

MYTHOLOGICAL-RITUAL STRUCTURE AND ANIMAL EPOS AS AN ARCHITECTONICAL KEY TO FRANKO'S HISTORICAL NOVEL "ZAKHAR BERKUT": PREMONITION OF THE MODERNISTIC SACRED

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INTRODUCTION

The novel of Ivan Franko "Zakhar Berkut" is a kind of premonition and foresight of the presentation of *the sacred* and the mythological and ritual space in Ukrainian Modernism. That is why this work should be considered as one of the important stages and manifestations of Ukrainian neo-romanticism birth.

The architectonics of the story is determined by its ritual-mythological structure, which is one of the brightest manifestations of pre-modernist attitude and world-view in Ukrainian artistic prose. Certain elements of the mythological discourse of Franko's work have already been considered in separate publications, in particular by Ivan Denysiuk¹ and, in part, by Pavlo Salevych². The purpose of this study is to present a ritual-mythological matrix, which structures the narrative strategy of Franko's work, defines its architectonics.

As Eric Ziolkowski emphasizes, one of those spaces (at the textual level of analysis), where the religious faces literature, is the myth, which is "the most visible penetration of the religious into the literature." "In the final", he writes, "in the basis of the phenomenological approximation to religion and the objective approximation to literature is the idea shared by M. Eliade and N. Fry – the existence between the myth and the literature of inseparable apparent unity that Eliade called "degeneration", and Fry called "repositioning" the mythological structures into literature." At the

¹ Денисюк Іван. Історична белетристика Івана Франка. *Іван Денисюк. Літературознавчі та фольклористичні праці: У 3 т., 4 кн.* Львів: Львівський національний університет ім. І. Франка, 2005. Т. 2: Франковзнавчі дослідження. С. 21–47.

² Салевич Павло. Інтертекстуальні паралелі повісті І. Франка "Захар Беркут" і "Слова о полку Ігоревім". *Українське літературознавство: Збірник наукових праць.* Львів, 2001. Вип. 64. С. 18–25.

same time, according to the ideas of M. Eliade and N. Fry, "myths and literature have a common ability to make possible a figurative escape from time. An unbiased analysis shows a visible structural and thematic continuation of the existence of an undissoluble link between literature and myth"³. The myths of Ernst Cassirer, Mircea Eliade, Klod Levi-Strauss and Bronisław Malinowski are discussed thoroughly in the monograph by Ivan Strenski⁴. Roy Rappaport⁵ analyzes the structure of the ritual, its features and its relationship with religion in detail.

1. The Poetic and Ideological and Aesthetic Unity of the Sacred and Anthropological Levels of the Ritual-Mythological Matrix

The external – *the sacred* – level of structure of the Franko's novel consists of *macrocosmological* and *microcosmological* sublevels. The upper sub-level (macrocosmological) is almost rubbed, lost. Only Zakhar Berkut tells about it – “про діла Дажбога, про побіди Світовида, про те, як три святі голуби, Дажбог, Світовид і Перун, сотворили землю з піскового зерна, як Дажбог три дні шукав на дні безодні три зеренця: одно зерно пшениці, друге жита, а третє ячменю, і дарував їх першому чоловікові Дідові та його жінці Ладі; як Перун дав їм іскру вогню, а Світовид волосинку, з котрої за його благословенством зробилася корова і пастух, що його назвали Волосом”⁶.

The microcosmological sublevel is represented by the confrontation of Morana, the goddess of death and the master of giants, Watchman (Storozh), who broke a rock with his magic hammer and released *dead water* from the lake – and then the valley came to life. On the connection of Morana with death and dead water ("water at the harmful moment of its being") pointed, in particular, Mykola Kostomarov⁷. The myth of Morana and the Watchman is as a microcosmological myth about the rise

³ Ziolkowski Eric J. History of Religions and the Study of Religion and Literature: Grounds for Alliance. *Literature and Theology*. 1998. Vol. 12. No 3 (September). P. 315.

⁴ *Strenski Ivan*. Four Theories of Myth in Twentieth-Century History: Cassirer, Eliade, Levi-Strauss and Malinowski. Iowa City: University of Iowa Press, 1987. 242 pp.

⁵ *Rappaport Roy A*. Ritual and Religion in the Making of Humanity. Cambridge: Cambridge University Press, 1999. 535 pp.

⁶ Франко Іван. Захар Беркут. *Іван Франко. Зібрання творів: У 50-ти томах*. Т. 16. Київ: Наукова думка, 1978. С. 123.

⁷ Костомаров Микола. Слов'янська міфологія. Київ: Либідь, 1994. С. 220, 269.

of a certain locus and the transition from chaos to the micro-Space – the Tukhla valley.

The internal – *anthropological* – structural level is a kind of repetition of what was happening at the beginning of time, *in illo tempore*. The Mongols, the sons of Morana, who carry death and devastation with them, will come again from her, but the sons of the Watchman – proud boykos-highlanders, will defeat them, because, “колись Морана ще раз ізбере свою силу, щоб нею завоювати нашу Тухольщину”, but “заклятий Сторож упаде тоді на силу Морани й роздавить її собою”⁸.

In “Zachar Berkut”, the myth about the War of Morana and the Watchman (Storozh) *becomes a legend* about a war between the Mongols and the Boykos, as it is “in the figure of the legend the myth again returns at a particular time. The legend is a myth that has been caught on the way by some place or historical fact”⁹. Such transformation becomes a vivid demonstration of *the fractal nature of the mythological space* (that is, its individual parts are congruent to integrity), since Ernst Cassirer also noticed that “the space of the myth appears as a completely structural space. Here the whole arises, “it happens” not from the elements from which it grows genuinely, according to a certain rule [...]. No matter how long we continue the process of division, in each of the parts we will find again the form, structure of the whole”, i.e. this form “continues to exist, intact and uninjured by no division”¹⁰.

The live myth is an exact verbal parallel to the ritual (W. Wundt), or rather, it is a verbal ritual (it's worth noting that in the hierarchy of the relationship between ritual and myth the ritual is the primitive structure): “The ritual implements the myth and gives the chance to survive it [...]. The myth, separated from the ritual, loses the meaning of being”¹¹. In ritual-mythological discourse, hunting, as well as war, is a certain ritual and a special holiday, and *the time* of celebration is a return to *sacred times*, “which is repetitive by its nature, because, in fact, it is a prehistoric

⁸ Франко Іван. Захар Беркут. 1978. С. 34.

⁹ Van der Leeuw Gerardus. Fenomenologia religii. Warszawa: Książka i Wiedza, 1997. S. 364.

¹⁰ Кассирер Эрнст. Философия символических форм. Мифологическое мишление. Москва-Санкт-Петербург: Университетская книга, 2002. С. 104.

¹¹ Caillois Roger. Funkcja mitu. Roger Caillois. *Żywioł i ład*. Warszawa: PIW, 1973. S. 30.

mythical time, which became the present" as Mircea Eliade remarks¹². The Watchman will return to this valley *a living water*, which will become *dead* for the Mongols. Thus, the war between the Boykos and Mongols becomes a transition from the historical time to the mythological time and ritually repeats the structure of the war of Morana and the Watchman. At the same time, this war becomes the completion of the cosmic cycle, and oscillation enantiodromy transformations (i.e., the transition to its opposite) of *the dead* and *living water* declare the dynamics of cosmogonic transformations in the micro-Space, because "water symbolizes the primordial substance, the first substance from which all forms are born and in which they return as a result of a catastrophe or a gradual regression"¹³. M. Eliade quotes, in particular, G. C. Pynch, about the following concept of the circular-time: "According to the famous definition of the platonics, the time defining and measuring the circle motion of the celestial spheres, it is a moving image of indestructible Eternity, which it imitates, disclosing in a circle [...]. Here not only the same proportion of being remains, when nothing is lost and does not appear [...]. Space duration is a repetition and *anakyklosis*, eternal repetition"¹⁴. I. Denysiuk writes that I. Franko "in the mythological images-hyperboles, majestic symbols depicts the clash of the Mongol horde with the Tukhlians as the struggle of the Titans, the initial fight of good and evil, life and death, light and darkness [...]. The mythological images in their symbolic projection attach this historical tale to philosophical sound"¹⁵.

An important architectonical principle of "Zakhar Berkut" construction is the multi-level anticipation. In particular, one of the anticipations of victory over the Mongols is the prophesy of Maksym Berkut about the future attempt by Morana to return once more (that is, to destroy the Space and bring it back to the state of Chaos), and its future destruction by the Watchman. The myth about the Watchman belongs to the so-called etiologic (from Greek *αἰτία* – reason) myths: their task is not a mental explanation of the causes of a phenomenon; they create a

¹² Еліаде Мірча. Священне і мирське. *Мірча Еліаде. Мефістофель і андрогін*. Київ: Основи, 2001. С. 37.

¹³ Мирча Элиаде. Трактат по истории религий. Санкт-Петербург: Алетейя, 2000. Т. 1. С. 346–347.

¹⁴ Мірча Еліаде. Священне і мирське. 2001. С. 59–60.

¹⁵ Іван Денисюк. Історична белетристика Івана Франка. 2005. С. 40.

phenomenon. The myth that "tells about the location and specific structure of a rock [...] perpetuates and guarantees the existence of this object, reproduces it, and establishes it, so to speak, through the fact of the message"¹⁶. The Watchman is, obviously, *the menhir* (from Brittonic languages *men* = stone and *hir* = long) – one of the types of megalithic structures known in Europe (next to *Cromlechs* and *Dolmens*).

The anthropological level of the ritual-mythological structure of the work, in turn, is formed by a specific artistic matrix: the feature of the poetics of the story "Zakhar Berkut" is that the architectural design of the work is constructed as a kind of *animal epic*, which was extremely popular both in the era of Antiquity and the Middle Ages. The animal world of the story is a whole *bestiaryum*, the image system of which has a rather complicated hierarchical structure here.

2. *Animal Epic* as a Architectural Design of the Story

Hans Robert Jauss, in an effort to demonstrate the possibilities of a hermeneutical approach to one of the animal epic masterpieces, the "Roman de Renart," emphasizes that "the medieval, renewed by Goethe, Fox Mykyta (Reineke Fuchs)" surprised the modern recipient "primarily by the so-called "anthropomorphisms" of his figures of animals, that is, human attributes, knight gestures, court verbosity, quirky behavior that can not be understood mimetically (as animal life observed in the nature), or allegorically (as a spiritual knowledge of their "natures")"¹⁷. Interpreting this medieval animal epic from the point of view of the horizon of the hopes of the contemporary recipient, G. R. Jauss comes to one of the conclusions that in Medieval "license to disperse the charm of the ideality of knight and court life standards and to show the human essence beyond good and evil in its imperfect intercity was easier due to the fiction of the kingdom of beasts"¹⁸. Ivan Franko builds in the story "Zakhar Berkut" a bit different – in relation to the medieval projection – the inverse-symmetric perspective of the horizon of aesthetic experience.

In the setup of the story, hunting is presented as a war with the animal world: "Лови на грубого звіра – то не забавка, то боротьба

¹⁶ Van der Leeuw Gerardus. *Fenomenologia religii*. 1997. S. 364.

¹⁷ Яусс Ганс Роберт. Естетичний досвід і літературна герменевтика. *Слово. Знак. Дискурс. Антологія світової літературно-критичної думки XX ст.* Львів: Літопис, 2002. С. 389.

¹⁸ *Ibidem*. С. 391–392.

тяжка, не раз кровава, не раз на життя і смерть. Тури, медведі, дики – се небезпечні противники”¹⁹. In the denouement of the novel, the war will become a kind of hunt for a gang of wolves-Mongols driven into the basin. The path to catching is the entry into the beast kingdom, where “пестропера сойка хрипіла в вершинах смерек, зелена жовна, причепившись до пня тут же над головами прохожих, довбала своїм залізним дзьобом кору; в далеких зворах чути було рик турів і виття вовків. Медведі в ту пору, наївшись, дрімали під ломами на моховій постелі. Стадо диків рохкало десь у дебрі, холодячися в студенім намулі”. In this animal kingdom, “посеред звалищ великої природи виднілися подекуди медведячі стежки, протоптані від давніх-давен, вузькі, але добре втоптані, густо засіяні вибіленими кістками баранів, оленів та всякої іншої звірини”²⁰. When the Mongols enter the Tukhla valley, the animal world again becomes the object of the narrative, foretelling, as before the hunting, the danger: “Далеко-далеко по лісах, у глибоких темних ярах, між недоступними ломами вили вовки, гавкали уриваним голосом лиси, бегетіли олені, ричали тури [...]. Нараз щезло сонце за чорною живою хмарою, що стіною тягне з заходу, наповнюючи повітря диким вереском і спускаючись над Тухлею. Се віщуні і невідступні товариші орди, гайворони та круки, тягнуть незліченними стадами, чуючи поживу. Зловіще птаство б’ється в повітрі, розривається плахтами і кидається в різні боки, мов хмари, биті бурею. Тухольські сумирні стріхи відразу вкрилися чорними гістьми, а гамір їх клетотів, мов кип’яток у величезнім кітлі”²¹. Such an artistic detail is, at the same time, an echo to "The Tale of the Ihor's Campaign", and a metaphorical representation of the Mongols' invasion – not only as pack of wolves, but also “поганого птаства” ("bad birds") – “віщунів смерті і руїни” ("soothsayers of death and ruins"). Simultaneously, a comparison of the troops of the Mongols appears – when entering the same valley – with a flood (which usually carries a danger and death with itself, and at the same time there is an allusion to *the dead water*, with which Morana again tries to return to the Tukhla valley): “Мов через прірву в тамі валиться осіння повінь, так почали

¹⁹ Франко Іван. Захар Беркут. 1978. С. 11.

²⁰ Ibidem. С. 14, 17.

²¹ Ibidem. С. 105.

в кітловину валитися чорні почвари з страшенним криком. Ряди тислися за рядами, без кінця і впину”²². The comparison of water is symmetrically opposite to the previous one (the same is the allusion to *the living water* that is returned to the valley with the help of the Watchman, which displaces *the dead water* – the Mongols, the children of Morana), which fills the basin, with a wild tour – when the Tukhlians closed the entry by the Watchman (“Мов тур, готуючись до нападу, стане і голову вниз похилить, і роги до землі згинає, і стихить, щоб опісля разом вирватись із того приниженого положення і кинутись з цілою силою на противника”²³).

Figurative parallelism of the Mongols (“чорних почвар” or “black monsters”) and carrion-crows (“black guests”), where *the black color* emphasizes and forces the semantic and aesthetic power of the symbolism of death, points to another feature of the transformation of the animal epic in the architectonics of Franko's historical novel: the bestiary matrix is not constant (when the anthropological value – a person or a certain group – corresponds to the established animal image-symbol), it is variable. The dynamics of its transformation depends on certain artistic tasks that are realized in the narrative structure of the work. The other alternating “animal” metaphors, comparisons, allusions, and personification, which in the story are very numerous, also indicate on this constant turbulence and the dynamics of animal symbols: Tugar calls the princes-Ukrainians who were strangled under the Kalka, “хитрими круками”²⁴; The Mongols for Myroslava, who saw them for the first time, their “низькі, підсадкуваті [...] постави, повбирані в овечі кожухи [...] виглядали, мов медведі, або які інші дикі звірі”²⁵; Peta tells Wolf (it's about domestic wars in Ukraine-Rus') that “коли б не ми, то ви, певно, мов ті голодні вовки, пожерли б одні одних”²⁶; коли вода починає прибувати в долину, “найсмівіший відділ зібрався навколо нього (Бурунди – І. Н.), хлопи як дуб'я, як степові тигри, з яких шкіри мали понапинані на собі”²⁷, and Burunda screams to the

²² Франко Іван. Захар Беркут. 1978. С. 105.

²³ Ibidem. С. 131.

²⁴ Ibidem. С. 70.

²⁵ Ibidem. С. 74.

²⁶ Ibidem. С. 78.

²⁷ Ibidem. С. 142.

Mongols: “Що ви, мужі чи коти, що так боїтеся тих кількох крапель води?”²⁸. The Mongols die in the water that arrives, “мов риби на терлі, спершися в тіснім шипоті, тиснуться, плюскочуть, виставляють голови з води, то знов тонуть, каламутять воду і хапають рознятими ротами повітря”²⁹; Tukhlians trying to finish the Mongols, who stand on heaps of stones, “з криком, мов ворони кружили довкола становища ворогів”³⁰. It should be added that the motive for the death of the Mongols in the water has its parallel in the cosmogonic Mongolian myth: “Очірвані (Важарапані) і Тшаган-Сюкурти сходять з неба на первісне море. Очірвані просить свого товариша, щоб той занурився у воду й приніс йому мул. Розклавши мул на вужі, обидва засинають. Приходить диявол Шульмус і топить їх, але при їх зануренні у воду збільшується поверхня суші”³¹.

The beginning of the hunt recreates the beginning of fighting. A signal to the offensive is “хрипливий рев зубрових рогів”, from which “пробуркалися ліси. Заскиглила каня над верховіттям смереки; зляканий беркут, широко розмахуючи крилами, піднявся на воздухи; захрустів звір поміж ломами, шукаючи безпечної криївки [...]. Цар ломів, медвідь, ще не показувався”. And “знов заgrimіли ще з більшою силою зуброві роги, разносячи тривогу в сумрачні медведячі гаври”³². Elements of the animal epic in “Zakhar Berkut”, the representation of *hunting-like-war*, the struggle in the kingdom of the animal world, the opposition of the “Tukhlian bears” to the Wolves-Mongols, create a symmetrical parallelism of the *war-like-hunting* of the Tukhlians against the Mongols. It is in this context the crucial to deciphering the codes of the animal epic, which is a symbol of the war against the Mongols in the work, are animal totems and the names of the main heroes of the story.

The symmetrical pair of opposing images of the main characters in the context of the animal epic code carries an archivous semantic meaning.

²⁸ Франко Іван. Захар Беркут. 1978. С. 139.

²⁹ Ibidem. С. 145.

³⁰ Ibidem. С. 149.

³¹ Eliade Mircea. Geschichte der religiösen Ideen. Bd. 3, Tl. 1: Von Mohammed bis zum Beginn der Neuzeit. Fraiburg-Basel-Wien: Herder, 1990. S. 21.

³² Франко Іван. Захар Беркут. 1978. С. 16.

Totem's *nickname* (or *name*)³³ of *Zakhar Berkut* – points to a proud and independent predatory eagle. The totem source of its origin is indicated by the narrator itself in the work: in *Tukhla*, “при вході до кожного дворища стояли дві липи (липа – священне дерево в індоєвропейських народів – *I. N.*), між якими прив’язані були гарно плетені в усякі узори ворота. Майже над кожними воротами на жердці висіла прибита якась хижа птиця: то сова, то сорока, то ворона, то яструб, то орел з широко розпростертими крилами і звислою додолу головою; се були знаки духів (тобто тотеми – *I. N.*)”³⁴. This totemic sign becomes at once the metaphor of the Berkuts’ house-nest: their residence is described as “гніздо Беркутів, над котрого ворітьми справді висів недавно вбитий величезний беркут, ще й по смерті немов грозячи своїми могутніми залізними пазурами і своїм чорним, у каблук закривленим дзьобом”³⁵.

Sviatoslav Hordynskyi finds in the "The Tale of the Ihor's Campaign", certain poetic "images-formulas" that are echoed with folk ones. To such images he classifies the image of the "old falcon" as "an experienced conductor leading the young. In the "Tale" the image of the old falcon is presented indirectly in the "golden word" of Prince Sviatoslav, where he speaks of the mature plumaged falcon, which he opposes to the uneducated young princes. The same conductor is depicted in the folk poetry of the Ataman Sirko, which is presented once as an old eagle, then again as a falcon. [...] These poetic images are completely identical with the «шизым орломъ», flying «под облакы». [...] In the folk poetic tradition, to some extent, the image of the old eagle-falcon, as the native guide who teaches the young, is preserved". S. Hordynskyi also emphasizes the fact that "Prince Sviatoslav speaks in his «golden word» and that the plumaged falcon will not allow the cause offense of his nest"³⁶. M. Sharleman had already pointed out that the image of the nest in the "The Tale of the Ihor's Campaign", is directly related to the notion of the generation. S. Hordynskyi continues this idea, saying that it is not just about the notion of the nest of genus. In the poem, "the problem of

³³ Радевич-Винницький Ярослав. Етикет і культура спілкування. Львів: Сполом, 2001. С. 110–118.

³⁴ Франко Іван. Захар Беркут. 1978. С. 31.

³⁵ Ibidem. С. 32.

³⁶ Гординський Святослав. “Слово о полку Ігоревім” як літературна пам’ятка. Святослав Гординський. На переломі епох. Львів: Світ, 2004. С. 62.

the strong and weak nests of the genus touched [...]. Let's pay attention to the fact that the structure of the nest [...] corresponds to the structure of the house-terem"³⁷. Thus, on the basis of these parallels to the Ukrainian folklore and "The Tale of the Ihor's Campaign", additional semantic contamination of the image of Zakhar Berkut – the head of a powerful family, which will not offend his community-nest, can be considered. The generic nickname Berkut also points out that both Zakhar Berkut and his youngest son can be "experienced conductors" (In the hunt, Maksym Berkut "заряджував із правдиво начальницькою вважливістю й повагою все, що належало до діла, нічого не забуваючи, ні з чим не кваплячись, але й з нічим не опізнюючись"³⁸).

It is interesting that the presentation of totemism among the boykos inspired I. Franko's newly discovered phenomenon (for the first time, the phenomenon of totemic cult and totems was described by J. F. McLennan in the article "Plant and Animal Worship" in 1869 – 1870, that is 12 years before the writing of "Zakhar Berkut"). A knowledgeable ethnologist and religious researcher Marcel Moos emphasizes that "in totemism, a totem or god is in a kinship with those who worship him: they are one flesh and blood"³⁹, and Johan Huizinga adds that "the personification of gods and spirits in the image of animals is one of the most important elements of archaic religious life. Theriomorphic representation underlies the whole complex of totemism"⁴⁰. After half a century after the publication of "Zakhar Berkut", Claude Lévi-Strauss wrote that "without the «detailed history» of the religious ideas of each group it is impossible to establish whether the names of animals and plants or the rites and beliefs associated with animal or plant species belong to the remain of the previously existing totem system, whether they are explained by completely different reasons, for example, they are the consequence of the logical and aesthetic tendency of human thinking to comprehend in the form of groups that great varieties – physical, biological, social – that make up his world"⁴¹. Ernst Cassirer stresses that "for the early stages of

³⁷ Гординський Святослав. "Слово о полку Ігоревім" як літературна пам'ятка. *Святослав Гординський. На переломі епох*. Львів: Світ, 2004. С. 63.

³⁸ Франко Іван. Захар Беркут. 1978. С. 13.

³⁹ Марсель Моос. Соціальні функції священного. Санкт-Петербург: Евразія, 2000. С. 10.

⁴⁰ Йоган Гейзінга. *Номо Ludens*. Київ: Основи, 1994. С. 161.

⁴¹ Клод Леві-Строс. Структурна антропологія. Київ: Основи, 2000. С. 11.

the mythological worldview, there is now no clear boundary that separates a person from the community of living beings from the world of animals and plants". In totemism, family relationships are established "between a certain clan and its totem animal or plant, moreover, not in any figurative, but in a completely literal sense"⁴². Ivan Franko in his historical novel (long before these scientific studies by M. Moos, B. Malinowski, K. Levi-Strauss, E. Durkheim) finds a peculiar artistic solution to this problem, which includes the first aspect (the names of the boykos are here, in particular, relict-totemic symbols), and the second one (which helps to solve certain ideological and artistic-aesthetic perspectives of the work).

As to the first aspect, proclaimed by C. Levi-Strauss, it is worth reminding J. Huizinga's statement that "when a certain form of religion accepts the sacred identity of two entities of different order, say, human beings and animals, then this connection does not get an adequate expression in the title "symbolic conformity," as *we* perceive it." This identity of such two entities "is in fact much deeper than the correspondence between a certain substance and its symbolic image. This is a mystical identity. One *became* another"⁴³. Boykos-highlanders, identifying themselves with owls, magpies, crows, hawks or golden eagles – in fact, *are* these birds. This identification is based on the sacred perception of the world, since, as Emile Durkheim writes, "every member of the clan (that has a common totem – *I. N.*) is endowed with sacred character [...]. The reason for this personal holiness is that the person thinks that it is simultaneously in the broadest sense of the word the animal or plant of the totemic genus"⁴⁴. The Watchman, as the *god-creator* and the defender of the Boykos, fully corresponds to the image that creates the mythological imagination in the context of totemism. As Ernst Cassirer convinces, "in the circle of totemic ideas, one can often observe how the idea of a higher being, distinctly different from the totemic ancestors, prevails over the notions of the ancestors from whom the clan of its origin. With this figure, the origin of things is linked, and at the same time, the introduction of sacred rituals, religious ceremonies and

⁴² Эрнст Кассирер. Философия символических форм. 2002. С. 190.

⁴³ Йоган Гейзінга. Номо Ludens. 1994. С. 33.

⁴⁴ Дюркгайм Еміль. Первісні форми релігійного життя. Тотемна система в Австралії. Київ: Юніверс, 2002. С. 128.

dances. It is usually itself no longer the object of worship and man does not enter into direct, direct-magical relations with him"⁴⁵.

The name and the nickname (nickname) of Tugar Vovk are somewhat different from that of Zakhar Berkut, the semantic load (here to the forefront comes the second aspect), although they have a direct connection with the totemic cult and the animal epic. Emile Durkheim points out another important feature of totemism: "There is the closest relationship between the individual and the animal of the same name. Person participates in the nature of the animal; it has its positive qualities, as by the way, and weaknesses. For example, one who has an eagle for the coat of arms (totem – *I. N.*), as if possessing a gift to look into the future; if he is named bear in his name, they say that he is inclined to be wounded in battles, because the bear is slow and clumsy and can be caught easily; if the animal becomes the object of contempt, then man is also the subject of the same contempt"⁴⁶ The cognation of both creatures is so close that under certain circumstances a person can acquire the form of an animal, and the animal is *an alter ego* of human⁴⁷. Tugar Vovk "сам подобав на одного з тих злющих тухольських медведів, яких їхав воювати"⁴⁸. However, as it turns out later, he only looks like a Tukhlian bear. On Tukhlian Counsel, Tugar appears in full combat armor with his wife. "Поверх усієї тої страшної зброї, на знак супокійного свого наміру, накинув вовчу шкіру з пащею, переробленою в защіпку на груді, і з лабами, що острими кігтями обхапували його пояс. Довкола боярина йшло десять вояків, лучників і топірників, повбираних у такі ж вовчі шкіри, але без панцирів. Мимоволі стрепенулася тухольська громада, побачивши наближення тої вовчої дружини"⁴⁹.

3. Image of the Wolf

In the animal epic, the image of the wolf is found quite often. In particular, I. Franko himself writes that among these stories is the story of Lorraine monk, "The Exit of the Slave" ("Ecbasis captivi"), written around 940 (about a calf who is captured by the wolf) and another, "about sick lion, whose fox cured by some herbs and the skin shed from the

⁴⁵ Эрнст Кассирер. Философия символических форм. 2002. С. 213.

⁴⁶ Еміль Дюркгайм. Первісні форми релігійного життя. 2002. С. 151.

⁴⁷ Ibidem. С. 151–152.

⁴⁸ Франко Іван. Захар Беркут. 1978. С. 11.

⁴⁹ Ibidem. С. 51.

wolf; it became "the basis of the second Latin poem, which was written in Flandria in the beginning of the 12th century and is called "Isengrimmus" (that is the name of the wolf)"⁵⁰. In the poem of the late 12th century – "Reinardus", which is used in "Fox Mykyta", the wolf is one of the central figures. One of the voivodes of the Grand Duke of Kyiv, Volodymyr the Great, in the ancient Ukrainian chronicle "The Tale of Bygone Years" was called the Wolf Tail ("У рік 6492 [984]. Пішов Володимир на радимичів. А у нього був воєвода Вовчий Хвіст, і послав перед собою Володимир Вовчого Хвоста [...] [і] побідив Вовчий Хвіст радимичів"⁵¹). In the poem "The Tale of the Ihor's Campaign", the comparison of Prince Vseslav with the wolf appears several times.

In the novel "Zakhar Berkut" the Mongols are also compared with wolves. The well-known Kazakh researcher Olzhas Suleymenov in his book "Az and Ya" ("Аз і Я") finds in this ancient Ukrainian poem huge styles and reviews of the culture of the Turkic peoples. It is he who responds to the question of the possibility of the appearance of such a metaphor in Ivan Franko's works: "At the beginning of "The Tale" the readers are shocked that the Vsevolod's soldiers "jump like gray wolves in the field". There is no monument after the "Tale" where Christian likens to the wolf. This positive image dates back to the time of pre-Christian cults. In the Turkic and Mongolian folk traditions, the wolf is the image of courage. A few heroes are awarded by the comparison with the wolves. Wolf – one of the most authoritative totems of the steppe cult. In some genealogical legends, Turkics and Mongols lead their origin from the wolf"⁵². (Let's add that the chronicle of the thirteenth century, "Mongolun ni'ucha tobcha'an", which, as soon as possible, was written in Uighur language for the descendants of Temujin-Chingich-khan, begins with a statement about his divine origin that should be pointing to the sacredness of the whole dynasty of the Chingizids: "Предком Чингісхана був Берте Чіно – Сірий Вовк, народжений під щасливим знаком з Високого Неба. Дружиною Сірого Вовка була Гоа Марал – Лань"⁵³.

⁵⁰ Франко Іван. Хто такий "Лис Микита" і звідки він родом? *Іван Франко. Зібрання творів: У 50-ти томах*. Т. 4. Київ: Наукова думка, 1976. С. 64.

⁵¹ Літопис Руський. Київ: Дніпро, 1989. С. 51.

⁵² Олжас Сулейменов. Аз и Я. Алма-Ата: Жазушы, 1975. С. 109.

⁵³ Tajna historia mongołów: Anonimowa kronika mongolska z XIII wieku. Warszawa: PIW, 2005. S. 29.

Their son is Batachi Khan became the founder of the dynasty, whose crown was Temujin – Chingich-khan).

Similarly, Marcel Moos, considering at the beginning of the 20th century the beliefs of the Chinese about the soul of animals and the interreputation of the souls of animals and humans, emphasized that there is "a large number of stories telling about the animal origin of a particular person or even entire nations: so the Turkics and The Uighurs, according to the Chinese, originated from the wolf. But most strikingly, such a doctrine is not a derivative of totemism [...]. In fact, these representations are precisely from universal, absolute totemism"⁵⁴. Mircea Eliade observes that even the millennium of the history of settled peoples engaged in agriculture has not erased the "outlook of a primitive hunter." "Raids and attacks of Indo-Europeans and Turkic-Mongols will be held under the sign of a perfect hunter – carnivores, predators. On the other hand, members of the Indo-European military fraternities and the nomads of Central Asia behaved like predators that hunt and devour herbivorous citizens of steppe or the cattle of the farmers. Many Indo-European, Turkic and Mongolian tribes had eponyms of wild animals (most often wolves) and considered themselves descendants of teriomorphic mystical ancestors. The initiation of the Indo-European warrior included a ritual change into the wolf; thus the soldier identified himself and took the mode of being, characteristic of the predator." At the same time, he adds that the Turkic-Mongols had "the technique of hunting and war is so similar that it is difficult to distinguish"⁵⁵. The attacks of the Turkic-Mongols, adds M. Eliade – from the Huns to Tamerlane – "were carried out according to a pattern of primitive Eurasian hunters: predators catching prey in the steppe." In addition to the strategy and tactics of the war "a mystical example for imitation – predator hunting" played here an important role⁵⁶.

It should be added that animal metaphorization in the story "Zakhar Berkut" reaches its sacred fullness (in relation to the Mongols-wolves) in the scene, when the Tuhkolians lay out the lights on the stone breaks that surround the Tuhlian kotlovin where they had already lured the Mongols: "Запалали огнища довгим рядом, немов *зблискотіли серед*

⁵⁴ Марсель Моос. Социальные функции священного. 2000. С. 155.

⁵⁵ Eliade Mircea. Geschichte der religiösen Ideen. Bd. 1: Von der Steinzeit bis zu den Mysterien von Eleusis. Fraiburg-Basel-Wien: Herder, 1978. S. 44.

⁵⁶ Mircea Eliade. Geschichte der religiösen Ideen. Bd. 3, Tl: Von Mohammed bis zum Beginn der Neuzeit. S. 13.

нітьми очі величезних вовків, що готовилися скопити в долину і пожерти монгольську силу (my writing – I. N.)”⁵⁷. This comparative metaphor communicates one of the most important irrational features of the sacrum category – the sense of *mysterium tremendum* – the perception of the terrible mystery that carries the threat of death for the Mongols in the form of their own totem.

The nickname of Tugar *Vovk* points out that although he is similar to one of the "Tukhlian bears" (that is, it is supposedly a Rusyn-Ukrainian), but in reality he is *related* (through betrayal) to the Mongol wolves, that is, the Wolf-Mongol (“Тугар Вовк – се не тухольський вовк, він і тухольським медведям зуміє показати зуби!”⁵⁸). It is evident that this nickname (Wolf) is not *a collective totem* for Tugar (which "forms the fraction of the legal status of each individual: it is hereditary"⁵⁹), but an *individual totem* that is "taken at ease", "acquired, and not given (from birth – I. N.)" and in general "this acquisition is not indispensable"⁶⁰. At the same time, it should be remembered that, according to general Indo-European notions, a person who committed a terrible crime becomes a wolf; one is an ambivalent figure: he acts both as a victim of persecution and as a predator-killer.

The name Tugar seems to be also a sign of the Turkic parallels: one of the Polovtsian khans of the 11th century (who was the father-in-law of Prince Svyatopolk Izyaslavovich and died in battle with Rusyn-Ukrainians at Trubej) has semantically related name – *Tugorcan* (perhaps *Tugor-khan* – I. N.). On the other hand, in ancient epics – the remnants of the reigning epic of the princely Ukraine-Rus’ – the name Tugaryn (as one of the characters of the enemy nomadic Turkic steppe) appears. Despite one of the already established levels of symbolization – the representation in the context of the animal epic as a hero belonging to the wolf pack – the name of Tugar hints (as well as the totemic nickname Wolf), duplicates a direct indication of his relationship with the Turkics, Steppe, the Mongolian horde.

The most important part of a community is a person, and its honor and dignity are universal value – as one of the factors of its social existence. The betrayal of his people, community, totem appears in his eyes a kind of

⁵⁷ Франко Іван. Захар Беркут. 1978. С. 119.

⁵⁸ Ibidem. С. 67.

⁵⁹ Дюркгайм Еміль. Первісні форми релігійного життя. 2002. С. 155.

⁶⁰ Ibidem. С. 155, 157.

death – not physical, but sociopolitical and mythologically ritual. Martin Heidegger, analyzing the poem by Stefan A. George, "The Word" emphasizes the inseparable relationship between poetry and the mythological worldview that exists between the thing, the object, and hence the person and the name of the subject, in the name of that person: "Немає речі там, де бракує слова [...] Там, де бракує слова, там немає й речі. Лиш слово надає речі буття"⁶¹. Continuing and expanding this idea, we can say that when the name disappears, the object also disappears, when there is no name – no human. Ivan Franko's chain is further developing: the name of a person and his honor, dignity are inextricably linked. Losing honor, a person loses the right to his former honest name, becomes *another*. Therefore, Zakhar Berkut «не впізнає» ("does not recognize") Tugar Vovk, because he turned out to be a traitor to his people and, having lost his honor, loses the right to a previous name. To the question: "– Се я, старче, – сказав, виступаючи перед нього, Тугар Вовк, – чи пізнаєш мене?", Zakhar replies: "– Лице твоє пізнаю, – ти був (my writing – *I. N.*) боярин Тугар Вовк"⁶². The use of the verb in the past tense – to be – it becomes a statement here of this ritual death of a traitor, since the name of a person "is not just a word, a certain set of sounds; it is something essential and even the most important"⁶³. At the same time, the ritual-mythological meaning was concealed in the verb of the past tense «був», that everyone who is deprived of the name "can be recognized dead, considering that he no longer exists. And this will mean the same as actual death"⁶⁴, since for the early mythological thinking the name "expresses the inner nature of person, it "is", in general," "this inward being"⁶⁵. It is known that Roman law denied slaves in the opportunity to have their own name because they were not personalities.

4. *Hunting-Like-War* as a Ritualistic Prolepsis of the *War-Like-Hunting*

Boyarin Tugar Wolf wins the bear on *a hunting-like-war* – and this scene is one of the reviews of the animal epic: he, in praise, says that "хоч я лише вовк, дрібна звірюка, то все ще дам раду тухольському

⁶¹ Гайдеггер Мартін. Слово. 2007. 186–187.

⁶² Франко Іван. Захар Беркут. 1978. С. 154.

⁶³ Еміль Дюркгайм. Первісні форми релігійного життя. 2002. С. 128.

⁶⁴ Gerardus van der Leeuw. Fenomenologia religii... S. 183.

⁶⁵ Эрнст Кассирер. Философия символических форм... С. 55.

медведеві!” Maksym Berkut “слухав тих перехвалок і сам не знав, чому йому *жаль зробилося тухольського медведя* (my writing – I. N.). “Дурна звірюка той медвідь, – узагальнює Максим, – самотою держиться. Якби вони зібрались докупі, то хто знає, чи й стадо вовків дало б їм раду”⁶⁶. This dialogue is extremely important in the architectonic space of the story, where Tukhlian land (and Subcarpathian Rus’) becomes more and more like the impregnable bearish possessions (here is a discursive transformation from the mythological and ritual space into the epic space), the Tukhlians – to the bears, and the army of the Mongols will compare several times with the wolf pack. A victory over the Mongols-wolves of Tukhlians-bears will only be possible through association with other communities.

In the hunting Maksym informs the boyars that the animals are driven into the gorge and death is waiting for them. Thus, *hunting-like-war* becomes almost a ritualistic prolepsis of the *war-like-hunting* for the Mongols: “Мої товариші тухольці замкнули вихід і не пустять ані одного звіра відси. Найліпше буде [...] йти понад самі краї пропасти по обох боках. Так ми зможемо найліпше зігнати все до середини, а там [...] обступимо густою лавою і вистріляємо до одного”⁶⁷. The elements of the semiotic-semantic field of *war-like-hunting* are several other scenes in the novel: during the defense of the Mongols in the Tugar Vovk’s house, Maksym tells the Tukhlians and the warriors who crossed their side: “Ми ж не лиси, яких стрілець викурює з ями”; Tugar “окружив молодців цілою громадою монголів, мов стрільці цілою ватагою псів окружують розжертого дика”. He said: “– Тепер не уйдуть нам пташки [...] От уже мої ловці надходять!”⁶⁸.

It is worthwhile – to add a comparison that I. Franko uses to the image of Myroslava to complement the holistic comprehensive picture-matrix of the animal epic in the story – “звинна як вивірка”⁶⁹. This trope can be perceived not only as an artistic micro-unit, but also as one of the inseparable role-playing elements of the animal epic.

In the story "Zakhar Berkut" Ivan Franko creates a special, symmetrically inverse to the traditional animal epic, an architectonic narrative matrix. In the traditional matrix, the animal epic appears as a

⁶⁶ Франко Іван. Захар Беркут. 1978. С. 17.

⁶⁷ Ibidem. С. 19.

⁶⁸ Ibidem. С. 93, 93-94, 96.

⁶⁹ Ibidem. С. 23.

kind of projection of the world of people into the animal world (this same pattern is observed, for example, in fairy tales about animals), here anthropologizing of the animal world takes place. In Franko's novel, the architectonics of the anthropology of the artistic world is based on the narrative principles of the animal epic – as the primary matrix.

CONCLUSIONS

The work of I. Franko is a vivid example of how the hierarchy of the relations of myth and history is built up for the mythological consciousness, and, again, the re-existence of this mythological worldview of historical moment, *kyros*. In the context of the concept of the mythological consciousness of F. V. Schelling, "history does not determine mythology for the people, but, on the contrary, it is a mythology of history – or, rather, it does not define, but it itself is the destiny of people, the lot that fell from its very beginning"⁷⁰. The ritual-mythological structure of "Zakhar Berkut" receives a clear architectonic expression in the form of three concentric circles placed in one another (which in fact demonstrate the fractal nature of the structure of the Franko's work, pointing out its genesis with the structure of the myth-ritual space): the first, the inner circle – this is a hunt, which is a kind of *ritual re-war* (here is a constant balancing at the level of anthropological implementation of the animal epic); secondly, the wider circle that covers the previous one is the reflection of the war between the boykos and the Mongols as a ritual of the war experience between the Watchman and Morana; The third, the widest circle, is the primitive reality (the war between Morana and the Watchman). As the "essence of sacred action belongs to what is repeated"⁷¹, so the return of Morana is a necessary element of the completion of one of the cycles of this myth – since the myth is "here-present-day reality, that we experience" (L. Levi-Bruhl). Bronisław Malinowski stressed that the myth "in its first, living entity is not only a story, but a reality. He does not have the character of fictitiousness that we face in modern artistic prose. It is a reality that according to beliefs existed in ancient times and since then has an impact on the world and human destinies"

⁷⁰ Cit. for: Эрнст Кассирер. Философия символических форм. 2002. С. 55.

⁷¹ Van der Leeuw Gerardus. Fenomenologia religii. 1997. S. 362.

The novel "Zakhar Berkut" is a vivid illustration of the statement of Swedish religious scholar Geo Widengren that "myth is a natural addition to the ritual. While the ritual is a sacred action, the myth is a sacred word that comes after happening and explains it. Considering this view from the return perspective, one can say that a ritual, as an action or a gesture, illustrates a sacred word or sacred text"⁷².

The poetic and ideological and aesthetic unity of the sacred and anthropological levels of the ritual-mythological matrix determines the architectonics of the story "Zakhar Berkut", which includes *the sacred* of cosmogonic creation and *the profane* of the earthly being of heroes who ritually imitate a return to sacred time-kyros (and this ritual return is constructed from preserving the genre paradigm of the animal epic), defines the discursive strategy of the story, becomes a code that reveals the internal mechanisms of the functioning of the artistic work as an artistic integrity.

SUMMARY

Architectonics of Ivan Franko "Zakhar Berkut" narrative is determined by its ritual and mythological structure. This is one of the brightest manifestations of modern attitude to the world in Ukrainian fiction. The work of Ivan Franko – a vivid example of building a hierarchy of relations of myth and history in mythological consciousness. Poetic, idea and aesthetic unity defines discursive strategy of the narrative, becomes a code that reveals the inner mechanisms of functioning of work of art as artistic integrity. The poetic and ideological and aesthetic unity of the sacred and anthropological levels of the ritual-mythological matrix determines the architectonics of the story "Zakhar Berkut", which includes *the sacrum* of cosmogonic creation and *the profane* of the earthly being of heroes who ritually immitate a return to sacred time-kyros (and this ritual return is constructed from preserving the genre paradigm of the animal epic), defines the discursive strategy of the story, becomes a code that reveals the internal mechanisms of the functioning of the artistic work as an artistic integrity.

⁷² Geo Widengren. *Fenomenologia religii*. Warszawa: Nomos, 2008. S. 160.

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