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14

2024

issue 1, special XLI.

AD ALTA

Journal of Interdisciplinary Research

AD ALTA: Journal of Interdisciplinary Research

Double-Blind Peer-Reviewed

Volume 14, Issue 1, Special Issue XLI., 2024

Number of regular issues per year: 2

© The Authors (April, 2024)

MAGNANIMITAS Assn.

AD ALTA: JOURNAL OF INTERDISCIPLINARY RESEARCH

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SPECIAL ISSUE NO.: 14/01/XLI. (VOLUME 14, ISSUE 1, SPECIAL ISSUE XLI.)

ADDRESS: CESKOSLOVENSKE ARMADY 300, 500 03, HRADEC KRALOVE, THE CZECH REPUBLIC, TEL.: 498 651 292, EMAIL: INFO@MAGNANIMITAS.CZ

ISSN 1804-7890, ISSN 2464-6733 (ONLINE)

AD ALTA IS A PEER-REVIEWED JOURNAL OF INTERNATIONAL SCOPE.

2 ISSUES PER VOLUME AND SPECIAL ISSUES.

AD ALTA: JOURNAL OF INTERDISCIPLINARY RESEARCH USES THE RIV BRANCH GROUPS AND BRANCHES, BUT THE JOURNAL IS NOT A PART OF RIV. THE RIV IS ONE OF PARTS OF THE R&D INFORMATION SYSTEM. THE RIV HAS COLLECTED AN INFORMATION ABOUT RESULTS OF R&D LONG-TERM INTENTIONS AND R&D PROJECTS SUPPORTED BY DIFFERENT STATE AND OTHER PUBLIC BUDGETS, ACCORDING TO THE R&D ACT [CODE NUMBER 130/2002], THE CZECH REPUBLIC.

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PAPERS PUBLISHED IN THE JOURNAL EXPRESS THE VIEWPOINTS OF INDEPENDENT AUTHORS.

TABLE OF CONTENTS (BY BRANCH GROUPS)

A SOCIAL SCIENCES

THE ESSENCE OF E-LEARNING: DIDACTIC ASPECT, POTENTIAL, EFFECTS, TRANSFORMATIONAL CHANGES, ASPECTS FOR IMPROVEMENT IN WAR CONDITIONS	7
NATALKA KOTELIANETS, ALINA MARTIN, MYKOLA CHUMAK, SERHII STETSYK, OLEKSANDRA SHKURENKO, ROKSOLANA SHPITSA, TONG XICHEN	
THE ORGANIZATION OF E-LEARNING IN THE CONTEXT OF THE LEADING IDEAS OF CONSTRUCTIVISM, COGNITIVISM AND THE REALIZATION OF INDEPENDENCE, SELFREGULATED AND SELF-EFFICACY	14
OLEKSANDRA SHKURENKO, OLGA KHYZHNA, LIUDMILA HONCHAR, SERHII STETSYK, IRYNA SUKHOPARA, TAMARA PROSHKURATOVA, ROKSOLANA SHPITSA	
PHENOMENON OF SOCIAL MEDIA DURING THE RUSSIAN-UKRAINIAN WAR	20
YANA ZOSKA, OLENA KHOMERIKI, GANNA SKURTUL, SVITLANA PANCHENKO, VALENTYN GLADKYKH, NATALIIA OSTROVSKA	
INTERNATIONAL PRIVATE LAW RELATIONS WITH PARTICIPATION OF THE STATE: GENERAL CHARACTERISTICS, CONTENT, TYPES, IMMUNITY	24
YEVGEN POPKO, VADYM POPKO, VIKTOR KALAKURA	
PUBLIC SCULPTURE IN WARTIME UKRAINE AS A FORM OF THE STATE'S MEMORY POLITICS	29
IGOR ISYCHENKO, MARYNA PROTAS, TATIANA MIRONOVA, MYKHAILO BOKOTEI, NATALIIA BULAVINA	
PROBLEM-BASED TASKS AS A FACTOR IN THE DEVELOPMENT OF CRITICAL THINKING IN STUDENTS	35
LARYSA DERKACH, TETIANA MARCHENKO, OLENA ANDRYUSHCHENKO, LILIIA GRIN, OLENA BALUKHTINA, IULIANA GONCHARENKO	
PREPARATION OF FUTURE TEACHERS FOR PROFESSIONAL ADAPTATION IN AN INCLUSIVE EDUCATIONAL ENVIRONMENT IN THE PROCESS OF STUDYING THE METHODOLOGY OF SCIENCE	42
OKSANA BRASLAVSKA, INNA MARYNCHENKO, TETIANA SAMUS, TETIANA MARTYNIUK, IRYNA PUSHCHYNA, SERHII SHCHERBYNA	
MENTAL HEALTH IN WARTIME: THE PSYCHOLOGY OF LATENT STRESS	49
LILIIA KLOCHEK, OLENA STRILETS-BABENKO, NATALIIA KUSHNIR, LIUDMYLA KALASHNYKOVA, YULIIA RUDENKO, SERHII RUDENKO	
MEDIA LANGUAGE OF MODERN FOOTBALL: DYNAMIC AND COMMUNICATIVE INTENTIONAL DIMENSIONS	54
NATALIIA KOSTUSIAK, NATALIIA SHULSKA, TETYANA KOZLOVA, OLEKSANDR KOSHAK, OLEKSANDR PIDLUZHNYAK, OKSANA HALYAN, OLHA HAIDA, YULIYA KRIUKOVA, IRYNA SHYROKOVA, MARHARYTA SIEDAKOVA	
ASSOCIATIVE FIELD OF THE NATO CONCEPT IN THE LANGUAGE AND THOUGHT OF UKRAINIAN STUDENT YOUTH	62
OLHA PAVLUSHENKO, LIUDMYLA PROKOPCHUK, NATALIIA PAVLYKIVSKA, VALENTYNA FRYTSIUK, NATALIIA BAIURKO	
THEMATIC AND FUNCTIONAL-STYLE DIFFUSENESS OF VOCABULARY IN MODERN MEDIA TEXTS	66
NATALIIA KOSTUSIAK, NATALIIA SHULSKA, TETIANA SEMASHKO, TETIANA TIUTIUMA, TETIANA MASYTSKA, INNA VOLIANIUK, OLHA SYDORENKO, INNA DEMESHKO, ANTONINA RADKO, MARYNA SADIVNYCHA	
SOLO INSTRUMENTAL CONCERT WITH THE PARTICIPATION OF FOLK AND PERCUSSION INSTRUMENTS IN THE CONTEXT OF THE NEW EUROPEAN TRADITION	72
LIUDMYLA SHAPOVALOVA, BOHDAN KYSLIAK, RUSLANA VAVRYK, VIKTORIIA ZINCHENKO, BOHDAN KATRYNIAK	
EXPLICIT AND IMPLICIT REPRESENTATIONS OF POSSESSIVELY MARKED LANGUAGE UNITS IN CONTEMPORARY UKRAINIAN MASS MEDIA	79
NATALIIA KOSTUSIAK, MARYNA NAVALNA, OLEKSANDR MEZHOV, TETIANA LEVCHENKO, NATALIYA ADAMCHUK, SVITLANA LOKAICHUK, YURIJ DRUZ, OKSANA BUHAIOVA, DARYNA MOUGEL, NATALIA KUSHCH	
PRODUCTIVE WORD-FORMING MODELS OF SURNAMES IN DIALECT SPEECH: SUFFIX DERIVATIVES, THEIR CONTEXTUAL APPEARANCES AND HISTORICAL INTERPRETATION	87
NATALIIA SHULSKA, NATALIIA KOSTUSIAK, DMYTRO KOSTUSIAK, RUSLANA ZINCHUK, IVAN RUDIANYN, TETIANA VILCHYNSKA, HALYNA BACHYNSKA, OKSANA VERBOVETSKA, NINA SVYSTUN, TETYANA SAVCHYN	
THEORETICAL AND PRACTICAL APPROACHES TO QUANTIFYING TAX EVASION (THE EU' AND SLOVAKIA' CONTEXT)	95
NORA ŠTANGOVÁ, AGNEŠA VÍCHOVÁ, MÁRIA PETRUŠČÁKOVÁ	
HISTORY AND PROSPECTS OF THE STRUCTURAL-FUNCTIONAL METHOD IN ETHNOLOGY: IMPLEMENTATION IN FAMILY RITUALS, STREET ART AND ACTIVITIES OF LOCAL ARTISTIC COMMUNITIES	101
OLEKSANDR KUKHARENKO, MYKOLA DIEDKOV, HLIB VYSHESLAVSKYI, DMYTRO MOZULENKO, VOLODYMYR TARAN	

STYLISTIC MEANS OF EXPRESSING LANGUAGE CREATIVITY OF BARBARA KOSMOVSKA RUSLANA ZINCHUK, YULIIA VASEIKO, NATALIIA TSOLYK, SVITLANA SUKHARIEVA, TETIANA POLEZHAJEVA, NATALIIA KASIANCHUK, NADIIA KRYSHTOF	107
PLANNING FOR SUSTAINABLE DEVELOPMENT THROUGH THE INTEGRATION OF A NEW POLITICAL CULTURE VOLODYMYR YEMELIANOV, GALYNA ZAKHARCHYN, SERHII HOLOBOV, SVITLANA RYBKINA, LEONID BEREZYNSKYI	115
ANALYSIS OF TOLERANCE AS A SYSTEMIC CHARACTERISTIC OF A STUDENT'S PERSONALITY SVITLANA KRYSHYANOVYCH, OLHA ALIEVA, IRYNA ONYCHUK, NATALIIA CHUBINSKA, SVITLANA IVAH	122
DECOMPOSITION OF INFORMATION PROVISION OF THE SYSTEM OF PUBLIC MANAGEMENT OF INVESTMENT RISKS IN THE DEVELOPMENT OF HUMAN CAPITAL MYKOLA IZHA, TETYANA PAKHOMOVA, LESIA BRYCH, IRYNA MATVIEIENKO, YULIIA YEVSTIUNINA	129
THE ROLE OF INNOVATIVE TECHNOLOGIES IN SUPPORTING THE EDUCATIONAL PROCESS IN HIGHER EDUCATION INSTITUTIONS OF UKRAINE IN THE CONDITIONS OF WAR VALENTYNA KUPCHYSHYNA, TETIANA KUDIARSKA, LYUDMYLA MATSUK, OLENA HOMONIUK, MARIANA LEVKO, NADIIA LAZAROVYCH	135
ADMINISTRATIVE AND LEGAL ASPECTS OF ENSURING FINANCIAL AND ECONOMIC SECURITY LEONID OSTAPENKO, TETIANA PANFILOVA, MARIA SLYVKA, YAROSLAV KOHUT, GALYNA KOZYTS'KA ROSTYSLAV BUNDZ	141
TRANSFORMATION OF HIGHER EDUCATION IN UKRAINE IN THE CONTEXT OF GLOBALIZATION IRYNA GAVRYSH, ALLA YAROSHENKO, OLEKSANDRA KHLTOBINA, NATALIIA KUZEMKO, ANZHELIKA SEMENENKO, ZORIANA GONTAR	146
MODERNIZATION OF THE EDUCATIONAL PROCESS THROUGH THE IMPLEMENTATION OF A MODERN STRATEGY FOR ENSURING INFORMATION SECURITY VIKTOR PALIUKH, VOLODYMYR TROBIUK, TETIANA TATARNIKOVA, SERHII YAKYMENKO, SVITLANA VERBA	152
THE IMPACT OF DISTANCE EDUCATION ON THE MENTAL HEALTH OF APPLICANTS FOR EDUCATION: THE ROLE OF DIGITAL PSYCHOLOGICAL SUPPORT MARGARYTA NOSKOVA, IRYNA SVISTELNYK, IRYNA KOVTUN, OKSANA ZHYGLO, MARTA VENHRIN	157
RESILIENCE OF UKRAINIANS AS A FACTOR OF NATIONAL SECURITY IN WAR CONDITIONS IVAN SULYATYTSKYI, OLEG MATEYUK, ANTONII MELNYK, OLEH SALAMON, LILIYA DROBIT	163
PARTNERSHIP INTERACTION OF THE STATE AND CIVIL SOCIETY AS A MECHANISM FOR THE IMPLEMENTATION OF UKRAINE'S HUMANITARIAN POLICY IN THE CONDITIONS OF EUROPEAN INTEGRATION PETRO OPANASHCHUK, VOLODYMYR IEMELIANOV, VADYM KRASNYK, IVAN LOPUSHYNSKYI, PAVLO TESLENKO, VITALIIA TOTSKA	169
DIGITAL TRANSFORMATION OF PARTNERSHIP INTERACTION BETWEEN THE STATE AND CIVIL SOCIETY IN THE IMPLEMENTATION OF UKRAINE'S HUMANITARIAN POLICY: THE EUROPEAN DIMENSION VALENTYNA YAKOBCHUK, VALENTYNA DOVZHENKO, LESIA SYMONENKO, OLGA IVANIUK, OKSANA MOSIENKO	176
DIGITAL TRANSFORMATION OF THE CONSTRUCTION OF PARTNERSHIP INTERACTION OF THE STATE AND THE IMPLEMENTATION OF HUMANITARIAN POLICY OF UKRAINE IN THE LANDSCAPE OF EUROPEAN INTEGRATION AND INTERNATIONAL ECONOMIC RELATIONS VOLODYMYR HORNYK, SERGII SIMAK, OLENA YEVMIESHKINA, ANATOLII PUTINTSEV, ROMAN PASICHNYI, OLEKSANDR YURKIVSKYI	182
THE ROLE AND COMPETENCES OF LOCAL SELF-GOVERNMENT IN ACHIEVING THE GOALS OF SUSTAINABLE DEVELOPMENT IN THE PROCESS OF STATE PARTICIPATION IN INTERNATIONAL ECONOMIC RELATIONS: DIGITALIZATION AND ARTIFICIAL INTELLIGENCE AS IMPORTANT TOOLS ORYSTLAVA SYDORCHUK, OLENA BOBROVSKA, ROMAN PASICHNYI, OKSANA BASHTANNYK, OLHA HORDIICHUK, IVANNA KOZAK	188
STATE POLICY OF WELLBEING IN THE FACE OF GLOBAL CHALLENGES: PROBLEMS OF SOCIALIZATION, SOCIO-ECONOMIC TRANSFORMATION AGAINST THE BACKGROUND OF THE INTRODUCTION OF DIGITALIZATION AND ARTIFICIAL INTELLIGENCE TECHNOLOGIES ZOIA HALUSHKA, OLEKSII BOBROVSKYI, DMYTRO KHARECHKO, ANDRII VARVUS, LYUDMYLA AKIMOVA, OLEKSANDR AKIMOV	195
INNOVATION DEFENSE CLUSTERS - AN EFFECTIVE DRIVER OF DEFENSE AND NATIONAL SECURITY OF UKRAINE HENNADI FERDMAN, VIKTORIIA FILIPPOVA, IVAN KOZAK, ROMAN PASICHNYI, ANDRII LUTSYSHYN, OLEKSANDR AKIMOV	201
HUMANE AND FREE-LOVING DISCOURSE OF TARAS SHEVCHENKO'S LITERARY ORIENTALISM HANNA OSTANINA	207
COMPARATIVE ANALYSIS OF MONOLOGICAL AND DIALOGICAL DISCOURSE SABINA ISMAYILOVA	212
GENRE POSSIBILITIES OF GAMES IN AZERBAIJANI FOLKLORE HUSEYNOV BILAL HUSEYNAGA OGLU	216

THE CATEGORY OF TENSE IN ENGLISH: EVOLUTION, CULTURAL CHARACTERISTICS AND INFLUENCE OF TECHNOLOGY RENA HUSEYNOVA, AYBANIZ GADASHOVA, NARMIN ALIYEVA	220
THE STRATEGIC PLANNING OF TRANSPORT INFRASTRUCTURE AND MANAGEMENT OF LOGISTICS SOLUTIONS IN CONDITIONS OF WAR KATERYNA KRIACHKO, OLENA CHUPRYNA, SERGIY MAKSYMOW, GANNA SHAPOVAL, VOLODYMYR VDOVYCHENKO, YULIIA POPOVA	225
MEDIATION IN CRIMINAL PROCESSES IN UKRAINE YEVHENII DIDENKO, NATALIIA KARPINSKA, VIKTORIIA ANISHCHUK, VALENTYN VISYN, YULIIA PUNDOR, NATALIIA RIABYKH	231
OPERATIONAL MANAGEMENT OF SERVICE FIELD ENTERPRISES UNDER THE CONDITIONS OF DIGITALIZATION IN THE SYSTEM OF SUSTAINABLE DEVELOPMENT VIKTORIIA KRASNOMOVETS, IEVGEN MAZNEV, OLEKSANDR SARANA, OLHA SHULHA, NATALIIA KHOMIUK, LIUDMYLA ARTEMCHUK	235
GLOBALISATION AS A FACTOR IN THE DEVELOPMENT OF MODERN EDUCATION IN THE EUROPEAN UNION AND UKRAINE TETIANA ALIEKSIENKO, OLEKSANDR ZELENKO, GALYNA RIPKA, VALENTYNA FOSTOLOVYCH, VALERIIA KYRYLLOVA, YULIIA POPOVA	240

J INDUSTRY

CURRENT STATE OF RESEARCH AND NORMATIVE FRAMEWORK REGARDING ASSESSMENT OF FIRE ALARM SYSTEMS SUITABILITY FOR OPERATION VADYM NIZHNYK, TARAS SKOROBATKO, VIKTOR MYKHAILOV, YAROSLAV BALLO, DMITRIY SEREDA, BOHDAN KOVALYSHYN, ROMAN ALCHYKOV, ANNA DEMKIV, VIKTORIIA OTROSH, EDUARD SHCHOLOKOV	245
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A SOCIAL SCIENCES

AA	PHILOSOPHY AND RELIGION
AB	HISTORY
AC	ARCHAEOLOGY, ANTHROPOLOGY, ETHNOLOGY
AD	POLITICAL SCIENCES
AE	MANAGEMENT, ADMINISTRATION AND CLERICAL WORK
AF	DOCUMENTATION, LIBRARIANSHIP, WORK WITH INFORMATION
AG	LEGAL SCIENCES
AH	ECONOMICS
AI	LINGUISTICS
AJ	LITERATURE, MASS MEDIA, AUDIO-VISUAL ACTIVITIES
AK	SPORT AND LEISURE TIME ACTIVITIES
AL	ART, ARCHITECTURE, CULTURAL HERITAGE
AM	PEDAGOGY AND EDUCATION
AN	PSYCHOLOGY
AO	SOCIOLOGY, DEMOGRAPHY
AP	MUNICIPAL, REGIONAL AND TRANSPORTATION PLANNING
AQ	SAFETY AND HEALTH PROTECTION, SAFETY IN OPERATING MACHINERY

HUMANE AND FREE-LOVING DISCOURSE OF TARAS SHEVCHENKO'S LITERARY ORIENTALISM

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Abstract: The article represents the study of T. Shevchenko's poetry from the standpoint of orientalism discourse and humanistic plane. "Hamaliia", "Caucasus", and some other poets' works are taken as examples in solving the set research tasks.

Keywords: poetry; Taras Shevchenko; discourse; literary; orientalism; heroism.

1 Introduction

The great Ukrainian poet Taras Shevchenko was formed as a creative personality not only under the influence of Ukrainian folklore and literature, but also the best examples of world culture. Shevchenko's creativity raised Ukrainian literature to unprecedented heights. According to literary scholars, he "belongs to the number of the greatest folk poets that the world history of literature knows" [4].

An interesting and original component of Shevchenko's work is orientalism. Shevchenko constructed Ukrainian literary orientalism in various ways. The poet introduced a humanistic internationalist perspective on understanding the motifs and images of the East, demonstrating the diverse possibilities of their "reproduction", thereby creating a high canon and laying the foundations for a refined culture of artistic Orientalism. The study of the humanistic discourse of literary Orientalism of Taras Shevchenko allows seeing his multifaceted image - a poet, writer, man, citizen, thinker, son of his people, to understand the features of his powerful intellect, to reveal the world of his feelings, character traits, worldview, and the dynamics of the formation of his personality.

2 Materials and Methods

The methodological basis of the study is determined by the principles of historicism, objectivity, and systematic scientific analysis. The heuristic tools used include such methods of historical research as comparative historical, historical-genetic, historical-typological, historical-systemic and historical-biographical, as well as complex source analysis of sources.

3 Results and Discussion

T. Shevchenko's innovative "proto-statist" ("Hamaliia"), anti-imperial and anti-colonialist reinterpretation of oriental realities ("Caucasus") became a certain mirror that revealed the shallow ideological and artistic provincialism of the previous sporadic attempts to return to literary circulation the plots of oriental origin and their predominant servile character working. Being a work of free genre-compositional form, "Caucasus" was the result of a worldview change and ideological and aesthetic evolution of the author, including in the understanding of the Orient, from his early work to the period of "storm and onslaught" of 1843-1847.

Taras Shevchenko's passion for the oriental world began even before his exile. In particular, the early period is indicative of the writer's inheritance, together with the artistic hypostasis of Kobzar, of traditions, for example, Kobzar Dumas in the depiction of Cossack campaigns against the Turks. Shevchenko recreated not the "letter", but the spirit of the era of the Cossack campaigns against the Turks. In the poems "Ivan Pidkova" and "Hamaliia", the key first became the disclosure of the zeal of the winners of Sinop and Tsargrad. Another, tragic, consequence of the sea expedition to the "Turkish land of Agarian" was given by Stepan in the poem "Blind". Therefore, in Shevchenko's poetry, orientalism first appeared in the coordinates of the fierce struggle of two worlds, the Western and the Eastern ("Ivan Pidkova", "Hamaliia"). These "hero-centric" works formed the

Cossack myth of the artist on a more or less historical basis, introduced heroic-romantic intentions, and with them - motifs of the Turkish East as an enemy power (the higher the price of Cossack victories), the country of slave torment.

Thus, in "...Pidkova" from the mouth of the chieftain, who conspiratorially concealed the route of the "visiting" expedition all the way to the sea - not to "Sinope", but to Tsargrad, to the Sultan - the command "Let the enemy die!" sounds imperative. The period of fierce competition with the Turks was conceived in the coordinates of a sad romantic reflection on the end of the Zaporozhian glory and will. The imaginative romantic thinking of the poet, which was based on two "myth-derived and mythogenic sources: Ukrainian folklore and the Bible" [8] in "Hamaliia", this, by definition of Yu. Boyko-Blokhin, "extravaganza-symphony", melted historical and literary sources - in particular, the stories "Expedition to Tsargrad" (this is also the first version of the name "Ivan Pidkova") and "The Rocktooth in the Castle of the Seven Towers" by M. Tchaikovsky, as well as thoughts about Serpyaga's campaign from "Zaporozhskaya Starina", thoughts about Ivan Bohuslavets, Marusya Bohuslavka, "Slaves in hard labor", and others.

The replacement of the brilliant Porta with the name of the previous - Christian - civilization, the Byzantine Empire, shows the conventionality of such characteristics in the age of romanticism. So Shevchenko, although he was familiar with the history of the Black Sea and the Mediterranean, generally did not care about historical authenticity. That is why Byzantium, and not the Ottoman Porta, appears in "Hamaliia". At the same time, he wrote the impetuous action in the specific coordinates of the city on the Dardanelles Strait, in a Cossack song he mentioned "the other side" of Turkey and the Istanbul suburbs of Galata and Scutar. Since the artist sought and found the universal in the other, he did not seek to reveal the images of the "alien, different" as deeply as possible. In other words, without striving for the accuracy of the reproduction of the realities of Eastern civilizations, the artist cared primarily about the representativeness of the national view of history with its bright pages of the exuberance of the spirit in skirmishes with the "busurmans" Turks and Tatars, naval liberation expeditions, and the acquisition of Eastern trophies.

The oriental locus of the poem is formed from the beginning. Thus, the song of the slaves certifies Porta as a foreign and distant country, where neither wind nor wave comes from Ukraine, from where it is impossible to hear whether there is still advice there, how to "stand against the Turk". The patriotic consciousness of the song-crying song, which touched the wide Bosphorus, originally, coloristically similar to a gray-skinned bugai, is reinforced by the echo of the liberating accents of the Cossack-derived song "In Turkish woman, on the other side...". It serves as a symbolic code of the natural protection of the Ottoman "house on the platform" by the stormy sea, the Turkish treasury, rich in "talars-ducats", powerful armed forces ("Ho, the Turkish janissaries, / Pasha, too, are snoring" [5, p. 235]) - but all this does not frighten the Cossack heroes. Moreover, in our opinion, the Cossack song "In Turkish woman, on the other side" is not just an allegory of Turkey, but it also serves as a certain domestic political blueprint for Ukraine, even Ukraine at the beginning of the 20th century. Thus, a strong house on a platform can be interpreted as a symbol of the state power of a financially rich country with a powerful army. This representative view of Porta, equal to which T. Shevchenko wanted to see his Motherland according to these characteristics, is not "removed" in "Hamaliia" even by pictures of brutal bloodshed in the spirit of the "horror romance" of that time.

The compositional and stylistic structure of the work is subordinated to contrasts of states, changes in tempo. By the time "Snoozes in the harem - "Byzantium is in paradise" - the Turk, the lazy sultan, by now Skutar is also dozing. Only the Bosphorus is depicted as disturbed in a romantic way, and the

sea “allied” to the Cossacks does not allow waking up Byzantium. The states of nauseous sleep and anticipation are suddenly interrupted by a call - a sign of the age: “Slash and fight! / Snub the busurman’s disbelief!” [4, p. 236]. The battle culmination revealed the deadly struggle of two worlds in all the force of sound (the roar of guns, enemies), the dynamics of action (“...and the janissaries rolled” [5, p. 236]).

The cruelty of bloodshed in the spirit of the “romantic of horror” and “pre-naturalistic” writing (Byzantium “is rendered mute by knives in blood”, Scutar burns like hell, blood flows through the bazaars and the Bosphorus overflows) to some extent is removed in a noble, liberating way. Hamaliia breaks the chains, “liberates the brothers” from Turkish captivity, while the Cossacks destroy the walls and collect war booty. The goal of the campaign to Tsargrad was achieved, significant trophies corresponding to the eastern direction of the campaign were won: the Cossacks took so much silver and gold with their caps that their cheery song sounds not as a promise, but as the reality, the perpetuation of the “swarm” mode of combat:

*«Будем жити, вино пити,
Янчара бити,*

*А курені килимами,
Оксамитом крити!»* [5, p. 238]

The final chord shows Byzantium, albeit mutilated, but still capable of chasing the winners. Shevchenko’s emphasized fear of the Ottomans, already historically formed at that time, restrains it from the sea expeditions of the Zaporozhians, such as Sahaidachny: so that “the monk / did not light up Galata again / or hetman Ivan Pidkova / did not call to the sea for a ralets” [5, p. 238] (the last mention, like the sea campaign against the Turks of Hamaliia, is not a historical fact). However, despite all the conventionality of the plot facts of the works, they remain a sincere artistic and human document, a generalized historical testimony of the freedom-loving Cossack people, their military skills, acquired in opposition to the Turkish ruler of the East. In this manifestation of freedom-loving lies the answer to the non-rhetorical question of the poem “Chygyryne, Chygyryne...” – “Why did we slaughter the hordes?”.

The reproduction of the Ottoman Orient in the stylistic manner of the Kobzar thoughts of the “slave cycle”, into which Shevchenko as the author of “Hamaliia” so organically fit, found a continuation in the poem “Captive”. In particular, in the “Duma” inserted into its text, it is at the same time a greeting of Stepan with his relatives and a “song of the fate” of the shacklers in severe Turkish captivity. This highly skilled stylization is combined with the realities of thoughts about the struggle of the Cossacks with the Tatars and Turks by the image of the Agarian Turkish land, whose prisoners become the survivors of the waves. In general, with the cooperation of the folklore and literary loci communes, the singing of a young sightless kobzar recreated the drama of the Zaporozhians, who were chained by the “Turks-janissaries” - three poods for common Cossacks, four for chieftains.

The depiction of the hard forced labor of the prisoners, who “break the stone underground” and its consequences – numerous deaths without confession (“they die like dogs”) or the fierce Turkish pursuit of fugitives, the dynamic description of which is comparable to the thought of the escape of three Azov brothers. The brutality of the punishment of the disobedient appears in the poem in an authentic Ottoman language: “Already on the third field / The Turks-janissaries caught up, / They tied them to a stake, / They took out their eyes, / They baked them with a hot iron, / They forged them in chains, / They put them in prison / And they walled them up” [6, p. 298].

The Ottoman Porta appeared in the work as a military force that determined the fate of more than one generation of Ukrainians, because Yaryna’s old father once “walked” in Turkish captivity. Stepan’s story in the continuation of the Duma clarified the circumstances of the acquisition of freedom: the Turks, in accordance with the Eastern tradition, released the blind Stepan,

as the Byzantines had previously released the blinded Bulgarian soldiers. They did so for the following reasons, obviously: 1) Stepan ceased to be dangerous; 2) the blinded chieftain was a frightening example for others; and 3) it was possible to save a little on maintenance expenses. The hero’s path from captivity lay through the Balkans and the quiet Danube, but in Ukraine, under Catherine II, such was the case that, as the poet writes, “even from your house / To a bad Turk / To the neighbors to seek refuge” [6, p. 301], as was the case with the Transdanubian Zaporizhia in Turkish possessions.

Shevchenko’s oriental discourse included, in addition to Turkish-Tatar projections, Mongolian projections. Albeit sporadically, the message “Both the dead and the living...” represents one of the concepts of German science regarding the ethnogenesis of the inhabitants of Russia as “Mughals” (“Turans” in F. Dukhinsky’s terminology). The speaker, let us emphasize, sympathetically characterized them with the contrasting image of “Golden Tamerlane’s naked grandson”, built on the same antithesis as the works on the history of Ukraine, “glorious past - needy present”. Sympathy for the poor peoples of the East in Shevchenko, the poet and artist, later strengthened - after getting to know the ethnic groups of Central Asia in their places of residence. In the message, the image is used in the polemical-critical plane of rejection of fashionable theories, which, moreover, are mutually contradictory (“Mughals” – “Slavs”).

Kobzar’s large-scale topos “Siberia difficult to get around” (“Сибір неісходима”) (in part “Caucasus”, “Great Vault” and “Monk”, as well as the “comedy” “Dream”) is quite representative. This is in the image of the artist, who experimentally combined visual and auditory images, and not only in the sleepy vision of the narrator - deserted, snowy and frosty spaces, where there are only forests, swamps and fog. Siberia-desert is impressively associated with a close-knit home, from where the dead appear for a terrible judgment. The clang of shackles in the underground gold mines is the “sound track” that accompanies every movement of hardened criminals. And among them, the fighters against the Asian despotism of the empire, the Decembrist “first evangelists of freedom”, the Polish nobility, driven to Siberia for the rebellion, are being punished.

Thus, for Shevchenko, Siberia is a prison of deported peoples, a prison for their countless best sons, including Cossack hetmans, koshovs and colonels, like S. Palii, and not only for criminals. It is also a place of deserved or not deserved punishment, a spiritual test of a person’s strength, a reassessment of values (“Monk”). Subsequently, such literary connotations were enriched by P. Kulish, developed by I. Franko - in the comparison of Austria with despotic Russia, which sends villages to Siberia, as well as V. Mova-Lymanskyi, P. Grabovskyi - in the exile’s poems, poems, the story “The Red Overcoat”.

The real peak of Taras Shevchenko’s literary orientalism was “Caucasus” (1845). The work took shape at the crossroads of geographical (in Greek mythology, the gods punished Prometheus by chaining him to the mountains of the Caucasus), military, political, and personal factors. The last two are the Caucasian War of 1817-1864, in which, in the year of writing the work, Ya. de Balmain died during the Dargin campaign. The “Caucasus” text actualized the myth of Prometheus in a new semantic field, which combined the oriental discourse with the anti-colonial one, glorified the struggle of the highlanders in its projections on the fate of native Ukraine.

“Caucasus” became the author’s reinterpretation of the history of the conquest of the East by the West (more narrowly Dagestan, Chechnya, and the North-West Caucasus) by Russia, the connections between the present and the past, the relations between the colonial metropolis and the colonized suburbs, whose inhabitants were forcibly harnessed to the chariot of war, and a solution to the philosophical problem of people’s and nations’ destinies.

As M. Verkalets rightly wrote, "...T. Shevchenko was a witness to the formation of Oriental science in Russia, the task of which was primarily to prepare for the further advancement of Russian imperialism deep into Central Asia, and not to study the spiritual treasury of the Orient, which advanced scientists did a little later. Because of that, the poet-convict conveyed his aesthetic impressions of the East, expressed in poetic stanzas and numerous drawings, to his native people through the prism of tragedy, in gloomy tones. This is mainly the cry of the soul, and not the affection that caused all of Europe in Heine's time to kneel before the mysterious East" [9, p. 125].

The epigraph from Jeremiah, like a tuning fork, indicated the breadth of the universal human intentions of the poet and his "Caucasus" - mourning for the "victims" in the eastern war. In the beginning, he determined the tonality of the anaphoric image of the highlands, overshadowed by grief and drenched in blood. "Caucasus as a text" is expressively outlined as a land where God's truth and will surely prevail one day (a manifestation of T. Shevchenko's prophetic visionary), and for now "rivers flow, / Bloody rivers!" [5, p. 344]. The image of the Caucasian Orient is formed through a change in the subjects of the narrative. Parodying the official and etiquette formulas of the autocracy, the author "plants" them from the inside with ironic and sarcastic writing, showing the war as an attack on the "heartfelt will" of the highlanders.

The explosive temperament of the humanist's emotional experience of those events is accompanied by the opening of the military hecatomb - "Bones lay / A lot of people were drilled" [5, p. 344]. The picture of the Eastern world absorbed all the pains of the mountain people, personified by the fiery sea of spilled tears. The greatness of Shevchenko's internationalism in the oriental discourse is revealed by his opposition to the Russian chauvinistic narrative "Humble, Caucasus: Ermolov is coming" by O. Pushkin, partly by M. Lermontov, in which, along with sympathy for the devastated villages, there are notes of "historical necessity" "Humble, Circassian!" and a threatening prediction of the same fate for the rest of the countries and peoples of the East and the West.

Contrary to any glorification of the unjust war and its victims, Kobzar inspiredly poeticized the glory of the blue ice mountains, which was multiplied by the Caucasian "great knights" like Shamil, the defenders of the native mountains, the people, their traditions, faith, will, and truth. Although, it must be admitted, individual Russian writers nevertheless opposed the colonial and culture-tragery rhetoric of the imperial center - this is partly M. Lermontov in the poem "Izmail-Bey", O. Bestuzhev-Marlinskyi in "Caucasus" novels, O. Polezhaev in verses and poems, and especially L. Tolstoy in the story "Haji Murat" and other prose things. But even in this literary series, T. Shevchenko is unique in his Promethean upliftment of the spirit of the plannedly destroyed, but not mastered, few peoples of the Caucasus, in his imaginative artistic form, in his ideological dismantling of the Russian imperial myth. Since the methods of destroying foreign culture were well known to him from Ukrainian historical and personal experience, the artist nobly opposed this imperial practical policy.

"Praising" of freedom-loving Caucasus and untamed mountaineers acquires a basis in the next narrative of the narrator. He objectifies the realities of local color as characteristic of a different, oriental, space of the Caucasus with its own, historically formed civilization, not at all inferior, with its own traditions and customs:

*Чурек і сакля - все твоє,
Вона не проишена, не дане,*

*Ніхто й не возьме за своє,
Не поведе тебе в кайданах.* [5, p.344]

Addressing a mountaineer as "you" ("tu") meant not the superiority of a pseudo-civilizer from Russia, but an equal, fraternal attitude towards a free mountain man. The idioms "churek" for local bread and "saklia" for housing are perceived

in the context of the whole not as ordinary details of everyday life of Caucasian ethnic groups, but as philosophical symbols. They mark the spiritual and material foundations of the existence of the highlanders of the Caucasus, which differed from the world of the colonialists in that they did not have the lack of human freedom, all kinds of shackles and thievish appropriation of other people's goods, taking possession of other people's territories after exterminating the defenders of their land, family, and village.

At the same time, the same realities in the lyric-dramatic monologue of the not homodiegetic, as in the above quote, but intradiegetic narrator serve as self-disclosure and, imperceptibly for the speaker, self-exposure of all spokesmen of imperial-chauvinist thinking, which is embodied in life both in the Caucasus and in "Sub-Russian" Ukraine. So powerfully, in the growing gradation of rhetorical exclamatory sentences, no one conveyed the distorted worldview of the colonizers prior to T. Shevchenko: why, they say, those Caucasian saklyas stand "with you, / Not given by us"; Why do we not throw your "Churek" at you, / Like that dog! [4, p. 345]; in the end - why shouldn't "foreigners" "pay for the sun" to the greedy metropolis, having previously given it "their mountains / The Last... because they already took / Both the field and the sea" [5, p. 346].

The psychological and mental basis of such a big-state point of view is based on ignorance of the East, the mythologeme of the inferiority of other races and nations in comparison with the "God-chosen" Russian people, which supposedly gives the right to "pacify" the "wild" and violent highlanders, to bring them the "light of advanced culture" (decent Russian intellectuals also believed in such missionary work). In reality, in the Caucasus and the Transcaucasia, there existed an ancient and rich culture from ancient times, connected with the Persian, Hellenistic, Byzantine, and the culture of the Muslim East at a time when the actual Russian culture did not even exist. The violent implanting of civilization of the mountainous region actually turned out to be its destruction, a real massacre: the number of victims in the wars with the highlanders, according to the statistics given in I. Dzyuba's monograph "Taras Shevchenko", significantly exceeded the losses in the Russian wars of the 19th century with Turkey and Persia.

An analyst and "revelator" of imperial ulcers, Shevchenko invectively inferred the threat to the existence of peoples, particularly oriental ones, in and around the empire from long-term moral and ethical distortions of Christian morality in Russia. The motive of the Orthodox Church serving the invading plans of the tsars, consecrating its expansion to the East and other parts of the world in the name of God is highlighted in "Caucasus" by the alliteration of the lines about "tireless obeisances": "For theft, for war, for blood, / To shed brotherly blood, they ask / And then they bring you a gift / A veil stolen from the fire!" [5, p. 346].

Orthodox Christianity in its "Suzdal-Byzantine" version, as the author exposed, performed the task of "ideologically and spiritually asserting Russian dominance in the Caucasus. The dragoon squads were followed by an Orthodox priest... A special spiritual commission engaged in the baptism of mountaineers, resorting to deception: they were promised that the baptized would be freed from serfdom and taxes; when the deception was revealed and the highlanders rose up, they were suppressed by force. Tsarism did not object that religious rituals and the word of God... were used to justify and bless the bloody war, to sanctify the murder and wild fury of Orthodox heroes" [3, p. 37].

Therefore, the episode from the history of the East Caucasus, Russia's first war with the mountaineers in the humanistic reception of Taras Shevchenko according to the canons of romantic Prometheanism, which renewed Ukrainian literature and the entire world tradition, became a deliberately diverse debunking of the imperialism of the West, its aggressive efforts to master or eliminate the mountain peoples. "Caucasus" is also an excited elevation of the idea of national armed resistance to the colonizers on both sides of the Caucasus, the Carpathians, the Alps or the Andes, a historiographical affirmation of the

indomitability of peoples who inherited freedom-loving from their ancestors and the best traditions of their native land. It is difficult to overestimate such an unusual and comprehensive "philanthropy" (A. Shymanovskiy) of the Ukrainian poet, especially considering the Russian circumstances.

Quite rightly, modern researcher Myroslav Shkandrii recognized Taras Shevchenko's work as a "protest against the colonial war", and "The Caucasus" as the most powerful anti-colonial work: "The image of Taras Shevchenko as a national poet is closely related to the fact that he rejected the imperial paradigm of conquest and assimilation and affirmed instead a counternarrative legitimizing the local national struggle" [7, p. 219].

The orientalism of Taras Shevchenko's poetry had a Western (European) orientation towards understanding the mysterious and alluring East, which reflected even the "poetic nomenclature" (I. Gerus-Tarnavetska) of Kobzar. "In his works, there are a number of geographical names associated with Arab lands, such as Syria, Egypt, Palestine, Lebanon, Assyria, Jerusalem, Babylon, Palmyra, Sahara, Carmel, Nazareth, Yeleon", which had primarily the character of a pious attitude towards the Holy Land.

The biblical vector of orientalism in Shevchenko's pre-exile poetry also had a revealing pathos. It revealed in the direction of a critical edge against the cunning Pharisaism of those pastors who take from the "holy Bible" as examples for imitation stories about a certain king, once a swineherd, who "took a friend" woman to himself / And killed the friend. Now in heaven" (referring to David, the ruler of Israel's Judea). We also take into account here the reference at the beginning of the poem "The Blind Man" to moral aberrations in the story of the sale by the brothers "and gold / From flocks, oil and wine" [5, p. 207] of his own brother Yosyp in captivity to foreign tribesmen: under the artist's pen, the plot acquired a metaphorical, timeless depth. And "Psalms of David" are valuable for their philosophical development¹ of the semantics of captivity (Psalm 136 "On the rivers of Babylon" with the patriotic exaltation of the native Jerusalem), the concept of joy after liberation in Psalm 52, where Ukraine is thought of as an associative counterpart of Israel.

Adjacent to the anti-colonial pathos of "Caucasus", Shevchenko's anti-despotic discourse was fully outlined in the composition "Tsars". The work was preceded by the design of the authorial hierarchy of historical crowned lords in accordance with their deeds in "N.N." ("Oh my thoughts! oh glory of evil!"). Shevchenko was sure: glory should not be evil and equally crown the Eastern tyrant, called "Caesar-executioner", the Babylonian Sardanapalus or the Judean Herod, on the one hand, and the "good Greek" Socrates, on the other, the fratricide Cain on the one hand, and Christ on the other.

In the first - third parts of "Tsars", Shevchenko's temperament led to an invective protest against Amon's rape of his own sister Famar.

Another type is the explication of oriental realities in the poem "Rust" ("Irzhavetz"). It relates to the history of Ukraine in the 18th century, when Mazepa, Orlyk, and Gordienko found themselves in the sultan's Bendery, and the Cossacks founded Oleshkivska Sich ("new Zaporizhia") on the lands of the Tatar khan. The eastern theme of the work is a pioneer in the work of T. Shevchenko and in "Irzhavetz" by the artistic modeling of the protectorate of the Crimean Khanate over the Zaporozhians. The author's position is defined by an attempt to replay the history of the beginning of the 18th century in the work: what, they say, would have happened if Ukrainians had unanimously sided with Mazepa and Hordienko? Then, the narrator suggests, they would not have to live to be conquered by the Zaporizhia "Tatar". The

one that appeared in the Ukrainian literature of the 19th century, designated by the epithet "bad", still allowed "to become a new basket on the sands" [6, p. 44-45]. The emergence of the new Sich on the Crimean sands by the grace of the khan, however, was not accompanied by permission to build a church - the khan "ordered". Therefore, the descendants of the conqueror of Kafa and Istanbul Sahaidachny could pray to the holy image in a foreign land only in a tent and even then secretly.

For Shevchenko, who was in Pryluchchyna in the Cossack village of Irzhavets, saw a miraculous icon there, the khan's prohibition became an unacceptable humiliation in Eastern "receptions". Therefore, the poem creates a myth about the eternal tears of the Mother of God "and for the Cossacks", shed either from the Crimea or in the Hetman region. That is, the poet avoided any smoothing out of international contradictions, which was nevertheless felt in the opera "Zaporozhets beyond the Danube" by S. Gulak-Artemovskiy. Shevchenko, on the contrary, emphasized the plight of the Cossack grays in a foreign land, who suffered from the injustices of the Tatar Murz. It was precisely for this reason that the Mother of God of Irzhavets shed holy tears, and God looked down on this offense in the romantic work. He punished Peter I, "beating" him to sudden death when returning from the Prut campaign against the Turks. This was organically Ukrainian, designed with the cooperation of oriental "signs", the poet's sentence to foreign masters and unfriendly countrymen. Such as Palius in the poem "Monk", who took the side not of Mazepa, but of Peter, and learned for himself what is "Moscow. Forests, snows and Yenisei", having missed forever with good fame. Indeed, the Ukrainian Way of the Cross runs from Ukraine to Siberia in T. Shevchenko's poetry.

The fate that led another exile, Kobzar, to Kos-Aral, made it possible for the first time to depict the life of the eastern ethnic groups of Russia ("Kyrgyz-Kaysaks", as the Kazakhs were then called) from own experience and autopsy, both with a pen and a brush. Shevchenko's stay in the desert behind the Urals, among the "waterless and uninhabited steppe", as he described the dominants of the eastern landscape in a letter to Ya. Kuharenko dated June 4, 1854, appears difficult in the letter to "A.O. Kozachkovsky". After all, the exile's psychodrama unfolded among red steppes, so unlike the native greens. The Trans-Caspian landscape was foreign to the lyrical hero also because there was nothing to catch the eye on among the Kazakh steppes, unlike the Ukrainian steppes, which were littered with graves. The red field and stay in the "smelly house" of the barracks, the "disgrace" of the soldier's drill, and the uncertainty of liberation were blackened [1]. All this determined the ideological and aesthetic registers of Taras Shevchenko's literary orientalism.

In this psycho-emotional situation, a "Kazakh" work took shape, which in a way mediated the local layer of "folkloric" prose – "God had an ax behind the door..." (Kosaral, 1848). In the center of the work, which is unique in its fabulousness, there is a folk tale about a holy tree. It is honored by the "kaimaks" as the only survivor after God's punishment (of the seven-year fire) for stealing an ax. That fire was such that "from the Urals / Up to Tingiz (the author's emphasis is G.O., meaning "sea" in Kazakh) to the Aral / Water boiled in the lakes" [6, p. 79], and the beast hid from the fire as far as Siberia, in the snows of Tobol.

On the eighth summer after the fire, as the artist skillfully played with colors, the holy sun illuminated the desert, which was "blackened like gypsies". With the omnipotence of this color in the landscape, only the green of the surviving God's tree and "red clay and gravel" are dissonant. Shevchenko "humanized" the landscape of the clay desert with the figure of a kayaker on a camel; the sad look of the son of the steppes in the direction of the Kara-butak river corresponds to the cry of a camel [10]. As a note by a local ethnographer, a description of the Kazakh ritual around the holy "singychagach" is made (in translation, it means "one tree"), which testifies to its real cult: "And they pray and make sacrifices / They beg the tree, / So that the heathen will green / In their poor land" [6, p. 80].

¹ A luxurious example of the solemn oriental style of Shevchenko the psalmist can be found in the following example from Psalm 132: "Яко миро добровонне / З голови честної / На бороду Аарону / Спадає росаю / І на шиті омети / Ризи дорозі; / Або роси ермъвські / На святі гори / Високі сіонські / Спадають і творять / Добро тварям земноводним, / І землі, і людям, – / Отак братів благих своїх / Господь не забуде"

Therefore, the poet equipped the Kazakh legend in his own ideological and artistic processing with empathetic expressions of interest in the eastern region, its nature, life and customs of its inhabitants, creating a canon of Ukrainian writing regarding the aesthetic mastering of the reality of the Asian peoples of tsarist Russia, doomed to extinction [8]. This is evidenced not only by the artist's poetic, but also painting heritage, which depicted the figures and inner world of Baigush children, Katya Cossack, and others. Other writers were guided by Shevchenko's description of the Aral region when embodying exotic oriental themes, for example P. Grabovskyi in the poem "Tekynka", K. Bililovskyi ("Batyrbai"). It is worth stating the originality of Kobzar's Kazakh motifs, which is not only a "traditional example and a typical achievement of the literature of exile" [2, p. 29], but also the introducing new elements that turn them into a source of inspiration for others.

A sincere patriot and democrat, T. Shevchenko in the meditation "My thoughts, my thoughts..." sent his thoughts to the steppe to walk with the children of nature "the poor Kyrgyz. / They are already poor, / Already naked... / But they still pray to God at liberty" [6, p. 118]. Thus, the concepts of empathic thought, motives of the unity of the native inhabitants of the East with their native natural environment; overcoming existential loneliness through new communication with the stepsons of the eastern steppe and expanding the interaction of the lyrical narrator with the oriental world, which was unfamiliar to him, with Asian civilization, were evidenced by T. Shevchenko's humanism, his philosophizing and true internationalism along with Ukrainian patriotism.

Another exotic topos for the Ukrainian reader, the steppe "boundless beyond the Urals", is a space aesthetically mastered by the poem "Muscovite Well" ("Moskaleva Krynytsia"). Known in two editions, it, according to the author's framing of the later one of them, was based on a story heard from a convict-warnak above Elek². The hero of the work, Maksym, returned home from the Russian army crippled spiritually, which is hinted at by his Russian language, and crooked on crutches, having been mutilated in battle, when "Ochakov was taken by the Muscovites" [6, p. 239]. In this context, the "Muscovite well" dug by Maksym in the field can be read as a source of other people's spiritual values, the danger of joining which T. Shevchenko's strong national spirit warns against.

He also became a pioneer in the complete reproduction of the Central Asian "plein air". As an artist and poet, the Ukrainian for the first time recreated the distant Aral Sea, the Caspian Sea, the "Darya" (the Syrdarya River, where Butakov's expedition was anchored), the fishing wintering vessel "bataga" located near the mouth. In the landscape poem "And the sky is unwashed, and the sleeping waves..." the poet succeeded in this, ahead of the literary achievements of the time. We have a work of an amazing consciously de-aestheticized landscape, in which the wasted state of the natural environment - a "worthless" sea, yellowed grass, like a "drunken reed" - corresponds to the apocalyptic boredom of the exile's soul. In Russian poetry, an analogy to such a nondescript landscape can be found only in the poem "Farewell, unwashed Russia..." by M. Lermontov.

Finally, the farewell to the "blue wave" of "poor Kosaral" and the plague of the Syrdarya was the summing up of the post-Byronic motifs of "Kobzar" marina "Done! The sail was unfurled". The emotions of the work are not disturbed, there are notes of heartfelt friendship for the humanized "friend"-the sea, which entertained boredom for two summers. The text testified in the composition of the "exotic" whole the mobility of the "foreign - own" dialectic. Thus, in the penultimate period of his work, T. Shevchenko felt and reproduced those noble emotions, about which already in the 20th century Swiss philosopher-panidealist R. Holtsapfel expressed himself in the same spirit: there is, naturally, no foreign land anywhere, it is enough for a person to open his eyes and heart around him.

"Later" Shevchenko returned in the oriental discourse to the circles of his youth. The ballad poem "In that Kateryna..." gives the right to say so. His conditional-historical texture, if it diverged from the historical truth in details (it was not so much the Tatars in Kozlov-Evpatoria who impaled the Cossacks as the Lyakhs and their werewolves like Ya. Vyshnevetskyi), nevertheless recreated the real reason for the appearance of the Zaporozhians in the Tatar Crimea. Thus, the famous Ivan Yaroshenko managed to free from "fierce captivity" in Bakhchisarai that countryman whom he mistakenly considered the brother of the cunning Kateryna.

Thus, Taras Shevchenko developed Ukrainian literary orientalism in many ways, revealed even in his youth "why we fought with hordes...". The freedom-loving "trend" of Kobzar's orientalism in the following periods of his work underwent an ideological and emotional-aesthetic renewal, first of all, by the anti-colonial Promethean discourse of the "Caucasus", an individual interpretation of ancient themes, as well as modernity - an innovative painting of Central Asia and its inhabitants impoverished by tsarism. At the same time, Shevchenko's method is such that the narrator is the porte-parole of the author, his representative embodiment of an ethnographer, geographer-naturalist, culturologist and anthropologist in the artistic presentation of the oriental world. In the end, the poet introduced a humanistic internationalist perspective of understanding the motifs and images of the East, demonstrated the various possibilities of their "literaturazing", thereby creating a high canon and laying the foundations of the refined artistic culture of artistic orientalism, and found his own original forms.

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Primary Paper Section: A

Secondary Paper Section: AJ

² Elek or Ilek, as Shevchenko explained in a letter to Ya. Kukhareno, is "the Togobi small river of the Urals, flowing into the Urals between Orenburg and Uralsk". Convicts were sent there to the "Yelets defense for breaking salt".



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