was a tendency to reject the purely Christian view of the movement of time in a straight line. Instead, the movement of the time was more and more often compared to a spiral. In the interpretation of the Ukrainian thinkers of the Renaissance, such human qualities as wisdom, education, intellect, knowledge were the determining force of historical development and progress. The artistic interpretation of these ideas was reoriented by the works of Yuri Drohobych, Stanislav Orikhovsky, Peter Krosnensky, Grigory Tychinsky, and Lucas Neapolitanus. As a matter of example, Yuri Drohobych wrote that the vast heavens are incomprehensible for our eyes; the mind,

however, can easily comprehend them (Shevchuk and Yaremenko 2006).

Ukrainian thinkers of the Renaissance period were likely to perceive world history as a part of the historical events taking place within Kyivan Rus. Consequently, the history of Kyivan Rus was integrated by them into specific light and context, in particular Slavic. The works of Stanislav Orikhovskiy, Sebastian Klonowic, and Mikolaj Hussowski artistically describe the origin of the Rus people and their mission in the world formation process. In "Roksolania," Klonowic mentioned various tribes that inhabited the region, which over time was called Rus. The first he called the tribe of the son of Noah – Yafet – from which the Slavic peoples emerged (Shevchuk and Yaremenko 2006). He urged muses to sing about these lands to convey the glory of the part of them to the world (Shevchuk and Yaremenko 2006).

The artistic worldview of writers emerged from the awareness of the originality and uniqueness of various historical eras and comparisons with past glorious times, along with which modernity was critically evaluated. For example, Ivan Dombrovsky was convinced that works about the former greatness and glory of ancestors contribute to the return of historical memory and glory. Recalling the glorious times when Kyi, Askold, Oleg, Olha, Volodymyr, and then Danylo Halytskyi ruled in Kyiv, the author showed great interest in the Princely family of Ostroh. Equally often, Ukrainian Renaissance writers were noticed to be fascinated with the activities of Lithuanian princes. Thus, in the poem "Roksolania," for instance, Klonowic pays a great deal of attention to the activities of Prince Vytautas because of his care for the interests of Rus.

One more interesting aspect of artistic interpretations of the history of that time authors is that they tried to adapt the historical events for the present ("Ukrainian Duma" by Adam Chagrovsky, "New and Famous Victory over Turks in Month of July" by Mikolaj Hussowski, "The Turkish History and the Cossack Clashes with the Tatars" by Martin Pashkovsky) (see Appendix 1). To form the standard of a ruler, the authors referred to such prominent figures of the historical past as Petro Sahaidachny, Mykhailo Vyshnevetsky, and Konstanty Ostrogski. Interest in the history of Kyivan Rus also determined the increased attention to folklore, life, work, and traditions of ordinary people of that time. For example, Klonowic's poem "Roksolania" is a narrative of the beauty and richness of the Motherland, its cities, and villages. It provides a detailed description of the life of ordinary Ukrainian people, their customs, ceremonies, religious beliefs. Klonowic turns to poetic means of ancient literature, combining them with the Ukrainian language.

The understanding of the individual as a participant in the process of state formation is very peculiar to the artistic worldview of the Renaissance. For example, Stanislav Orikhovsky believed that the internal factors in the development of the state are mind and language. In "Instructions to the Polish King Sigismund II Augustus," he wrote that language unites and creates the nation and empowers people, while the purpose of the state is to correct the sinful and evil nature of a human. Such interpretations of the emergence of the state have a profound ethical character. According to Renaissance writers, the states of Ukraine-Rus, as we see them, resulted from the efforts of many generations. All began from the traditions and patrimony of Kyivan Rus, which emerged and developed thanks to the activities of separate individuals, in particular their will and desire for public life. According to Orikhovsky, the state arose as a result of the need for mutual support and the innate instinct to live a public life. He recognized the special role of the king in the historical process, declaring that *"First of all, not every man is able to be in power, but only one who by nature strives for truth and justice. However, even this is not enough. It is necessary to strive for a science that will make a man both true and just"*. We see in Renaissance writers an understanding of the importance of their own state. In their view, a man is called to serve the state, and this is for him the guarantor of inner peace and security. In his "Dialogue on the Performance of the Polish State," Stanislav Orikhovsky lists the duties of citizens to the state and the state to citizens, considering it right to return to the socio-political system in Poland that existed in ancient times (Orikhovsky 2016).

Ivan Dombrovsky took as an epigraph to the poem "The Stones of Dnipro" the words of Plutarch: *"A good citizen will accept any service for the good of the Motherland"* (Nichik 1995). He showed great concern for the Rus people, advocating the idea of defense of their home, civil peace, harmony, and equality of citizens and states, particularly before the court and the law. Dombrovsky glorified the traditions and strength of the Rus, claiming that *"It was indeed once great when the monarchs of Kyivan Rus had all under their will. It is about the princes who made Kyiv the capital and center of the state"* (Nichik 1995). In a similar fashion, Dombrovsky defined the importance of religious and ethnic equality and tolerance. This testifies to the deep humanistic orientation of Renaissance creativity, its anthropocentrism. On its basis, Renaissance humanists formed the ideal of freedom, manifesting itself in a social order that respects the right and the law.

When it comes to society, Ukrainian Renaissance writers were inclined to argue that it would be perfect if a philosopher ruled it. They

created an image of a philosopher ruler who is humanistic, intelligent, educated, and kind. In comparison, in English Renaissance literature, particularly in the work of Ovid, the leading notion defining the figure of the ruler is manliness (Garrison and Stanivukovic 2021). At the same time, the Renaissance literature of each country is characterized by the reference to a strong individual who is aware of the right to personal freedom and identity (Field 2016).

The views of Ukrainian Renaissance humanist writers on history and the state are presented in works of a different genre. They are increasingly debated and reflected in the artistic space, demonstrating self-identification and understanding of belonging to a specific nation. After the Union of Lublin in 1569, the ethnonational self-consciousness and the cultural unity of the Ukrainian nation grew significantly. It is believed that this was the time when the ethnic Ukrainian consciousness became the background for the formation of European countries (Litvinov 2000). The emergence of ethnic states in Western Europe was accompanied by the formation of ethno-confessional nations, which had a national church and their own confessional consciousness. And this fact was also reflected in literature. The awareness of the need for one's own state was decisive to the formation of civic humanism and patriotism. Confessional patriotism in Kyivan Rus was often equated with ethnic one as the history of the Orthodox Church was projected onto the general history of Rus. Confirmation for this is Orikhovsky's 1544 letter to Bishop Petro Harmata, where he wrote about the introduction of Christianity in Kyivan Rus by Prince Volodymyr the Great, while associating Rus and the Orthodox faith and praising those rulers who cared about the country and the Orthodox Church.

Love to Ukraine-Rus was of the highest value for Ukrainian Renaissance writers. Klonowic's poem "Roksolania" is imbued with patriotism and love for Kyivan Rus. It represents a majestic anthem to the Motherland as Rus for the author is at all the places where Ukrainians live. Ivan Dombrovsky's poem "The Stones of Dnipro" is also full of the spirit of patriotism. The author was concerned about the difficult situation in that-day Ukraine, the reason for which was seen in the fact that the national elite betrayed the interests of the people. Although during the Renaissance many nobility representatives in Kyivan Rus converted to the Catholic faith, this did not prevent them from remaining patriots. Stanislav Orikhovsky referred to the Ukrainian aristocracy members in Poland as to the elite. In particular, he mentioned the families of Senyavsky, Herbort, Starykhovsky, Meletsky, Tarlo, Derzhnyakovsky, Fridron, Trebensky, Bronyovsky, Drogoyovsky, Vapon, Viltsikovsky, and others.

The feature distinguishing Ukrainian Renaissance authors from their successors is their appeal to the heritage of Kyivan Rus. By focusing on this topic, they proved the historical, political, ecclesiastical, and cultural heritage of the Rus people on their authentic territories. One more popular topic in historical works of Ukrainian Renaissance representatives was the formation of the image of the Ukrainian Cossacks. Stanislav Orikhovsky paid a great deal of attention to the courage and bravery of the Ukrainian Cossacks in the fight against the Turks and Tatars, praising them for their determination and comparing them with their dear ancestors. Bartłomiej Zimorowic emphasized that the Cossacks stood for their Motherland like a wall. Ivan Dombrowsky glorified the Cossacks as those who *“meet their enemies in the mouth of the Dnipro River.”* The patriotism of the Ukrainian Renaissance writers was also manifested in their concern in the development of education, literature, culture, and defense of the status of the Ukrainian language as an official language in relations with Poland. Yuri Drohobych encouraged the spread of book printing, personally assisting the pioneer printer Schweipolt Fiol with the publication. Szymon Szymonowic was the founder of the academic print shop in Zamość, taking care to have a Slavonic type there. The humanists considered it crucial to assure the country's defense against external enemies and preserve peace, the stability of the church, the development of crafts, and education. In their view, private interests should have been subordinated for the sake of the common good. In terms of the creation of the state, Orikhovsky appealed to the cult of an active man, who has authority, is able to work for the overall benefit, and whose interests are subordinated to the Motherland.

The work of Maciej Strykowski *“On ancient rites, or rather madness of Russian, Polish, Zhmud, Lithuanian, Livland, and Prussian idolaters and the difference of their false gods”* explicates the historical past from an artistic perspective. Apart from this, it provides fully unique artistic interpretations of the image of Yaroslav Volodymyrovych, whom the author called the autocrat of all Kyivan Rus: *“Yaroslav Volodymyrovych, the grandson of Sviatoslav, the great-grandson of Ihor and Olha – the second Christian autocrat, after the death of his brother Sviatopolk the Damned, began to rule safely in 1009 in Kyiv, Volodymyr, and Velykyi Novhorod, and throughout Rus”* (Shevchuk and Yaremenko 2006). The historical facts of the canonization of Princes Borys and Hlib, as well as Danylo Halytskyi, the ruler of the Galitsko-Volynsk land, were also presented in an artistic light. The author turned to the personality of Danylo Halytskyi as a descendant of a *“family of Kyivan Rus monarchs”* who received great power through regaining most of Galicia, defeating

his enemies, accepting them into the faith, and making them favorable to himself and the state (Shevchuk and Yaremenko 2006). Strykowski was tolerant of Halytskyi's confessional democracy. What is more, he believed that the importance of the figure of Danylo Halytskyi was confirmed by the fact of his correspondence with Pope Innocent. In general, the idea of restoring the Kingdom of Rus, as well as its certain concessions in favor of the Latin faith, seems to have been interpreted positively by the Renaissance authors.

Sebastian Klonowic did not ignore this moment as well, giving information about the basis of the economy of the Kyivan Rus and the responsibilities of its inhabitants. For example, a Ruthenian woman usually did not milk cows – this was done by a milkmaid; shepherds, in addition to direct duties, produced cheese; shepherds' children did not go to school but learned to graze in the woods. These descriptions suggest that women were engaged in household chores, and men were focused on protecting the family. That is, we can observe a clear pattern of life that reflects the national traditions of Ruthenians.

An important work for understanding the essence of artistic interpretations of historical facts by Renaissance authors is the work "De bello Ostrogiano" written by Szymon Pekala. The author appealed to history, ancient battles, and valiant warriors, who were the "members of a generous people in which royal blood flows, whose glorious titles shine in Europe, and the glory of whose heroic deeds in the future will come to you all" (Shevchuk and Yaremenko 2006).

Courage and valor, aimed at the defense of the native land, the author calls eternal and indestructible. The city of Ostroh deserves special praise in this work:

Beautiful is the city, which met with triumph the Alans.

The Ruthenians called it Ostroh.

Rumors of his brother's exploits to the stars were spreading,

Glory of ancient times brought him free sciences

(Shevchuk and Yaremenko 2006)

Pekala recalled the city as one where Teutonic law is honored, and herbs testify to respect for the traditions of the Sarmatian world. With peculiar courage, the author wrote about the Ostroh gymnasium and honored princes who glorified Kyivan Rus and its ancient traditions for many centuries. He attached great importance to the Ostroh Bible published here by Ivan Fedorovych in 1581, as well as a number of other printed books. Purely from an artistic perspective, the historical genealogy of the Ostroh family was presented: "Famous for seven

hundred years is the family of Ostroh. Its noble and powerful ancestors are given praise to for many decades" (Shevchuk and Yaremenko 2006).

For Szymon Pekala, the creators of Kyivan Rus were Rus, the mythological ancestor of the Ruthenians, princes Kyi, Rurik, Ihor, Sviatoslav, and Volodymyr, as well as a regent of Kyivan Rus Olha, each of whom was given a brief description. Pekala saw the main thing in not so much the observance of historical authenticity as in creating an appropriate artistic-historical concept. Yes, the figure of Prince Rus is, in fact, is completely legendary, though the author spoke of him as of a real historical figure (Kyiv was judged in the same way). Szymon Pekala showed a special reverence for the figure of Yaroslav, to whom Kyiv literally "gave the power," and referred to the historical past in the context of comparison with the then socio-political situation when "The empire is dying. The old government is dying" (Shevchuk and Yaremenko 2006).

While comparing the Ukrainian Renaissance experience with the Polish one, especially notable is the similarity in understanding the history and the man. History is thought of as inseparable from the state, and the man, as an active participant in all events and a driving force for change, remains a part of it (Pilarczyk 2021). Also key for Polish and Ukrainians is the concept of freedom, which was disclosed in the works of Renaissance authors in two dimensions: in relation to each individual and in relation to the whole nation.

Conclusions

The historical past in the work of Renaissance thinkers working on the then territory of Ukraine is a means of shaping the worldview and ideology of the upcoming generation. In other words, it is what became the basis for the formation of the modern Ukrainian nation. The results of this study were grounded on the semantic-cognitive analysis of the works of such Renaissance writers as Adam Chagrovsky, Mikolaj Hussowski, Martin Pashkovsky, Sebastian Klonowic, Szymon Pekala, Maciej Strykowski, and Stanislaw Orikhovsky. The analysis outcomes showed that the most popular concepts of that time were *history*, *state*, *freedom*, *ruler*, and *war*. Their conceptual fields were developed in accordance with the originality of the notions by which writers described them. More specifically, the conducted investigation revealed that the conceptual field of the concept of *history* is represented by the notions "past" (86%), "person" (75%), "consciousness" (54%), "honor" (43%), "wisdom" (31%), "education" (25%), "intelligence" (15%), and "knowledge" (11%). The conceptual field of the *state* is represented by the notions "patriotism" (91%), "love" (86%), "identity" (76%),

“confession” (43%), and “folklore” (25%). The concept of *freedom* is characterized by the words “will” (94%), “independence” (88%), “ethnic equality” (62%), “religious equality” (55%), and “tolerance” (32%). In relation to the concept of the ruler, the most frequently used terms are “philosopher” (92%), “humanist” (87%), “intellectual” (71%), “intelligent” (54%), and “kind” (38%). In the conceptual field of the *war* concept, the notions are arranged by frequency as follows: “courage” (88%), “valor” (85%), “honor” (80%), “ancient traditions” (78%), “national glory” (65%), and “victory” (52%).

The practical significance of this research lies in the possibility of applying the employed methodology to the analysis of leading concepts in the writings of other authors. Thus, future studies can undertake a comparative analysis of works of literary figures not only from different countries but also from different periods. Equally promising will be drawing parallels with modern foreign literature and expanding the methodology of the semantic cognitive approach by examining other relevant concepts.

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Appendix 1. A full list of the works studied (the corpus).

- Adam Chagrovsky "Ukrainian Duma"
- Mikolaj Hussowski "New and Famous Victory over Turks in Month of July"
- Martin Pashkovsky "The Turkish History and the Cossack Clashes with the Tatars"
- Sebastian Klonowic "Roksolania"
- Szymon Pekala "De bello Ostrogiano"
- Maciej Strykowski "On ancient rites, or rather madness of Russian, Polish, Zhmud, Lithuanian, Livland, and Prussian idolaters and the difference of their false gods"
- Stanislaw Orikhovsky "Instructions to the Polish King Sigismund II Augustus"

Концептуальная картина мира в творчестве украинских писателей: творчество эпохи Ренессанса

В исследовании изучаются особенности концептуального мировоззрения украинских писателей эпохи Ренессанса (конец XV-XVI вв.). Целью

исследования является анализ наиболее распространенных интерпретаций понятий истории, государства, свободы, правителя и войны авторами, которые творили на территории Украины эпохи Возрождения, и определении концептуальных идей, репрезентируемых этими понятиями. Актуальность данного исследования объясняется тем, что авторы эпохи Ренессанса апеллируют к значимым для любой эпохи понятиям. Специфика осмысления истории и ее репрезентации в художественных представлениях авторов этого периода основывается на аутентичной традиции, тенденциях европейского Ренессанса, обращении к античному наследию. Исследование основано на семантико-когнитивном анализе творчества представителей Ренессанса, работавших на тогдашней территории Украины (Адам Чагровский, Николай Гусовский, Мартин Пашковский, Себастьян Кленович, Шимон Пекалид, Мацей Стрыйковский, Станислав Ориховский). Понятийные поля каждого выбранного для анализа концепта разрабатывались в соответствии с индивидуальностью понятий, которыми их описывали авторы эпохи Ренессанса. Таким образом, в статье утверждается, что мировоззрение украинских писателей эпохи Возрождения характеризуется осознанием социально-политической и культурно-литературной потребности писать об истории, ее роли и месте в контексте мировых процессов. Не менее важным здесь является их понимание миссии личности в истории и анализ деятельности исторических личностей и действительности того времени. Таким образом, для творчества авторов эпохи Ренессанса характерна преимущественно ярко выраженная антропоцентрическая, гуманистическая и патриотическая направленность. Практическая значимость данного исследования заключается в возможности применения семантико-когнитивного подхода к анализу ведущих понятий в ренессансном творчестве.

Ключевые слова: антропоцентризм; свобода; история; творчество Ренессанса; правитель; страна; украинская история; война.