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Mykola Rudenko's poetry and prose as a platform for popularizing the author's alternative hypothesis of the Universe

Поетія та проза Миколи Руденка як платформа для популяризації авторської альтернативної гіпотези світобудови

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Abstract

The results of literary research of members of Sumy Branch of Scientific Society named after Serhiy Podolyns'kyu are presented, which reveal the uniqueness of literary output of outstanding Ukrainian writer Mykola Rudenko. His literary legacy is unique because the writer used it as a popularization platform of his scientific hypotheses, and ideas; it saturates textual essence of his works with scientific terminology, formulas, mathematical, physical calculations; forms reader's scientific worldview and allows wide readership to participate in writer's scientific discoveries. The purpose of study is to show how scientific hypothesis of Mykola Rudenko's Monadic world structure was formed and how it was reflected in his works.

Research used general scientific (analysis, synthesis, comparison) and literary methods (systemic approach, hermeneutic, etc.).

The works of I. Voloshyn, H. Vivat, P. Grigorenko, B. Pastukh, T. Trofymenko, O. Nezhiviy, V. Shevchuk allow to comprehensively comprehend the legacy of Mykola Rudenko.

A detailed analysis of works of M. Rudenko allows us to conclude: 1) writer used his literary works as a platform to popularize his scientific research;

Анотація

Представлено результати літературознавчого дослідження членів Сумського осередку Наукового товариства імені Сергія Подолинського, що розкривають унікальність художнього доробку видатного українського письменника Миколи Руденка. Художній спадок митця є унікальним тим, що письменник його використовував як платформу для популяризації своїх наукових гіпотез, ідей і припущень; це насичує текстову тканину творів науковою термінологією, формулами, математичними й фізичними розрахунками, формує у читача науковий світогляд і дозволяє долучитися до наукових відкриттів письменника широкій читацькій аудиторії. Мета дослідження – показати, як формувалася наукова гіпотеза монадної світобудови Миколи Руденка і як це відбивалося у його поезії та прозі.

У дослідженні використано загальнонаукові (аналіз, синтез і порівняння) та літературознавчі методи (системний підхід, герменевтичний та ін.). Всебічно осягнути спадок Миколи Руденка, дозволяють розвідки І. Волошина, Г. Віват, П. Григоренка, Б. Пастуха, Т. Трофименко, О. Неживого, В. Шевчука.

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2) M. Rudenko managed to create whole layer of "scientific" poetry and prose; 3) one should not consider his poetry and prose as an appendix to "Energy of Progress" – they are autonomous works, especially lyrics.

Keywords: the Universe, Mykola Rudenko, the Monad, poetry, prose.

Introduction

The strategic direction of science development, which was settled in recent years, showed that it did not bring mankind closer to the solution of global world problems, but, on the contrary, exacerbated them and distanced a man from the Nature and the Cosmos. The task of the third millennium, with its innovations, powerful scientific and technical development on the one hand, and military confrontations and aggravation of global problems on the other, should be the defining aspiration of humanity to build a civilization on the planet based on humane, valuable foundations. Humanity cannot achieve the set goal without understanding the fundamentals. Ukrainian writer, researcher, public figure Mykola Rudenko understood this more than forty-five years ago and it was this recognition that prompted him to search for the answer to the questions how the Universe is arranged and what is the meaning of Human's life. The researcher published the results of his research in work "Gnosis and Modernity (Architecture of the Universe)" and popularized it in poetry and prose, which made his literary output unique.

The subject of our research is Mykola Rudenko's scientific work "Gnosis and Modernity (Architecture of the Universe)", his poetry and prose, which reflect the writer's alternative hypothesis. It should be noted that poetry and prose are not an addition to scientific research or an illustration of writer's scientific and philosophical thoughts, they are completely autonomous and self-sufficient literary texts, especially lyrics.

Theoretical Framework

Since Mykola Rudenko is the author of more than 25 poetry collections, different genres of prose works and scientific works in the field of

Детальний аналіз поезії і прози М. Руденка дозволяє зробити ряд висновків: 1) письменник використовував художній доробок як платформу для популяризації своїх наукових пошуків; 2) М. Руденкові вдалося створити цілий пласт «наукових» поезій та прози, що є унікальним для української літератури; 3) незважаючи на те, що впродовж його романи розкривають здобутки письменника у царині космології та фізичної економії, не варто розглядати його поезію та прозу як додаток до «Енергії прогресу» – це автономні твори, особливо лірика.

Ключові слова: Всесвіт, Микола Руденко, монада, поезія, проза.

cosmology and physical economy, the directions of research of his legacy were divided into two vectors – the study of literary works, biography of writer and the study of his scientific works. Therefore, a wide circle of researchers are interested in M. Rudenko's creative heritage.

Many literary experts were interested in life path of the writer. You can learn about his life and activity from P. Hryhorenko's work "Mykola Rudenko – Poet, Philosopher, Fighter", which contains many memories of rebellious general (Hryhorenko, 1978).

M. Slaboshpyts'kyi in the article "But there is still God... And there is still Ukraine..." emphasized that the reality, when the aspiring poet M. Rudenko appeared on the literary scene, was "much scarier than in Orwell's Utopia "1984"" (Slaboshpyts'kyi, 1990, p. 68) and analyzed the terms of M. Rudenko's formation as a poet.

V. Shevchuk studied the economic model of management according to M. Rudenko and the works of representatives of Ukrainian scientific school of physical economy; he mentioned that "...the physical economy paradigm revived by M. Rudenko is an example of the beginning of unity of that segment of knowledge that outlines economic aspect of social and general civilizational existence" (Shevchuk, 2009).

O. Nezhyvvy confidently stated that "...his firm and unyielding civil position as a human rights defender is admirable, and his philosophical poetry has become one of the best treasures of Ukrainian literature" (Nezhyvvy, 2010).

I. Voloshyn claimed that "... on the basis of the energy approach, M. Rudenko developed a theoretical model of a closed economy that

operates under conditions of simple reproduction and consists of agrarian, industrial and state sectors" (Voloshyn, 2018, p. 50).

Researcher H. Vivat focused on the analysis of M. Rudenko's poetry. H. Vivat noted the analysis of M. Rudenko's poetry, defining scientificity as a characteristic feature of poet's lyrics and its type as "poesia doctus" (Vivat, 2008, p. 4). On occasion, we ventured to disagree with H. Vivat's opinion in those places where the researcher reflects on the Matter, the Substance and the Man. The author insists that a person belongs to material world, but we, in agreement with M. Rudenko, hold the opinion that a man is a part of material world, which cannot be equated with the concepts of "The Substance" and "The Matter".

O. Brovko focused on the study of dynamics of M. Rudenko's poetics, which manifested at genre level, highlighted the stages of poet's creative development (Brovko, (2003).

B. Pastukh studied the phenomenon of ecocriticism in M. Rudenko's novel "Eagle Beam". The researcher proves that the writer showed industrialization from a different perspective than the socialist realist writers, which indicates the movement of writer's creativity "against the thematic rules of socialist realism" (Pastukh, 2014, p. 348).

T. Trofymenko in her work "Tragedy in Three Acts. Holodomor in Ukrainian Literature" made an attempt to determine who was the first among Ukrainian post-Soviet writers to boldly discuss the subject of Holodomor, which was forbidden by the official censorship. In two sentences, she mentioned M. Rudenko's poem "The Cross", written in 1976, without resorting to deep analysis (Trofymenko, 2011, p. 156-159).

I. Renchka found out that the writer paid great attention to the coverage of the processes of russification and denationalization in Ukraine during 1930-1980, and proved that the language issue occupies one of the central places in thoughts of the writer-philosopher and human rights defender Mykola Rudenko (Renchka, 2019, p. 347-352).

Nevertheless, despite the considerable number of works devoted to M. Rudenko's literary heritage study, they are not exhaustive, because the researchers focus on separate aspects of creativity. We insist that the legacy of M. Rudenko must be studied comprehensively with a multi-perspective approach, because it allows

us to reveal the multi-vector nature of interests of Ukrainian writer, to research the cultural, political, economic and scientific discourse of the 20th century, of which M. Rudenko was a part, and his impact on the development of literature and science of Ukraine in the 21st century.

Methodology

Working on the study of literary and intellectual heritage of M. Rudenko, we discovered that in modern Ukraine, with its changes and reforms, there has been a significant interest in rereading the works of the writer. Of special interest today are the works of M. Rudenko in the field of physical economy, his views on the economic, ecological, and humanitarian problems of mankind. Literary experts, researching the works of M. Rudenko, studying the literary features of his work, emphasize the acuteness of the issues raised by the author, which are still relevant to this day.

To achieve the goal of our work, combination of general and special research methods was used. General scientific methods (analysis, synthesis, comparison) made it possible to find out that until now there have been no attempts to study the prose and poetry of M. Rudenko as a platform for the implementation and popularization of his scientific research. First of all, a systematic approach was applied to study writer's literary and intellectual heritage. A detailed study of reflection of Monadic hypothesis of writer's world structure in his poetry and prose would be impossible without the use of special literary methods and techniques. The hermeneutic method was applied to understand and interpret the scientific and artistic texts of M. Rudenko and was used for comprehensive interpretation of author's presentation of hypotheses and ideas in literary works. The historical-functional method allowed studying and predicting the place and the role of writer's legacy in modern historical-literary discourse. A historical-genetic research method was used to study the genesis of M. Rudenko's works of art, the prerequisites of their ideas and radical changes in perception and interpretation of writer's creative heritage as a result of changes in public consciousness and the study of place of his works in Ukrainian literary process.

Results and Discussion

In order to understand M. Rudenko's hypothesis about the world structure and the reasons that forced him to carry out a parallel presentation of scientific research in literary works, one should

at least cursory look at circumstances in which his alternative hypothesis was born and formed. M. Rudenko set out his view on the structure of the Universe in a separate chapter entitled "Gnosis and Modernity (Architecture of the Universe)" of fundamental work "Energy of Progress", in which, in addition to the hypothesis about the Monadic world structure, which is the subject of research of our work, the writer spoke about the Ukrainian scientific school of physical economy, among the prominent representatives of which are the names of S. Podolyns'kyy and V. Vernads'kyy.

"Gnosis and Modernity (Architecture of the Universe)" is dated April-May 1976. It was later confiscated by the KGB and was hidden in the archives of the Committee for more than two decades. The writer returned to it in January 1999: rewrote the fifth chapter, expanded the tenth, and carefully edited the entire text. In May 2000, M. Rudenko added an appendix entitled "From the author's diary". The scientific work, to which Ukrainian thinker dedicated the biggest part of his life, is a synthesis of knowledge in mathematics, physics, astronomy, philosophy, ethics, economy, economics, and religion, which mankind has accumulated over thousands of years. M. Rudenko developed the science of Monads in it. The Monad Doctrine is the most complex, the most controversial in writer's intellectual legacy. The Monad is the basis of a unique alternative model of the Universe – from the electron and the Man to the World Monad, which is at the center of the Universe. And although Monadology is not a new science, because it was started by the ancient Gnostics, the founder is considered to be the German philosopher G. Leibniz (Leibniz, 1982), but only Ukrainian writer managed to impose the geocentric standards of modern physics on concepts that had long been attributed to metaphysics and to expand the science of Monads, confirming his philosophical searches with mathematical and physical calculations.

The hypothesis about the Monadic architecture of the Universe arose from the writer's desire to understand the fundamentals of Genesis: "The 20th century left rather strange idea of World Structure to posterity. Let's start with so-called isotropic nature of the Universe. It is about the fact that the Universe is the same in all directions <...> It is hard to believe in such a chaos at the very top of the Universe – where the Lord was supposed to live" (Rudenko, 2008, p. 496).

The scientific research begins with the chapter "Physical and Metaphysical", in which the author

combined physical and metaphysical as necessary and sufficient requirement for the search for fundamentals and philosophical considerations, from where humanity originates and what is the purpose of its development. In the same chapter, M. Rudenko explained how he understands the Matter, the Substance and gave his interpretation of fundamental categories that contradicted K. Marx. M. Rudenko insisted on the falsity of Marxist ideology in terms of dialectical materialism, and he considered the attempts of Marxist ideologues to reduce world's processes to simple physical and chemical reactions a gross mistake. The writer categorically rejected K. Marx's statement that human life and nature are continuous chemical processes, appealing to the works of Feuerbach, Lenin and others. M. Rudenko included in his hypothesis the ideas of ancient Greek philosophers, as he was deeply convinced that ancient scientists and their followers laid a solid foundation of the Knowledge, in which one can find answers to almost all philosophical questions.

The Quantum of Space, according to M. Rudenko, is the boundary of the transition between physics and metaphysics. So, the unit of measurement of material world was used by M. Rudenko for the analysis of the Matter and the transformation of elementary particles allowed the writer to interpret the Matter as the Material of the World, living flesh that is capable of creating the material world due to vibration and oscillation: "<...> light (not only a corpuscle) is a substantial process, but not the Substance itself! The Substance (that is, the Matter) is a spatial field (vacuum) that can only vibrate, oscillate" (Rudenko, 2008, p. 549). So, the material world is a reflection of ideas, images of the World Space, that is, the Matter. The researcher interpreted the Matter as it was understood by Bruno, Spinoza, and Feuerbach, but introduced a new characteristic of it – M. Rudenko spoke about the polarity of the Matter that builds up the Universe. The Monad creates energy spheres for life, and the Man is the image, idea and witness of the existence of the sphere: "<...> the sphere is not just an insensible geometry, but also the Subject. And although we are given to see only our own sphere, we, people, must believe Pythagoras, Dante, and Skovoroda: they knew" (Rudenko, 2008, p. 589). Working on his hypothesis, the researcher proved the dependence between the speed and location of galactic mergers, expanded the boundaries of the Universe to 10^{49} cm, determined trajectory of the Milky Way Galaxy relative to the surface of the World Monad (10^{35} cm) and revealed the nature



of origin of quasars, confirming his opinion with mathematical calculations.

The search for structure of the Universe was laid out by M. Rudenko in the work "Gnosis and Modernity (Architecture of the Universe)", in poetry and prose.

The embodiment of writer's scientific research began to be clearly traced in his poems after 1963. Before that time the poet wrote texts in a socialist realist style. The first note of transition to a new worldview (different from the so-called creative method of socialist realism imposed by the state) is Poet's search for his purpose in the world: "Something will be <...> / Something must be. / Someone will not pass a difficult exam. / Someone is looking for desolation / for redemption, / And it is nowhere to be found. // Where to find the ends? / To eat and to drink <...> / And to give birth to children <...> / Even sparrows can do that" (1965) (Rudenko, 2004, p. 111) (*translation here and further is made by the authors of the article*). This theme was continued in many poems of this period: "And what is a person? / Who is related to a titan, a dwarf?" (1967) (Rudenko, 2004, p. 152); "And the chill scrapes behind the skin: / Who are we – only teenagers or sages? / Have you come to know that universal measure, / Where we are creations – not creators?" (1968) (Rudenko, 2004, p. 193). Therefore, the leading motive of the poetry of this period is the search for the meaning and purpose of human's life.

Gradually, M. Rudenko discovered the Universe for himself and shared the Knowledge with the reader. For instance, in poem "Aliens" (2002), he denies Darwin's theory of evolution and develops Skovoroda's ideas: "It is not our nature to die – / We are inscribed in the exchange movement. / Man is not a body, brother: / Man is soul and Spirit" (Rudenko, 2004, p. 615-616).

The Man, created by the Lord, is endowed with a divine part, in addition to a physical shell. This share imposes a huge responsibility on a person. Therefore, a person is responsible for the entire organic world on the planet, for life in the nearest Universe, which in turn is thought of anthropomorphically – as a living spiritualized organism: "It is as if this world has settled in a grain, / Its lifeblood is irradiated in your brain. / In the heart of the Galaxy, in blue horizon / You must grow bravely with your soul. // <...> And responsibility before the Universe / Will suddenly fall on your soul" (1973) (Rudenko, 2004, p. 317).

In poems from 1977 and texts of later period, we realize that poet urges the reader not to confuse the fundamental philosophical categories of "The Matter" and "The Substance": "I can easily imagine the other world: / There, worlds are woven from the rays. // And, perhaps, that is our great honour – / The cosmic goal, the worldly thirst! – / That rough and faceless materiality / It comes to life in our suffering" (1977) (Rudenko, 2004, p. 417). If the material world is a reflection of the ideas, images of the Matter, then everything that the person sees, feels, and he himself is a reflection of ideas of the Matter as the Subject: "So, believe me: we don't have a body – / There is only a soul and a condensed ray. And space is the Matter itself, / This is the magic of possibility and skill." (1981) (Rudenko, 2004, p. 538). It is impossible to see the Matter itself, one can only accept its existence and strive to unite with it: "So I flew somewhere. Flew idly / And felt that the Cosmos is life. / I was only a soul that wanted / To merge with the world essence" (2001) (Rudenko, 2004, p. 595).

The vocation of the Monad is to choose a space for the Light, where the Darkness will not have access. As a result of this struggle, the Life was born: "The eternal circle / Wise people have long understood: / Life is Light. / Darkness is death <...> / And so everywhere in the worlds, / Everywhere!.." (1972) (Rudenko, 2004, p. 285). The law of unity and struggle of opposites gives hope that the Light will never be overcome by the Darkness, and life in the Universe will last forever: "Life is not a dream, / But eternal action" (1973) (Rudenko, 2004, p. 305).

In the poems of relatively late period of M. Rudenko's creativity, the model of the world structure set forth in the work "Gnosis and Modernity (Architecture of the Universe)" is fully reflected: "<...> In the center He <...> / Who filled this carousel with the Spirit. / He reproduces himself in people. // For him, joy consists in / So that where there are the galaxies – everywhere / The same as Him, beings – just people – / Lived with the senses of Father's Home" (2002) (Rudenko, 2004, p. 627).

The poet presented his complex hypothesis of the structure of the Universe and place of the Man in it in poetic form in the widest way possible in "Metaphysical Poem", written in exile in Mordovia between May 28th and June 4th, 1978. The poet synthesized his ideas scattered in poems of various creative periods in it. The work consists of five small sections. In the first and fourth, respectively titled "Nirvana" and "Exit out of Nirvana", the poet resorts to introspection

to understand what caused his imprisonment. When the hero's consciousness was ready to open new, still unexplored horizons, he felt a union with the Universe: "Six fiery wings caught the soul / And carried it into the heavenly fullness" (Rudenko, 2008, p. 662). The lines of the poem closely echo the lines of poem "The Prisoner's Dream". The poet described the moment of the meeting with the Lord simply and casually: "It turns out, I with my astral body / Flew away outside the biosphere" (Rudenko, 2008, p. 672). To make it easier for the reader to perceive the scene of meeting and communication with the Creator, the poet departed from the traditional image of the Lord and personified Him in the image of ancient Greek thinker Pythagoras. In the third section of the poem entitled "The Monad", M. Rudenko laid out the core of his hypothesis about the structure of the world in the form of lyrical hero's dialogue with Pythagoras.

A characteristic feature of poem is the presentation of text essence in prose and poetic stanzas and introduction of formulas into the text:

1) $F_{\text{mon}} = \frac{c^2}{G}$ (Rudenko, 2008, p. 675) (note that in the work "Gnosis and Modernity (Architecture of the Universe)" the researcher uses c^4 in formula for determining force of The Monos (in poem "The Monad"); 2) $F_{\text{mon}} \cdot R_{\text{mon}} = Mc^2$ (Rudenko,

2008, p. 677); 3) $F = \frac{F_0 r_1 r_2}{R^2}$ (Rudenko, 2008,

p. 678); 4) $P_{\Theta} = \frac{GM_{\Theta}^2 V_{\Theta}}{R_{\Theta} R_{\text{ca.}}}$ (Rudenko, 2008,

p. 679). The force of the Monad can be determined by the first formula; according to the second – the energy of the Monad is determined; the third is Newton's rewritten law of universal gravitation (the poet rejected masses and based his formula on forces and radii in it); the fourth formula reveals the views of M. Rudenko on the glow of the Sun. After learning how the Universe is arranged, the poet did not find an answer to only one question: "how to explain the Monad itself so that people could finally believe in it?" (Rudenko, 2008, p. 679).

So, we can draw an intermediate conclusion: the poet presented his alternative hypothesis of the Universe in his poems gradually – he presented his discoveries in a spiral way, so that it was easier for the reader to perceive and understand the author's ideas. On the other hand, the analysis of M. Rudenko's poems allows us to see how his model of the Universe was gradually built up.

M. Rudenko's prose also contains the presentation of his alternative searches – from minor details to whole novels dedicated to author's position highlighting. The first novel that partially contains the ideas set forth in the work "Gnosis and Modernity (Architecture of the Universe)" is the science fiction novel (according to the author – cosmological extravaganza) "Magic Boomerang". The plot of the novel is quite simple: the main character throws a magic boomerang and finds himself on the planet Phaeton, whose population has outpaced earthlings in their development (Rudenko, 1966). The introduction of interpolated episodes in the form of transcripts of meetings of cosmohistorical students group into the text gave the writer opportunity to include in the text of novel everything that aroused his keen interest at the time of writing the work: the age of human civilization, the probability of paleocontact, quotations from Plato, Solon, the myth of Phaethon, studies by J. Kepler, Titius, Bode, Olbers, V. Fesenkov, I. Putilin and other material about the Cosmos and the Earth available at the time of novel writing. In this novel, writer closely approached definition of the Monad – he introduced the concept of One Immaterial Substance, drew attention to the need to understand fundamental philosophical categories: "Materiality is that infinite depth that leads our cognition from the surface of an object to its Substance. And the Substance is not an electron or a particle. This is infinity, which leads our thought into its own depth" (Rudenko, 2002, p. 119).

The theme of reflections on the Material and the Substance, the nature of the Universe, was continued by M. Rudenko in the novel "Eagle Beam", for which the author was awarded the Shevchenko Prize. The novel has several storylines united around the artist Volodymyr Taran. The reader gets to know the main character at a turning point in artist's life, when he seriously thought about the meaning of human's life. In search of answers to eternal philosophical questions, Volodymyr studied the works of Pythagoras, Plato, Aristotle, gnostics, physiocrats, and "our Podolyns'kyi" (Rudenko, 2002, p. 188-189). He managed to create his own model of the world, which was different from the worldview of the Soviet man: "The Lord. Volodymyr did not reject this word, just as Spinoza and Skovoroda did not deny it. <...> And the Lord manifested himself most fully in man. <...> Spirit comes from within the Matter. The Matter <...> converts into an insect, a tree, a flower. And finally – becomes a man. The primacy of Matter does not prevent the Spirit

from being the Creator" (Rudenko, 2013, p. 55). The ending of the novel is quite predictable for an unengaged artist in a totalitarian society: "If you are a metaphysician, the Volodymyr prison awaits you" (Rudenko, 2008, p. 518).

Among the science fiction novels, M. Rudenko most fully set forth his alternative hypothesis of the world structure in the futuristic novel "The Ark of the Universe" (written in Jersey City in 1990, published in Ukraine by the publishing house "Rainbow" in 1995), aimed at children's audience. The writer sought to influence the restructuring of the worldview of younger generation – from subordinate (hierarchical) ideas to ideas about the polyphony of life, because humanity must make the transition from the strategy of subjugation to the strategy of partnership.

The writer brought the reader to the story about the Galactic Monad gradually – first he introduced the thoughts of academician Mirek Lyatoshynsky, who chose economics and biology as his specialty. Mr. Mirek's thoughts are set out in second chapter of the work entitled "Insomnia". The academician was kept awake by the complex problems of human civilization, which humanity has made global today: the depletion of the Earth's resources, the introduction of the labour theory of value in understanding of K. Marx and A. Smith, the wrong understanding of capital, the creation of greenhouse effect, the collapse of states, migration processes.

Only after the exposition of main fundamental concepts, the writer introduced new heroes of the novel – academician Li Chun' and his student Prokip. During five hundred years of space travel, the academician chose his only student and taught the young man what he had discovered during his extremely long life. We can see that the writer constructed the plot line related to the presentation of his alternative hypothesis of the Universe in such a way that the reader acts as a student and an attentive listener, joining Li Chun's discoveries together with the inquisitive young man. It becomes known about the World Monad from the dialogues of these two researchers. Li Chun' gradually revealed a new understanding of the Universe to the student: "The highest form of life should be considered the World Monad. But it is beyond our reach. It can be only grasped with the mind. It is, if you like, the Lord-Father." (Rudenko, 1995, p. 61-62). Step by step, Li Chun' introduced young man to the main ideas set forth in work "Gnosis and Modernity (Architecture of the

Universe)": the absence of "black holes" in the centre of galaxies, a mistaken understanding of the Sun's glow cause, a false interpretation of the vacuum, an error in Einstein's theory of relativity, incorrectness of Schwarzschild's postulate about gravitational acceleration, etc. The novel repeats the basic provisions of the work almost verbatim. The writer even introduced three formulas from "Gnosis" into the text of the novel: the formula $F_0=C^4/G$, by which the force of Monos is determined (in the novel it appears under the name "the force of the Monad as a world constant" (Rudenko, 1995, p. 92), and formulas determining the physical qualities of the Monad (in the text of "Thinking Plasmas"): $R_0=M_0G/C^2$ та $E=F_0 \cdot R_0$.

If in the novel "The Ark of the Universe" Myron Gryva appears as the author of an alternative hypothesis of the Universe, the discovery of which is remembered only by academician Li Chun', then in the novel "The Force of Monos" (1984-1985), he is given the role of the main character. The path of the novel "The Force of Monos" was not easy to get to the reader: in Miami, during the KGB search, the manuscript was confiscated along with other texts. As a sign of protest, the writer was forced to announce a hunger strike. Academician A. Sakharov informed the public about it, after 21 days of hunger strike and publicity, confiscated property was returned to M. Rudenko. In the memoirs "The Greatest Miracle is Life", the writer called his work a scientific novel (Rudenko, 2008, p. 674), and M. Kuryk called the novel "unusual" (Rudenko, 2008, p. 502). We are convinced: the reason for this assessment is the significant difference between the text of work and the array of texts of this genre.

The novel takes place at the beginning of the 60s of the 20th century – the time of so-called Khrushchev "thaw". The main character Myron Hryva is a promising scientist, candidate of philosophical sciences, the Head of the Department of the Institute of Philosophy, member of the party committee, married to the beautiful Myroslava Yakivna, who was invariably elected the Head of the District Capital Court. Myron's life was known in advance: the defence of his doctoral thesis, promotion and a cottage next door to the Master himself. In the process of working on his doctoral thesis on the topic "Philosophical problems of physical singularity", Myron discovered a new Knowledge that was radically different from what he presented in his doctoral research. The scientist faced a choice: to keep silent about his discovery and live on, or to make public the

results of his discovery and wait for the inevitable consequences (it was unacceptable for scientists of the USSR to have an opinion that differed from the official ideology).

While researching the singularity, Myron Hryva rejected the hypothesis of the emergence of life from random chemical compounds and theory of panspermia – this is how the Soviet scientist-atheist Hryva came to understanding that "before the epistemological subject had to appear (the subject of Knowledge – that is, a person), an ontological Subject had to exist inevitably – that is, the Subject of Creation. What we call this Subject (the Lord, the Nature, the Matter) is a secondary matter" (Rudenko, 2007, p. 175). Gradually, Myron realized that it was necessary to conduct a thorough study with mathematical and physical calculations, which would allow determining the physical constant, "which contains the causes of all causes, because precisely inside of it all the elements of Universal Being are concentrated without exception. This constant is the Force of Monos!.." (Rudenko, 2007, p. 181). Hryva calculated the force of Monos using the formula: $E=F_0 \cdot R_0$, where E is energy (Mc^2), F_0 is the force of Monos, and R_0 is the radius of living flesh (Rudenko, 2007, p. 182-183).

In schematic form, the model of the Universe, in understanding of Myron Hryva, is reduced to the following: 1) dead flesh is space (the vacuum) as the Matter; 2) the living flesh of Monos is the central sphere of the heavenly body, which with its power is able to tear apart the flesh that is "out of Motion, out of Spirit, out of Being"; 3) the shadow of living flesh – the spheres of heavenly bodies and material objects visible to us, which are only a spatial and dynamic reflection of living flesh" (Rudenko, 2007, p. 185).

Hryva avoided forced treatment in a mental hospital (one of the most common methods of combating dissent in the USSR), bought a ticket to Barnaul and got a job as a ferryman on Katun. But he did not abandon his philosophical pursuits. In his free time he wrote notes in a thick notebook, on the title page of which was painstakingly written: "M. Hryva. About physical and metaphysical".

A detailed analysis of the novels "The Magic Boomerang" (Rudenko, 1966), "The Eagle Beam" (Rudenko, 2002), "The Ark of the Universe" (Rudenko, 1995), "The Force of Monos" (Rudenko, 2007) in order to study the presentation of author's model of the world structure in M. Rudenko's artistic texts allows us

to draw intermediate conclusions: the prose gave the writer more scope for the presentation of his alternative hypothesis of the structure of the Universe.

Starting from 1966, the writer includes the results of his searches in the plots of his novels, initially presenting them in small blocks from simple to complex. In novels aimed at children's audience ("The Ark of the Universe" (Rudenko, 1995) and "The Magic Boomerang" (Rudenko, 1966)), author's hypothesis of the Universe is presented in form of introducing the student to the world knowledge during learning process. When M. Rudenko already had considerable material for discussions and debates, he created the novel "The Force of Monos" (Rudenko, 2007), completely devoted to the elucidation of his hypothesis of the world structure, which affected the artistic value of novel (a simple plot, moreover, mathematical formulas and philosophical digressions significantly complicate text reading). Popularizing the results of his research in prose, the writer hoped: "<...> a living soul will be found for whom my feelings will be not only understandable, but also spiritually close" (Rudenko, 2008, p. 509).

Conclusions

Popularizing the results of his research in poetry and prose, M. Rudenko sincerely believed that his works could find supporters who would not only accept his postulates, but also go further in search of truth. Since the ideas of the writer ran counter to the official ideology of the USSR (namely, his life and work fell on this period), they were hidden from general public for more than 30 years. Today in Ukraine there is an interest in literary and intellectual heritage of researcher, writer and public figure M. Rudenko. As a result, in some model programs of educational subjects/integrated courses of linguistic and literary field in 5th grade of general secondary educational establishments, according to the State Standard of Basic Secondary Education, in terms of implementation of the Concept of the "New Ukrainian School", the author's collectives included the works of M. Rudenko. And thus the works of unique Ukrainian writer gradually return to the reader.

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