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**PHILOSOPHICAL COMPREHENSION OF  
UKRAINIAN HISTORY IN T. SHEVCHENKO'S  
EARLY CREATIVE WORK**

**ФІЛОСОФІЯ РОЗВИТКУ ІСТОРІЇ УКРАЇНИ  
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*The article is devoted to research in T. Shevchenko's early works of heroic of Ukrainian people in the national liberation struggle, the analysis of forming the character of its leaders, clarifying the objective conditions for the formation of their personality. The fruitfulness inherent in Kobzar's artistic technique of the reproduction of Ukraine past through the internal conflict of the poet, filled with power of his experiences and feelings that distinguished romanticism of T. Shevchenko among the views of the great depiction of national history by the contemporaries of the philosopher - ukrainian romantics of the first wave of this trend is demonstrated. It is substantiated that T. Shevchenko already in the period of his early creative work was the bearer and spokesman of the freedom-loving dreams of his people and with the force of openly*

*revealed external conflict contributed to the intensification of his fight against the oppressors.*

**Keywords:** T. Shevchenko, Ukraine people, lyrical character, freedom, conflict, poetry.

*Стаття присвячена дослідженню в ранній творчості Т. Шевченка героїки українського народу в національно-визвольній боротьбі, аналізу формування характеру його ватажків, з'ясування об'єктивних умов становлення їхньої особистості. Демонструється плідність притаманного Кобзарю художнього внутрішнього конфлікту поета, наповненого силою його переживань і почуттів, що вирізняло романтизм Т. Шевченка серед поглядів величного змалювання вітчизняної історії сучасниками філософа – українськими романтиками першої хвилі цього напрямку. Обґрунтовується, що Т. Шевченко вже в період своєї ранньої творчості був носієм і виразником волелюбних мрій свого народу і силою відкрито виявленого зовнішнього конфлікту сприяв активізації його боротьби з знобителлями.*

**Ключові слова:** Т. Шевченко, український народ, ліричний герой, воля, конфлікт, поезія.

*(стаття друкується мовою оригіналу)*

**Problem statement.** Relevance of the topic of research consists in necessity to further comprehension of T. Shevchenko contribution in determining the place and role of the hero in public life, the ability of the poet skillfully analyze and evaluate the features of the national avenger, and not only at a measured, calm flow of events when circumstances do not require from the hero displaying of extraordinary abilities, deep knowledge and excessive efforts, but also in situations that oblige him to make non-standard fateful decisions, and to implement them in difficult, ambiguous and dangerous conditions for his life and the fates of subordinates. When you read the early works of the poet, the author awareness at specific events, even minor, the ability to analyze them, to notice by coincidence the existence of laws impresses you very much. Only Shevchenko-philosopher and at the same time historian by profession could evaluate the events and actions of hetmans, chieftains, peasant leaders this way. However, Taras Grigorovich acquired these qualities through his love for Ukraine, for the history of his people and through his own efforts. Therefore, in our day, when Ukraine is experiencing not the best times in its history, an appeal to epistemological and methodological legacy of the poet has instructive nature.

**Analysis of scientific studies and publications.**

A large cohort of philosophers and literary critics were engaged in re-reading Kobzar's literary masterpieces: M. Kostomarov, P. Kulish, M. Dragomanov, I. Franko, D. Chizhevsky, E. Nenadkevich, V. Borodin, B. Lepky, Y. Ivakin, E. Kiryl, E. Prisovsky, and others. Many scientific works appeared, which mostly destroyed the outdated stereotypes, discovering new in the philosophical views of the poet and in the Ukrainian Shevchenko studies:

V. Gorsky, I. Bychko, T. Andrushchenko, T. Rozova, V. Smilyanska, V. Prosalova, N. Chamata, O. Zabuzhko, O. Vyazovska, G. Grabovich, O. Boron, L. Ivy, O. Kovalenko. In their research, a careful analysis of the genesis of Shevchenko's romanticism was made in connection with the problem of conflict

between his first works, which are marked by the romanticism of the depicted, connected with realism in some poems of Kobzar. They pretty widely deployed



the topic of historical past of Ukraine, using dialogic and monologue form of confession. Dialogue has important philosophical and psychological saturation and it is a form of hero's opinion expression and monologue form of conflict states sensations and thoughts of Taras Grigorovich, which associatively envision antipode.

The purpose of research is revealing new aspects of the heroic past of Ukrainian people, which are in the early Shevchenko works, comprehension of philosophical and literary forms of their coverage by poet, bringing them to perfection students philosophical education, justification of methodological significance of thinker's literary techniques.

**The presentation of the basic material.** Studying at the Academy of Arts "an image of a free and enslaved person appeared before the poet every now and then" [4, c. 18], - so writes B. Lepky about T. Shevchenko, analyzing the process of becoming him as a person. Working with K. Bryullov, the poet constantly wanted to leave a brush and write, because the native Ukrainian steppes, villages, countrymen and relatives who were still serfs appeared to him; hetmans rose from the graves and rebuked him for estranging from his land ... And so Kobzar began to write, abandoning the art of drawing, which gave him good earnings, glory; wrote poetry, in which he was himself, in which he suffered pain and shed tears around the land, from which he was so far abroad ... But it should be emphasized that even in the period of early creativity, "Shevchenko acts as a conscious poet, ready artist. We do not have such first attempts as Pushkin's Lyceum verses" [4, s. 20]. In spite of his young age, Kobzar reveals rather mature themes: the role of the poet in public life, social inequality and the fate of the woman-cover, orphanage and corruption of gentlemen, the theme of love for Ukraine, and especially sonorously, broadly develops the theme of Ukraine's heroic past, praises the Cossack freemen, the whirlwind of the Cossacks, glorifies the national heroes-hetmans. The examples are the works: "Ivan Podkova", "To Osnovyanenko", "Gamalia", "Tarasov's Night", and "Haydamaky". It is quite obvious that "it is not by chance that the history of Ukraine became for Shevchenko the subject of the most intense poetic development during its socio-political formation. The first years after the liberation from serfdom were a time of ideological self-determination of the young poet. Seeking answers to the questions of his modernity, Taras Grigorovich appeals to the rich experience of the Ukrainian people. Naturally, in the historical past of Ukraine he admired the centuries-old heroic struggle of the masses for national liberation, a struggle that was glorified by the names of Nalyvaiko, Ostryanin, Khmelnytsky ..." [4, s. 22]. It is worth noting that T. Shevchenko in some extent idealized Hetman and Sich itself. He was not always aware that the history of Ukraine was not only a struggle against an external enemy, but also internal contradictions in the environment of the Ukrainians themselves. One of the reasons why the idealization of the past of Ukraine in T. Shevchenko's early works is present is the state of contemporary science, the nature of interpreting the history of Ukraine in the works with

which the poet was acquainted. Among them were the "History of Rusov" by pseudo-Konytsky (there is an assumption that the author of this work is G. Poletika), "History of Minor Russia" by D. Bantysh-Kamensky, the chronicle of Velichko (read in the list), literary collections of I. Sreznevsky "Zaporozhskaya antiquity", poems by M. Markevich "Ukrainian melodies", where poetry was accompanied by detailed notes. But along with this reason, no less important and, we would say, closer to the poet was the childhood spirit of the Cossacks, the spirit of the struggle of the Ukrainian people for their independence, the stories of his grandfather Ivan, songs of blind bandurists, enveloped in heroism and courage of the defenders-liberators. Taras knew that the Cossack was the embodiment of courage, bravery, freedom, it is a defender of the offended.

"Cossacks on the form and content is a kind of European knights and their roots reach princely era, that is it's the heir of knights- traditions of Kievan Rus" [11, s. 207]. It is this factor probably was the reason for the church hierarchy to call in its manifesto of 1621 Zaporizhzhya army the successor of the knighthood of princely troops of Ancient Russia, and for modern culturologists to compare Zaporizhzhya Sich with the knightly monastic order. Dedication of one's life to the protection of the parents' faith, the voluntary deprivation of oneself of constant communication with loved ones, the loss of comfort and the natural pleasures of the home, the willingness to serve a high idea - to stand up for the disadvantaged, the weak and the driven - is in fact knighthood. Hence - the acquisition of monastic customs and traditions, the establishment of the cult of brotherhood and friendship in the mind of the Cossack are inextricably linked to the Christian idea of self-sacrifice for the sake of one's neighbor. That is why in the Cossack was born a unique type for the whole Slavic world, a person similar to a European knight or gentleman. Shevchenko's scholar Y. Ivakin states: "This is where Kobzar took ideal heroes, whom he did not see in reality, lent them to history, and went not only to historical sources, but also to people's ideas about the past" [11, s. 24]. Moreover, seeing Ukraine's tsarist invasion, T. Shevchenko was particularly keen on the need of the people in freedom, the need of that ideal hero who seeks independence. So it is not surprising that Kobzar, with such a piety, treated the past even slightly by hyperbolizing its positive beginnings.

T. Shevchenko believed above all that Cossack glory:

Do not they will fall, but will tell

What happened in the world, [9, vol. 1, 59].

And here with confidence and pride he continues:  
Our thought, our song

It does not die, it will not perish [9, Vol.1, 59].

With deep conviction in the power of the Ukrainian people, in its immortality, the symbols of which is our song, language, the philosopher states:

From where, people, our glory,

Glory to Ukraine! [9, vol. 1, 60].

In the quoted lines of the poetry "To Osnovyanenko" there is a keen sense of pain in the thinker's soul by the past, and at the same time in their content we find appeals to the descendants with the call to pre-



serve the nation, to protect honor and dignity, because we, Ukrainians, should not only be proud of treasures that we inherited from ancestors, but also to defend their honor and preserve the memory of them. Many researchers and artists were interested in this problem and at the same time worried about it in the era that belonged to T. Shevchenko. An example can be works of Pushkin, Gogol, leaders of the Decembrist movement in the Russian Empire K. Ryleev, V. Kuchelbecker, A. Odоеvsky and others. Thus, K. Ryleev in his research "Nalyvaiko", "Haydamak", "Paley", "Bogdan Khmelnytsky" and others admired the irresistible patriotic spirit of the Ukrainian Cossacks, created images of real historical figures, faithfully described the events of the national liberation struggle in Ukraine. These works not only artistically revealed to Russian readers rich everlasting traditions of Ukrainian world, but also contributed some way to the rise of national consciousness of Ukrainians that impressed those with them who cared about the establishment and spread of national consciousness in the masses. Famous among these Ukrainians was the well-known folklorist, researcher and historian M. Markevich. In a letter to K. Ryleev dated for three months before the Decembrists uprising (1825), M. Markevich of themselves and of his fellow citizens enthusiastically wrote: "You elevate a whole nation, - grief to those who humiliates entire countries, who dares to despise whole nations" [11, s. 350]. Such glory belongs entirely to Taras Grigorenko.

In contrast to the Decembrists, who in allusive, stylistic form, in a veiled allusions to historical facts of the past only actualized the problem of historic heroics, Kobzar felt, "seized", on the level of existential comprehension of causally-consequential relationships of deep processes of historical heroics and appearance of most characters in national history. "Moreover, at that time Shevchenko was already the author of a number of works of historical and liberation content, and the Decembrists actualized historical heroics in an allusive plan - as a critique of the present reality and an example for contemporaries" [7, s. 30]. This philosophical comprehension of the history of the Ukrainian people and our statehood has become in the thinker's poetic work of cross-cutting nature, which is constantly manifested in the dialectic of internal and external conflicts of the philosopher. Thus, T. Shevchenko conveys the power of a deeply expressed internal, existential conflict by means of a personification system: the reeds ask the Dnieper, the graves - the wind, the sawdust - the steppe, the seagulls - the sea, one and the same thing: "Where are the Cossacks? Why are they gone?" Apparently, the poet himself wished to return, to reproduce their idea, the idea of national consciousness and freedom. Even more intense and complex character acquires detection of poet's external conflict with reality.

A year before the writing of the poetry "To Osnovyanenko" from the pen of T. Shevchenko came out small in content, but powerful in terms of thoughts and feelings expression "Tarasov night." T. Shevchenko's poem is based on the historical event, the victory of the Cossacks in 1630 near Pereyaslav over the army of

the Polish nobility. The central image of the work is a kobzar, who praises the victories of the Cossacks and at the same time grieves:

...hetman was once  
... Cossacks die [9, vol. 1, 44].

But the kobzar rejoices that "the gray eagle" [9, vol. 1, 45] called, gave a cry and the Cossacks proved their strength, endurance, courage:

The sun came out Poles  
Down lay ... [9, vol. 1, 46].

The work is imbued with a deep inner pain of Kobzar heart, and we meet here with its pronounced existential conflict:

Ukraine, Ukraine!  
My heart, baby!  
As I remember your fate,  
She will cry very heartily [9, vol. 1, 45].

The continuation of Cossacks fighting image is also the poem "Ivan Pidkova."

I. Pidkova's personality is a synthesis of the qualities of a courageous chieftain, which is greatly revered by his brothers, it is the hero who led the campaign against the Turks to Constantinople:

Cossacks poured out -  
Boats Liman covered ... [9, vol. 1, 62].

Although the poet doesn't call his character by name, but he has unrivaled authority, he is constantly spoken with respect.

T. Shevchenko, depicting the image of I. Pidkova, firmly believed that the spirit of the people cannot be destroyed, because such figures as I. Pidkova are immortal, their spirit is eternal, and among the descendants-contemporaries, as Kobzar emphasized, such heroes also live. "In its ideological direction and artistic peculiarities," Ivan Pidkova "has much in common with other early poems of T. Shevchenko, in which the theme of Ukraine's past was mentioned" [3, s. 58].

Another masterpiece of the period of young Shevchenko early works was the poem "Gamalia", which is thematically very close to the poem "Ivan Pidkova." It is here that the poet first turns to the depiction of Cossack sea campaigns, led by the Cossack leader, Gamalia, who fearlessly goes to free the "free" by spirit and by essence, but enslaved Cossacks. He is not scared of anything: The Bosphorus, the sea, the Sultan's fortress, only he has one request to God:

Oh dear God of Ukraine!  
Don't let it go abroad  
In captivity a free Cossack [9, vol. 1, 177].

The author describes his hero Gamalia extremely romantic, gives him the people's courage, the bravery, the ability to "tame" the forces of nature. The motive of Cossack heroism irresistibility passes throughout the poem. That is why, in our opinion, Valery Smiliansky's statement is correct, when she observes: "Actually, when it comes to Ukrainian romanticism, it is difficult to separate literary languages from purely folklore" [7, s. 31].

Famous names of Ivan Pidkova and P. Konashevich-Sagaydachny are mentioned in the poem. The whole work is saturated with hyperbolas that convey powerful senses with auditory images. The poet skillfully used alliteration to "r" to give the sounds of battle:



Roars Scutara with guns ... [9, vol. 1, 177].

In the poem slaves sing five songs in the style of folk laments. These are patriotic works in which love for the native land is felt in every word.

The repetition of the word "Ukraine" transferred (stress again) strength of internal conflict, full of feeling powerful, invincible love of the Fatherland, which a poet carried in his heart; to the land of the parents whose freedom the ancestors gained for more than a century.

Analyzing the image of the national heroic of T. Shevchenko early period creativity we can not avoid the poem that became a remarkable work - poem "Haidamaky." Kobzar was the first to raise the topic of the Koliyivshchyna (we mean Ukrainian and Russian poetry first and foremost). Although the individual images of the haidamaks were mentioned in creativity, he outlined in it his vision of the events of 1768, to show the contemporaries the example of the civilian courage of folk avengers.

The publication of the poem encountered obstacles from the reactionary tsarist censorship. For about 3 months, the censor did not allow "Haidamaky" to be published [1, s. 7]. Shevchenko himself wrote a letter to G. Tarnavsky on March 26, 1842, saying: "I was grief-stricken with them; I was released by the censorship committee... in some ways I persuaded them that I was not a rebel. Now I hasten to send out so that they do not suddenly remember..." [10, s. 218].

Critics reacted poem differently: "If gentlemen Kobzars think to benefit the lower class with their poems... then they are very mistaken in this: their poems, despite the abundance of the most vulgar and areal words and expressions, are devoid of the simplicity of fiction and story, are filled with fancy and manners typical of all bad pites" [5, s. 15].

Some of the censors wrote in this way, but Russian critic M. Dobrolyubov in his review to "Kobzar" wrote in another way: "We see all items of Ukrainian folk song in Shevchenko poems. Its historical destiny inspired him with a whole poem, "Haidamaky", surprisingly diverse, lively, full of power, and quite true to folk character ... The poet is completely imbued with the mood of the era, and only in the lyrical digressions can the modern narrator be seen" [2, s. 366]. The hero of the work is the rebel people, it is they who play a decisive role in the introduction, where the poet states that all rulers are mortals, and the people - no! Reflecting on the Haidamak movement, T. Shevchenko stands on the side of the Haidamaks, he sees not robbers but heroes worthy of a pedestal. The heroes are Yarema - a representative of the "Siriaks" and the leaders M. Zaliznyak and I. Gonta. The poet is convinced that the Haidamak movement is nationwide:

... remained  
Children and dogs, -  
Women even with croissants  
Haidamaks gone [9, vol. 1, 103].

Yarema Galayda's image - is the embodiment of people real feature, its mentality and character in the individual single person. And at the same time, in the heroic-romantic spirit, T. Shevchenko portrays his growth. Yarema was a mercenary, both tattered and obedient during our first meeting; further, the poet

demonstrates how the hero's wings grew during the uprising. And this is another figure: it is a patriot, defender of his native land, a mighty warrior. The story of his beloved Oksana also tells about Yarema:

... hangmen - poles  
they were shaking, grinding,

As someone will say about Galayda [9, vol. 1, 116].

Of course, the poet depicted Yarema in the romantic spirit hiperbolizing his courage, bravery, insuperability and strength of hate to enemies. This is indeed true. However, it is important that this character does not die, that he is popular. By this artistic method the philosopher ascertains the unshakable truth about the eternity of the Ukrainian people.

In "Haidamaky" "Shevchenko reveals the inner world of his lyrical hero through conflict with the outside world, that is with social circumstances" [6, s. 95]. Therefore, the figures of Gonta and Zaliznyak, who led the Haidamak movement of the 60-ies of the XVIII century were sharply dramatically depicted in this work. The words of T. Shevchenko: "father Maxim", "blue Egle", "father Ivan" sound with love. The poet portrays them with unprecedented pride on the battlefield, they are heroes, endowed with extraordinary features, they have raised the people to fight and lead them with a belief in victory. The poet did not stop before showing the allegiance of the leader to the oath, outlining the scene of the execution of his children by Gonta - the father:

Kiss me, kids,  
Because I'm not killing,  
But the oath. Waving a knife...  
[9, Vol. 1, 120].

And to no one doubted that Honta is a true father who terribly suffers, the author showed by the children's burial by the character. This permanent existential impression passes all limits of hero's human suffering of his tragedy. T. Shevchenko reaches the depth of Shakespeare's tragedy. The existential conflict of mind and heart convey the deep feelings of the hero. His Honta is not an executioner, but a man of deep tragic feelings, a father who, having killed his own children, is tortured by this, burying them in Christianity, addresses them with words of love:

My sons, my sons!  
To that Ukraine  
Look: you're in favor of it  
And I'm dying for it ... [9, vol. 1.123].

Throughout the work there is a dialogue of the author and the characters in retreat, the epilogue, the introduction to the poem, as if the author seeks to put everything valuable in his characters. "If for Markevich, Hrebinka, Borovikovsky, Sreznevsky, Kostomarov the heroic past is exaggerated, then for Shevchenko it is an occasion for the creation of works full of drama, painful reflections of a bloody discord between peoples and the ground for the affirmation of the dream of a social justice and people brotherly cohabitation" [3, s. 148]. T. Shevchenko painfully talks about the bloody uprising, the massacre, how the Slavic brothers (Poles and Ukrainians) washed with their blood, he condemns these tragic extremes in the struggle and at the same time sees the tragic necessity of the bloody uprising variant. His word is both bitter, painful, and filled with

a sense of admiration for the power of national anger. The poem is based on sharply contrasting scenes, on extraordinary associations, about the power and meaning of which I. Franko so accurately said: "To such forcibly coupled associations of Shevchenko we must add many of his favorite phrases, as here: "distress kids", "hell laughs", "the night shook", "evil laughs", "close, heart, eyes", "evil danced", "mournfulness in an alehouse was circling honey-vodka", "nobility drank with blood", etc. This, obviously, is not a random phenomenon: the poet intentionally makes it difficult for our imagination to stir it, to cause in the soul the same anxiety, tension, the same uncertainty and anxiety that is portrayed in his poems. Bursting our imagination from ordinary to extraordinary associations, he comprehends one of the most powerful ways of poetic drawing - contrast" [8, s. 100–101].

From an artistic reconstruction of the past, mostly expressed through internal conflict, filled with the power of emotions and feelings during the early work of poet new dreams of the people were born. And the force of the openly declared external conflict gave impetus to the people to struggle, and to the poet - to creativity. The thinker "was confident in the fact that the people of Ukraine would reach all of the highest and beautiful, and most importantly - freedom and independence. From this perspective, the poet evaluated the activities of historical figures and national patriotism" [12, s. 358].

**Conclusions.** The depth of T. Shevchenko's works is endless, so experts - Shevchenko scholars, philosophers, historians will constantly discover new, unknown before, aspects of the Ukrainian people heroic in its national liberation struggle. This is a natural fact. The task of educators, in our opinion, to deeply study the legacy of the thinker: philosophical, literary, historical and patriotic, to grasp its contemporary meaning, to skillfully and effectively implement it in life.

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