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THE ELEMENTS OF CREATION MYTHS IN HALYNA PAHUTIAK'S NOVELS "YULIIA'S AND HERMAN'S DREAMS" AND "THE ENCHANTED MUSICIANS"

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INTRODUCTION

Neo-mythologism emerged in fiction as a reaction to the crisis of civilization "fin de siècle", as the aspiration to oppose eternal spiritual values to dominating apocalyptic moods. The new stage of its development was caused by the deepening crisis throughout the 20th century, the disappointment in positivism and neo-positivism as philosophical foundations of realism. Ukrainian literature, having left the canons of the so-called "social realism", started catching up with the world literature process at the end of the 20th century. Neo-mythologism was inherent to our fiction in the epoch of modernism, it became one of the priority artistic trends for the Ukrainian neo-modernists and post-modernists.

Halyna Pahutiak's early prose showed that neo-mythologism is the most appropriate mode of creative thinking compatible with her attitude to the world and artistic intentions. M. Zhulynskyi stressed on the writer's original talent and her inclination for mythologizing in his review of her debut book "The Children" (1982)¹. Halyna Pahutiak's novelette "The Children", included in this book, revealed the author's disposition to depict traumatic effects of the civilization's crisis. In this work the author originally interpreted the destruction of the children's world by the war resemantizing the biblical story about Adam and Eve. In the 21st century H. Pahutiak goes back to the theme of the Second World War: her novel "Yuliia's and Herman's Dreams" (2011) represents a neomythological interpretation of Konigsberg's tragic destiny. In "Konigsberg Diary" the writer connects the fatal events of the past with the present crisis of humanity: "The tragedy of the city deprived of its name, dwellers, buildings does resemble the tragedy of a modern man who has been

¹ Жулинський М. Чому на сонячній галявині плакав лис? Пагутяк Г. Діти. Київ : Рад. письменник, 1982. С. 5–12.

deprived of his personality and given illusions, phantoms instead of it”². H. Pahutiak seems to search for the ways to reconstruct the past and restore the lost memories, and her novel proves that the most appropriate literary method of recreating the forgotten history and creating a new harmonious reality is neo-mythologism.

The purpose of the research is to characterize the specifics of neo-mythological interpretation of creation myths in H. Pahutiak’s novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” and determine the peculiarities of resemantizing the mythologems of primordial elements in these literary works.

In the novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” H. Pahutiak originally intertwines mythological and cultural-historical intertexts, oneiric visions and pictures of reality, using the mythologems of primordial elements to create parallel worlds, therefore the theoretical framework of the research is G. Bachelard’s and M. Eliade’s works, M. Jakubczak’s, Z. Kalnická’s, B. Knotková-Čapková’s and S. Krymskyi’s philosophical studies.

1. The Mythologems of Primordial Elements in the Novel “Yuliia’s and Herman’s Dreams”

In neomythological works “dreams are quite often used as constructive techniques aimed at recreating primordial archaic mythological meanings” (Pogrebnaya 2011)³. In the essays, which we use as hermeneutic keys to the writer’s literary works, H. Pahutiak maintains that her “real life is dreams”⁴ (Pahutiak 2011a, p. 196). Thus, we have the reason to assume that the oneiric intertexts reflect the specifics of her mythological thinking in the most vivid way. The writer comments on the compositional characteristics of her novel in “Konigsberg Diary”: “I have chosen the form of dreams for my novel, because they are more real than reality itself, and more truthful. These dreams are caused by the unbearable existence”⁵. H. Pahutiak explains “the movement towards mythical depiction of Konigsberg” as “the manifestation of creative

² Пагутяк Г. Кенігсберзький щоденник. *Сни Юлії і Германа. Кенігсберзький щоденник*. Київ. Ярославів вал. 2011. С. 191

³ Погребная Я. Актуальные проблемы современной мифопоэтики. Москва. Флинта, 2016. 322 с.

⁴ Пагутяк Г. Кенігсберзький щоденник. С. 196.

⁵ Ibidem. С. 244.

consciousness”⁶. The writer directs her artistic energy towards repeating the original cosmogonic act of a creation myth and rebuilding Königsberg’s world using four primordial elements to overcome the chaos, caused by the war.

Conceptual significance in H. Pahutiak’s literary works is ascribed to the idea of Universal harmony, which implies harmonious coexistence of nature and humans and also living in accordance with fundamental natural principles. In the writer’s axiology primordial elements have exceptional value, because they possess psychotherapeutic features: “This has always saved me – going back to the simplest things: earth, water, stone. Restoration of connections between them and myself”⁷. The writer’s imagination made the main characters of the novel “Yuliia’s and Herman’s Dreams” learn the fundamental sense of these principles under tragic circumstances. Having found herself in the underground bunker of burning Königsberg, the main character acknowledges that “she has light, water and food. Everything which is necessary for life”⁸.

The mythological continuum of the novel is originally manifested by the mythologems of primordial elements, which are interpreted from a gendered point of view, since in mythology “the four basic elements are represented <...> as either male or female: air (wind) and fire are male principles <...>; earth and water (river) are female”⁹.

The mythologem of fire in the novel is embodied in the images of the flame, the bonfire, the magic lantern and the ash. Herman has dreams visualizing a horrible picture of Königsberg on fire, associated with the destruction of Sodom and Gomorrah, the ruins of Carthage and Pompeii and Dante’s inferno. The semantics of fire in this context correlates with the motif of punishing for sins. The fire in the city situated on the river bank reveals the semantics of mythological chaos, because it is mostly concretized as “non-organized interaction of water and fire”¹⁰. The image of the city on fire in Herman’s dreams acquires the function of “oneiric

⁶ Пагутяк Г. Кенігсберзький щоденник. С. 278.

⁷ Ibidem.

⁸ Пагутяк Г. Сни Юлії і Германа : роман. *Сни Юлії і Германа. Кенігсберзький щоденник*. Київ : Ярославів вал, 2011. С. 100.

⁹ Knotková-Čapková B. Symbols of Water and Woman on Selected Examples of Modern Bengali Literature in the Context of Mythological Tradition. *Wagadu: Journal of Transnational Women’s & Gender Studies*. 2006. Vol. 3. P. 155. URL: <http://colfax.cortland.edu/wagadu/Volume3/Printable/capkova.pdf>. (Accessed: 31.07.2016).

¹⁰ Мелетинский Е. Поэтика мифа. Москва : Наука, 1995. 407 с.

anticipation” (according to I. Kachurovskiy¹¹), since it predicts that “Konigsberg will soon turn to a fiery hell”¹². Herman’s prophetic dreams actualize the allusion to the Swedish philosopher E. Swedenborg’s prediction about the fire in Stockholm at the end of 1759, connecting the oneiric intertext of the novel with the cultural-historical intertext. In “Yuliia’s and Herman’s Dreams” there are episodes about the spiritual séances, associated with the mystic voices and visions of Swedenborg, who claimed that he “heard and saw spiritual beings” and “had experiences of hearing and seeing things that others could not”¹³. In this way the mystical atmosphere of the novel is emphasized, but it does not become dominant. H. Pahutiak underlines that this “novel has to be psychological, and not historical or mystical”¹⁴.

Accentuating psychologism as a genre-marking feature, the writer encourages the readers to involve psychoanalytic explanations into decoding the images of the novel. Realizing mystical and prophetic character of his dreams, Herman accepts that fire and destruction are also “explained as anxiety. The reasons of it were understandable: the changes, his new life, loneliness and something like that”¹⁵. Psychoanalytic semantics of fire is realized through the images of the people from Herman’s visions: in their eyes “under the ash of despair there was a burning fire of obsession”¹⁶. Using the semantics of primordial elements allows for detecting emotional stress in the characteristics of Yuliia: “there is not enough water to put out the fire in her heart”¹⁷. Herman’s nervous exhaustion, his “burn-out”, is accentuated by the literary detail, connected with the image of fire: “he will be able to wash off the ash from his soul and calm down a bit”¹⁸.

The ruin of Konigsberg is accentuated as punishment which is connected with the image of “the fiery circle of death”: “The whole

¹¹ Качуровський І. Генерика і архітектоніка. Кн. 2 Київ : ВД «Києво-Могилянська академія», 2008. С. 80.

¹² Пагутяк Г. Сні Юлії і Германа. С. 56.

¹³ Jones S.R. & Fernyhough C. Talking back to the spirits: the voices and visions of Emanuel Swedenborg. *History of the Human Science*. Vol. 21 (1). Los Angeles, London, New Delhi, Singapore: Sage publications, 2008. P. 8. URL: <http://hhs.sagepub.com/content/21/1/1.abstract>. (accessed: 31.07.2016).

¹⁴ Пагутяк Г. Кенігсберзький щоденник. С. 259.

¹⁵ Пагутяк Г. Сні Юлії і Германа. С. 115.

¹⁶ Ibidem. С. 141.

¹⁷ Ibidem. С. 26

¹⁸ Ibidem. С. 169.

Germany is surrounded by the circle of retribution, which is narrowing”¹⁹. This image correlates with the semantics of eschatological myths which “express the same archaic and extremely widespread idea of the progressive “degradation” of a Cosmos, necessitating its periodical destruction and re-creation”²⁰. Apocalyptic rhetoric is concentrated in the inner monologue of Yuliia’s grandfather, representing Königsberg as Hell: “ten years of my life were stolen by the world, inflamed by hate and desire for power. <...> The world is absurd, the world is deceitful, the world is evil”²¹. In this context the image of fire acquires symbolic meaning of the hellfire, emphasized by the allusions to “The Divine Comedy” by Dante.

The image of ash in Herman’s dreams highlights the semantics of fire as a destructive force and the idea of the wages of sins. However the allusive connection with the biblical image of Job suggests another explanation of it: the fire in Königsberg could be considered not only as punishment for sins but also as a trial of patience and faithfulness. In “Königsberg Diary” this city is represented as the core of humanity and high culture of the Age of Enlightenment that is reflected in I. Kant’s works. In her essays H. Pahutiak often appeals to the philosopher’s ethics, and Königsberg being his native city is the place where his moral theory was developed. Thus, Prussia as a former cultural centre of Europe is more associated with the image of righteous Job, than with that of a sinner. H. Pahutiak’s conclusion appears to be significant in this context: “If Prussia still existed, the world might not be slipping so quickly into the abyss of moral and cultural destruction”²².

The mythologem of fire in Herman’s dream is also represented by the image of the door handle shaped like a salamander. “The salamander has become an attribute of the personified Fire”²³ because of the legends about this amphibious animal’s ability to withstand the heat of fire and even extinguish fire with its body’s cold.

The image of ash on Herman’s hair, which passes from the oneiric visions to the plane of reality, actualizes one of the characteristic features

¹⁹ Пагутяк Г. Сны Юлії і Германа. С. 48.

²⁰ Eliade M. Myth and reality. Long Grove: Waveland Press, 1998. P. 60.

²¹ Пагутяк Г. Сны Юлії і Германа. С. 52.

²² Пагутяк Г. Кенігсберзький щоденник. С. 197.

²³ Энциклопедия: символы, знаки, эмблемы / В. Телицин, И. Орлов, В. Багдасарян. Москва: Локид, 2003. С. 426.

of neo-mythological thinking, implying the correlation between imaginative (mental) and real worlds by means of mythologized objects²⁴. The literary technique of removing the boundary between dream and reality as a marker of “the poetics of boundary space” is analyzed by M. Hirniak in her article about “The Book of Dreaming and Awakening” by H. Pahutiak²⁵. The characters of the novel “Yuliia’s and Herman’s Dreams” balance between dreams and reality, feeling the plots of their dreams become a part of their reality. For example, being the result of Herman’s dreaming the fire in Konigsberg becomes the focus of his daily reflections. Being poisoned by carbon monoxide, Yuliia was awoken by “the feeling that everything got mixed, something was a dream, and something was real”²⁶.

In connection with the image of Yuliia the mythologem of fire reveals the semantics of life-giving warmth and light: being in the basement the girl had to burn books to warm her grandfather and herself. Overcoming her moral scruples, Yuliia sacrificed only those books “which did not evoke any feelings”²⁷. H. Pahutiak resemantizes the symbolic image of the book: in her interpretation it acquires an additional occasional meaning of a source of life-giving warmth. In the world destroyed by war books stop being a universal symbol of culture, therefore the act of burning them by the Russian soldiers reflects the decline of civilization, its cultural crisis: “Their fire was partly the fire of hate, because they could read neither Latin nor German. Wardrobes, ceilings, desks produced more warmth, but it was more pleasant to watch the pages with a gothic font writhing in the flame”²⁸.

The image of a burning Konigsberg bakery “where rolls and cakes have been baked for tens of years”²⁹ emphasizes the ambivalent symbolism of fire as a life-giving and destructive substance, “cooking and apocalypse”³⁰. The ambivalent semantics of fire is also articulated in

²⁴ Погребная Я. Актуальные проблемы современной мифопоэтики. 322 с.

²⁵ Гірняк М. Поетика пограниччя у «Книзі снів і пробуджень» Галини Пагутяк. *Вісник Львівського університету. Серія філологічна*. 2014. Вип. 60 (2). С. 330–341.

²⁶ Пагутяк Г. Сні Юлії і Германа. С. 48.

²⁷ Ibidem. С. 26.

²⁸ Ibidem. С. 26–27.

²⁹ Ibidem. С. 49.

³⁰ Bachelard G. *The Psychoanalysis of Fire*. Boston: Beacon Press, 1964. P. 7.

Herman's reflections: "Now he feels the difference between the fire burning and the fire warming"³¹.

The mythologem of fire is represented by the image of the magic lantern, the object of Yuliia's appeal: "Good night to you, Lantern, God's lamp, because only God's lamp can shine so long"³². The semantics of light realized through this image acquires sacred character. H. Pahutiak's comments in "Konigsberg Diary" allow for interpreting the semantics of light using a psychoanalytic approach: "People have inner light which must appear in the dark. It is a sign of their freedom and independence"³³. Yuliia meant the inner light, speaking that "she could live long without food and water, but she could not live without light"³⁴. The image of the lantern also emphasizes the character's moving towards true values, because it "symbolizes individual life in the face of cosmic existence, transitory fact in the face of eternal truth, 'distraction' in the face of essence"³⁵.

The characteristic feature of H. Pahutiak's mythological thinking is ascribing spiritual semantics to primordial elements. The fairy novel "The Enchanted Musicians" is representative in this sense: the writer has synthesized the images of Ukrainian and Celtic mythologies in it. Travelling around Halychyna, familiarizing herself with its sceneries, H. Pahutiak made sure that "Celtic mythology does exist in Ukraine"³⁶. In the novel "Yuliia's and Herman's Dreams" the images of earth, water, air and fire spirits are related to Prussian mythology. O. Smolnytska underlines that for the first time M. Kostomarov wrote a comparative analysis of Slavic and Baltic mythical thinking in the article "Lithuanian Folk Poetry" and he draw the conclusion that "Prussian mythology is an example of Balto-Slavic mythology"³⁷. Comparing the feasts of Ivan Kupala and Ligo, H. Pahutiak realizes "the similarity of the Ukrainian and Baltic rites"³⁸. The writer accentuates: "Stone, earth, trees, water are

³¹ Пагутяк Г. Сні Юлії і Германа. С. 111.

³² Ibidem.

³³ Пагутяк Г. Кенігсберзький щоденник. С. 241

³⁴ Пагутяк Г. Сні Юлії і Германа. С. 104.

³⁵ Cirlot J.E. A Dictionary of Symbols. London: Routledge. 2001. P. 180.

³⁶ Пагутяк Г. Сентиментальні мандрівки Галичиною. Львів: ЛА «Піраміда», 2014. С. 149.

³⁷ Смольницька О. Передумови і контекст української «романтичної фольклористики». *Вісник Львівського університету: серія філологічна*. 2007. Т. 41. С. 113.

³⁸ Пагутяк Г. Кенігсберзький щоденник. С. 227.

ascribed maternal functions in Baltic mythology”³⁹. Thus the author fills Yuliia’s world with good nature spirits which ensure her safety: “Since she got out of the cave, the spirits of air and earth have taken care of the girl <...> left without her family”⁴⁰. In this way H. Pahutiak tries to restore the original harmony between humans and nature. The writer is worried because “there is not that harmonious, well thought-out coexistence with landscapes, nobody is looking for a good place and asking spirits for permission”⁴¹. The motif of lost harmony is characteristic of most H. Pahutiak’s literary works.

The mythologem of water is traditionally associated with a female element, therefore the aquatic images in H. Pahutiak’s novel are mostly correlated with the character of Yuliia. G. Bachelard writes: “The human mind has claimed for water one of its highest values – the value of purity”⁴². Using traditional mythosemantics of water in the novel, the writer adds a contextual antithetical meaning to it, emphasizing the ability of war to destroy basic things of life: “In this water there is all the dirt of the war: ash, dust, blood, urine”⁴³. However H. Pahutiak accentuates the ability of water to cleanse and restore itself, emphasizing its primary fundamental meaning: “In the dead silence of the motionless cellar the dirt of water can settle and it will turn to something necessary”⁴⁴. The theme of purity and impurity of water, analyzed by G. Bachelard, is originally interpreted by H. Pahutiak in the image of the underground lake: “It might be the purest water in the world. And it might be poison”⁴⁵. Water metamorphism which symbolizes impermanence and changeability is reflected in the antithetic aquatic images: “a stream flowing from a gorge to a wide plain and not finding anything to join turns to a fusty bog”⁴⁶.

Since primordial elements are gender-related, the following G. Bachelard’s reflections acquire special significance for our research: “Water is the profound organic symbol of woman who can only weep

³⁹ Пагутяк Г. Кенігсберзький щоденник. С. 278.

⁴⁰ Пагутяк Г. Сні Юлії і Германа. С. 163.

⁴¹ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 20.

⁴² Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. Dallas: The Dallas Institute of humanities and Culture, 1983. P. 14.

⁴³ Пагутяк Г. Сні Юлії і Германа. С. 53.

⁴⁴ Ibidem.

⁴⁵ Ibidem. С. 132.

⁴⁶ Ibidem. С. 39.

about her pain and whose eyes are easily “drowned in tears”⁴⁷. The described “female” essence of water is accumulated in the main character’s dreams: “Tears were pouring down Yuliia’s face, she was drowning in her own tears and flowing together with the sea of tears. The sky and the low horizon marked the edge of the world, endless water, where ships of hope had sunk”⁴⁸. The “female” nature of water is highlighted in the writer’s reflections about the river which has taught her freedom, resistance and independence, formed her character: “I could not be the one I am without the Bystrytsia”⁴⁹. The archetypal image of the River is characteristic of many H. Pahutiak’s works.

The main characters of the novel “Yuliia’s and Herman’s Dreams” have no parents, and it should be stressed that the semantics of the mythologem of water related to them correlates with the Mother archetype. Emphasizing “motherhood” of water, G. Bachelard’s writes: “Water rocks us. Water puts us to sleep. Water gives us back our mother”⁵⁰. Depressed by his childhood memories, Herman walked around Konigsberg and found consolation and tranquility near the water: “His childish fear dissolved in the huge mass of water like a pinch of salt, and in the middle of the river there was blueness”⁵¹. The image of milk also represents the mythologem of water: “warm milk of dream”⁵² protects Yuliia from the unbearable reality, nourishes and gives her support like Mother.

In Yuliia’s oneiric visions the mythologem of water is represented by the image of the sea “with its bitter water and restless soul”⁵³. Such dreams reveal the girl’s anxiety, her fear of the unknown. G. Bachelard accentuates hostile features of seawater and considers stormy water to represent not a female but a male element⁵⁴.

Analyzing the semantics of aquatic images G. Bachelard describes water as “the melancholizing element”⁵⁵. It has such characteristics in

⁴⁷ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 82.

⁴⁸ Пагутяк Г. *Сни Юлії і Германа*. С. 164.

⁴⁹ Пагутяк Г. *Сентиментальні мандрівки Галичиною*. С. 16.

⁵⁰ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 131.

⁵¹ Пагутяк Г. *Сни Юлії і Германа*. С. 38.

⁵² *Ibidem*. С. 109.

⁵³ *Ibidem*. С. 124.

⁵⁴ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 9.

⁵⁵ *Ibidem*. P. 90.

H. Pahutiak's novel: "Melancholy was added by the fog creeping slowly from the dark water"⁵⁶.

The river as the place of Sophia's death reveals the immanent meaning of water, articulated in Z. Kalnická's work: "Examining the old mythologies, we can see the close connection between life, water and woman, as well as between death, water and woman linked together within the world's circular movement symbolized by the Great Goddess"⁵⁷. The image of the oarsman whose boat carried Sophia before the fatal accident, is associated with the mythological character of the Boatman, since "Charon's boat has become a symbol which will remain firmly connected with the immutable misfortune of mankind"⁵⁸. Examining the theme of trial by water F. McHardy focuses on the myths and literary works about drowning as punishment⁵⁹. But Sophia's death in the river does not fit this mythological pattern. It rather symbolizes the girl's willingness to sacrifice her life to her insane fiancé Henric, whose character alludes to Hartmann von Aue's "Der Arme Heinrich".

The mythologem of water in H. Pahutiak's novel is connected with the images of the swans which acquire the meaning of ominous symbols in correlation with Sophia's death in the river: "there was something sinister in the fast and purposeful movement of their chests cutting the water"⁶⁰. Such interpretation of these ornithological images is similar to their meaning in Germanic mythology: the ancient Germanic people believed swans to be the embodiments of dead girls' souls. Furthermore, a swan is considered one of "the essential symbols of the mystic journey to the other world"⁶¹.

Herman's prophetic dream contains the image of the water-body with watches on the bottom which is associated with a symbolic act of the captive German soldiers on the bridge over the river Pregel in the cultural-historical intertext of the novel. H. Pahutiak explained it in the

⁵⁶ Пагутяк Г. Сні Юлії і Германа. С. 180.

⁵⁷ Kalnická Z. (2006) Images of Water and Woman in the Arts. *Wagadu: Journal of Transnational Women's & Gender Studies*. 2006. Vol. 3. P. 170. URL: <http://colfax.cortland.edu/wagadu/Volume3/Printable/kalnika.pdf>. (Accessed: 31.07.2016).

⁵⁸ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 108.

⁵⁹ McHardy, F. The "Trial by Water" in Greek Myth and literature. *Leeds International Classical Studies*. 2008. 7.1. P. 1–20. URL: <http://arts.leeds.ac.uk/lics/2008/200801.pdf>. (Accessed: 31.07.2016).

⁶⁰ Пагутяк Г. Сні Юлії і Германа. С. 130.

⁶¹ Cirlot J.E. *A Dictionary of Symbols*. P. 322.

comments to the literary work⁶². Thus, the semantics of the mythologem of water is represented not only in general aquatic images but also in the hydronym – “nonfrozen water of the Pregel”⁶³.

The mythologem of earth in the novel is embodied in the images of the basement, the cave, the sacred stones and the farmlands. At first Yuliia hides from the horrors of the war in the basement serving her as a shelter and its image acquires the semantics of a mother’s womb: “It was dry and warm, nothing threatened her here”⁶⁴. On the other hand, correlating with the images of dead people in Königsberg, the mythologem of earth accumulates the semantics of eternal shelter. In his inner monologue Yuliia’s grandfather identifies the basement with the place of burial: “There is a real crypt”⁶⁵. The semantics of eternal shelter is realized through the image of the cave with dead bodies found by Yuliia in her underground wandering. It is expedient to refer to M. Jakubczak’s work: “The examples of the opposite face of Mother-Earth <...> are the symbolic representations of Earth as a grotto, a cave and also a cemetery, a tomb”⁶⁶. The cave is represented as the Country of the dead in Herman’s oneiric visions. Yuliia takes the dead people for the sleeping ones and it accentuates the semantics of dream as eternal rest and evokes allusive relations to the mythological characters of the brothers Hypnos and Thanatos: “Death is a dream”⁶⁷.

The cave acquires the character of the Shelter, the Kingdom (the recurring topoi in H. Pahutiak’s prose) for Yuliia. The image of the door in this context symbolizes a passageway between two worlds: “This door is for those who have no other place to go”⁶⁸. Developing the idea of different worlds in her literary works H. Pahutiak mentions: “I have always been attracted by old caves as an entrance to another world. The perception of the time which is not subject to the Sun”⁶⁹. The temporal peculiarities of the cave are perceived by Yuliia: “the underground time

⁶² Пагутяк Г. Сні Юлії і Германа. С. 186.

⁶³ Ibidem. С. 155.

⁶⁴ Ibidem. С. 100.

⁶⁵ Ibidem. С. 23.

⁶⁶ Jakubczak M. Ziemia. In: Wilkoszewska, C. (ed.) Estetyka czterech żywiołów: ziemia, woda, ogień, powietrze. Kraków: UNIVERSITAS, 2002. P. 38.

⁶⁷ Пагутяк Г. Сні Юлії і Германа. С. 27.

⁶⁸ Ibidem. С. 56.

⁶⁹ Пагутяк Г. Кенігсберзький щоденник. С. 281.

differs from that on the surface”⁷⁰. The girl’s being in the cave with water can be interpreted as a trial in the rite of initiation. Her getting out of the cave respectively actualizes the motif of “birth from the womb of Mother-Earth”⁷¹, which is correlated with the beginning of a new life for Yuliia in H. Pahutiak’s novel. The features of the rites of passage are traced in the act of the old man’s handing the keys over to his granddaughter since “they are symbolic representations of initiation and knowledge”⁷².

Yuliia’s wandering in the labyrinth-like underground corridors is a projection of the possibility to choose: “What shall I choose? From two identical corridors? Does it matter?”⁷³. H. Pahutiak maintains that a person has just an illusion of choice: “In fact there is no choice, especially for the best people”⁷⁴. Yuliia’s recurring dreams about her inability to choose a necessary direction are interpreted as the girl’s anxiety and confusion, her desire of clarity, since the labyrinth is “a metaphor for the circuitous, often tortuous quest for self-knowledge and understanding”⁷⁵.

The embodiment of the mythologem of earth is the image of sacred stones worshiped by the Baltic peoples⁷⁶. This image is used to generate temporal aberrations emphasizing the existence of the other reality: “If we compare the life of stone with that of humans, then the hours spent underground and centuries are equal”⁷⁷. M. Eliade explains mythological hierophany of stone by the fact that its stable character reveals “an absolute existence, beyond time, invulnerable to becoming”⁷⁸. The semantics of indestructibility and transcendence is realized through the image of the stones left after the fire in Konigsberg: “The stones and bricks will be taken to Russia and new houses will be built of them”⁷⁹. In

⁷⁰ Пагутяк Г. Сни Юлії і Германа. С. 143.

⁷¹ Jakubczak M. Ziemia [Earth]. P. 54.

⁷² Cirlot J.E. A Dictionary of Symbols. P. 167.

⁷³ Пагутяк Г. Сни Юлії і Германа. С. 104.

⁷⁴ Пагутяк Г. Кенігсберзький щоденник. С. 191.

⁷⁵ Muhlstock, R. L. (2014) *Literature in the Labyrinth: Classical Myth and Postmodern Multicursal Fiction*. A Thesis Submitted to the Faculty of the Graduate School of the University at Buffalo in partial fulfillment of the Requirements for the Degree of Doctor of Philosophy. New York: State University, 2014. P. 3.

⁷⁶ Пагутяк Г. Кенігсберзький щоденник. С. 277.

⁷⁷ Пагутяк Г. Сни Юлії і Германа. С. 110.

⁷⁸ Eliade M. *The Sacred and the Profane: The Nature of Religion*. Orlando: Harcourt, 1987. P. 156.

⁷⁹ Пагутяк Г. Сни Юлії і Германа. С. 84.

such interpretation of this image we can see the allusive correlation with the prophetic words from the Book of Habakkuk: “The stones of the wall will cry out <...>. Woe to him who builds a city with bloodshed and establishes a town by injustice!” (Chapter 2:11–12). The specific features of H. Pahutiak’s mythological thinking are reflected in her animistic views about stones which the writer explicates in “Sentimental Journeys through Halychyna”: “They seem alive to me. I heard that stones also have hearts but they beat very slowly”⁸⁰. Such perception of stone, according to M. Eliade’s words, is characteristic of many world myths: “If the Earth is thought of as a living and fecund Mother, all that she produces is both organic and animated, not only men and plants, but also stones and minerals”⁸¹.

The mythologem of earth in H. Pahutik’s novel realizes polyvalent semantics reflecting numerous earth-human relations. The interaction of various meanings is articulated by S. Krymskyi: “earth is not limited to the concept of soil or humus; it is a topos for life, sacred environment, “native land”, “mother-earth”, Sophia beginning of life, compatriotism etc”⁸². In the novel “Yuliia’s and Herman’s Dreams” the mythologem of earth embodied in the image of Herman’s inherited farmland reveals the semantics of a fertile element which correlates with the archaic cult of agrarian peoples: “They did not decompose soil into chemical elements, they did not know anything about nitrogen, potassium or magnesium, but rubbing a clod of soil between their fingers, they could say what it needed, what it lacked. <...> they thought that it was not good to plough it”⁸³. The prejudice against using a plough in this context can be interpreted as a respectful attitude towards Mother Earth and unwillingness to wound her. Herman’s coming back to the inherited estate – to his parent’s land – acquires a symbolic meaning of ancestor veneration.

The mythologem of air associated with a male element mainly correlates with the image of flying killing machines, “murderous metal birds”, which appear in Herman’s dreams. Thus in the main character’s oneiric visions the semantics of the earth element is contrasted with that

⁸⁰ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 145.

⁸¹ Eliade M. Myths, Dreams. And Mysteries. New York: Harper&Row. 1975. P. 195.

⁸² Кримський С. Під сигнатурою Софії. Київ: ВД «Києво-Могилянська академія», 2008. С. 17.

⁸³ Пагутяк Г. Сни Юлії і Германа. С. 149.

of the air element: the earth gives shelter and the air threatens with destruction. The sounds of thunder and wind represent the element of air. Herman names them “sky artillery” that suggests the semantics of destruction. In addition, the depiction of the “firefall” – the firework covering the full moon on the night of Sophia’s death reveals the ominous meaning related to the image of fire.

The mythologems of primordial elements actualize the semantics of the most essential things which help the main characters understand the true value of life. Having experienced the death of her family, Yuliia realizes: “But I am alive. <...> There is no need to feel sorry for me”⁸⁴. In Herman’s dreams the image of the cave with a humming fire and rippling water suggests the semantics of shelter: “The feeling of comfort and safety made Herman enthusiastic”⁸⁵. H. Pahutiak considers the human connection with these very simple but essential things to be crucial for giving meaning to life: “Water, light, air. You will never be the one you have been before if they were a matter of life and death for you”⁸⁶.

The specific features of mythological thinking in H. Pahutiak’s literary prose manifest themselves in different ways of “getting rid of linear thinking”⁸⁷. The conception of mythical time in the novel “Yuliia’s and Herman’s Dreams” is correlated with the main character Herman who starts taking seasons as parts of the agricultural cycle: “ploughing, sowing, mowing, harvesting”⁸⁸. The temporal model dependent on the agricultural cycle is characterized by S. Krymskyi: “It was closed time, which did not move from the past to the present and the future, but coincided with eternity”⁸⁹. The cyclic character of time in H. Pahutiak’s novel is related to the view of death as a premise for birth: leaving Konigsberg Yuliia names herself Sophia. The motif of a name change implies the end of a previous life and the beginning of a new one: “She will leave Konigsberg and never come back here”⁹⁰. The passage to the other reality is emphasized with the image of the river as a boundary

⁸⁴ Пагутяк Г. Сні Юлії і Германа. С. 101.

⁸⁵ *Ibidem*. С. 138.

⁸⁶ Пагутяк Г. Кенігсберзький щоденник. С. 277.

⁸⁷ *Ibidem*. С. 202.

⁸⁸ Пагутяк Г. Сні Юлії і Германа. С. 151.

⁸⁹ Кримський С. Під сигнатурою Софії. С. 89.

⁹⁰ Пагутяк Г. Сні Юлії і Германа. С. 102.

between two worlds: leaving Königsberg “Yuliia and other expatriates sailed in a long boat”⁹¹.

Restoring the image of Königsberg, “reconstructing it”⁹², H. Pahutiak actualizes the cosmogonic myth with “King’s mountain” as Axis Mundi. The oneiric house in G. Bachelard’s works appears as a castle: “The chateau planted on the hilltop had a cluster of cellars for roots”⁹³, the roots are considered as “a mysterious tree, a subterranean tree, an inverted tree”⁹⁴. In H. Pahutiak’s novel “the cellars under the King’s castle branch off in different directions of Königsberg”⁹⁵. Thus the existence of the underground and the overground city is associated with the archetypal image of the World Tree with the inverted vertical structure: the destroyed overground Königsberg corresponds to the world of the dead, and its underground part gives shelter to the alive.

H. Pahutiak depicted the tragedy of Königsberg describing the dramatic destiny of the people related to this city, believing in their ability “to maintain their personalities even having lost their names”⁹⁶. Searching for the lost city the readers are made to wander through the main characters’ dreams, because they “keep memories about the past when there is no trace of it”⁹⁷. The specific features of H. Pahutiak’s mythological thinking in the novel “Yuliia’s and Herman’s dreams” manifest themselves in resemantizing the cosmogonic and eschatological myths; in using the oneiric technique for actualizing the archetypal images representing the mythologems of primordial elements; in broadening the semantic coverage of these images by adding occasional meanings to traditional ones.

2. Cosmogonic Entities in the Fairy Novel “The Enchanted Musicians”

The mythologems of fire, water, earth and air as the elements of creation myths are also originally interpreted in H. Pahutiak’s fairy novel “The Enchanted Musicians”, that additionally proves the writer’s artistic

⁹¹ Пагутяк Г. Сні Юлії і Германа. С. 184.

⁹² Пагутяк Г. Кенігсберзький щоденник. С. 279.

⁹³ Bachelard G. *The Poetics of Space*. Boston: Beacon Press, 1994. P. 56.

⁹⁴ Bachelard G. *Earth and reveries of Repose: An essay on Images of interiority*. Dallas: Dallas Institute Publications, 2011. P. 84.

⁹⁵ Пагутяк Г. Сні Юлії і Германа. С. 101.

⁹⁶ Пагутяк Г. Кенігсберзький щоденник. С. 267.

⁹⁷ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 12.

sensitivity to cosmogonic entities. The semantics of the mythologems of primordial elements in this literary work mainly manifests ambivalent character. It is most vividly represented in H. Pahutiak's interpretation of the mythologem of fire. Such characteristic of it is given G. Bachelard's work: "Among all phenomena, it is really the only one to which there can be so definitely attributed the opposing values of good and evil <...> It can contradict itself; thus it is one of the principles of universal explanation"⁹⁸.

In the first episodes of the novel "The Enchanted Musicians" the mythologem of fire realizes the semantics of the light associated with the motif of a purifying force: "And the boys-shepherds, spoiled by the court life <...> in the light of the fire, burnt and maintained with the wood sticks, had a look characteristic of the children who do not know what a real sin is..."⁹⁹. But further the image of the fire acquires an ominous meaning: "And the shepherds woke up before sunrise and saw a burnt stripe of fire on the grass, and still warm ash instead of the embers at the place of the campfire"¹⁰⁰.

The image of the lime tree, burning under the stormy rain in Oleksander Domnytskyi's manor, correlates with the motif of punishing for sins, since the world destruction in Christianity is related to both fire and water. It should be mentioned that G. Bachelard considers the combination of water and fire to be an example of "extraordinarily powerful ambivalence"¹⁰¹. The fire caused by lightning was also explained by God's punishment for someone's sin in the pagan notions¹⁰². In "The Enchanted Musicians" Oleksander's father committed a sin when he cut down the lime tree and built a house in the forbidden place. This tree is considered sacred in Norse mythology, therefore those who damage it are threatened with misfortune. Thus Hryhorii Domnytskyi was punished for violating a sacred taboo. According to the ancient Slavic notions the lime tree could not be struck by lightning since it performed the function of protecting homes from a thunderstorm¹⁰³. H. Pahutiak

⁹⁸ Bachelard G. *The Psychoanalysis of Fire*. 123 p.

⁹⁹ Пагутяк Г. *Зачаровані музиканти: роман*. Київ : Ярославів вал, 2010. С. 9.

¹⁰⁰ Пагутяк Г. *Зачаровані музиканти*. С. 13.

¹⁰¹ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. 213 p.

¹⁰² 100 найвідоміших образів української міфології / В. Завадська та ін. Київ : Орфей, 2002. С. 74.

¹⁰³ Агапкина Т. (2017) Липа. URL: <http://pagan.ru/slowar/l/lipa8.php>. (дата обращения: 30.08.2018).

modifies the traditional semantics of the lime tree, depriving its image of protective properties and highlighting the motif of a sin in this way. The image of the burning lime tree intensifies the mystic atmosphere in the novel, since “the fire burnt in a tree by Perun’s lightning was considered magic”¹⁰⁴.

The tradition of burning “thunderstorm candles” is depicted in the novel: “There were only candle-ends of those candles in autumn. They believed that it helped, that the sacred fire was capable of averting Perun’s or Illia’s anger”¹⁰⁵. The candle images also accumulate ambivalent semantics in the novel: “The candles for salvation were extinguished with two fingers, and the time for mournful candles came”¹⁰⁶. The image of the candle burning with green light becomes a leitmotif in “The Enchanted Musicians”, it is related to the evil spirit in folklore¹⁰⁷.

The semantics of “alive fire” manifests itself in the image of the stove which remained after the fire. According to the tradition, such home fire should be kept by a woman, therefore it is natural that the stove evokes the young Domnytskyi’s pleasant emotions: “And the stove was so kind towards him. The stove of his childhood. It was instead of his mother”¹⁰⁸. A stove was considered a sacred place in the house, because home fire was believed to be the part of fire from heaven. Moreover, a stove was treated as the place of the transition to the other world, and Matvii Domnytskyi was obsessed with searching for his Lady, belonging to the other world.

The image of the fire wall accumulates the semantics of семантикуthe boundary between the worlds: It seemed to Matvii that it and the riders on the black horses guard the pure and joyful world of his childhood. This image is associated with the fire guarding the access to Paradise: “Paradise has been rendered inaccessible by the fire that surrounds it”¹⁰⁹.

The image of the fire dragon causing Dokiia aunt’s death has an interesting literary interpretation. According to the ancient notions this image is related to Hell and is an inherent attribute of “the lower world”:

¹⁰⁴ Войтович В. Українська міфологія. Київ : Либідь, 2002. С. 83.

¹⁰⁵ Пагутяк Г. Зачаровані музиканти. С. 27.

¹⁰⁶ Ibidem. С. 28.

¹⁰⁷ Войтович В. Українська міфологія. С. 83.

¹⁰⁸ Пагутяк Г. Зачаровані музиканти. С. 104.

¹⁰⁹ Eliade M. Myth and reality. 214 p.

“At Christian times Hell was depicted as a fire river protected by or created by the fire dragon’s body”¹¹⁰. Fire is associated with the image of the Slavic god Svarozhych who “badly punishes sinners – they burn in the fire”¹¹¹. Thus the death of Dokiia’s aunt can be treated as the punishment for her sins.

The mythologem of water in “The Enchanted Musicians” is mainly represented by the river images (earth water), which appears either as the hydronyms (the Danube, the Svicha, the Dniester), or as the generalization – the River. The semantics of water as a punishing force is realized through the characters of the criminals who found themselves “on the bottom of the River, drawn into it by the Dniester whirl before the sun set, together with the gold kleinod”¹¹². The images of the mermaids portrayed in the novel accumulate the semantics of death related to water¹¹³. Oleksander Domnytskyi’s friend – Lukash – perished in the bog considered to be “dead water”.

The mythologem of water correlates with Oleksander Domnytskyi’s character who was “impenetrable as dark water. Dark water with a greenish hue which might appear in a forest lake”¹¹⁴. A green color is a mythological marker of “otherness”, the relation to dark forces and the world of spirits. Consecrated water was used to unbend the landlord’s crooked body, because magical properties were ascribed to it in religious practices.

As in H. Pahutiak’s novel “Yuliia’s and Herman’s Dreams”, in “The Enchanted Musicians” the primordial elements are depicted as the places where spirits dwell. For instance, Oleksander Domnytskyi’s friend – Mykolai – felt that he was watched by the eyes of water spirits. The writer introduces an original literary version of the religious notions of the Ukrainians: “God was identified with the Heavenly Master with lower spirits of earth, water and air subject to him”¹¹⁵. One of the major motifs in H. Pahutiak’s literary works is the motif of restoring universal harmony. In the literary Cosmos of “The Enchanted Musicians” harmony implies concordant coexistence of the inhabitants of water, earth and air.

¹¹⁰ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 72.

¹¹¹ Войтович В. Українська міфологія. С. 83.

¹¹² Пагутяк Г. Зачаровані музиканти. С. 92.

¹¹³ Bachelard G. Water and Dreams: An Essay on the Imagination of Matter. 213 p.

¹¹⁴ Пагутяк Г. Зачаровані музиканти. С. 37.

¹¹⁵ Ibidem. С. 75.

Additionally, in the mythological continuum of the novel it is represented as the equivalence of Christian and pagan notions.

The Boatman is a recurring character in H. Pahutiak's prose. In the novel "The Enchanted Musicians" Matvii Domnytskyi met "the servant of the river"¹¹⁶ when he left the monastery. G. Bachelard focuses on the Boatman character referring it to the other world since its boat always sails to Hell¹¹⁷. In H. Pahutiak's novel the old Boatman put "the madmen across the river called the Danube and separating one world from the other"¹¹⁸. Such interpretation of the mythologem of water is concordant with the folklore notion, according to which the river was the mediator between two worlds: "The Danube appears not as a proper name but as a boundary, a border between the world of the alive and the world of the dead"¹¹⁹. Matvii, crossing the Danube, forgot about his family, since in folk tales the semantics of this river is "related to the other world, to learning forbidden mysteries, oblivion"¹²⁰.

In addition to earth water, there is an image of heavenly water in the novel – rain (heavy shower). The features of mythical thinking are evident in Lukash's perception of the rain, they manifest themselves in his astonishment by the forces of Nature: "He watched the heavenly water extinguishing the heavenly fire, and a hint of grateful smile flourished on his lips"¹²¹. In addition to the semantics of a punishing force associated with the Flood, this image accumulates the meaning of a purifying force since "like fire water is not tolerant of evil spirits"¹²².

The mythologem of earth associated with the "lower world" and chthonic forces is represented by the images of the cellar, the burrow and the stone in the novel "The Enchanted Musicians". Oleksander Domnitskyi's mysterious death is correlated with the image of the cellar. Descending into the cellar reflects his submersion into "a deep cave of consciousness"¹²³. The image of the cellar, "illuminated with mysterious light", accumulates the semantics of the mystic space. G. Bachelard

¹¹⁶ Пагутяк Г. Зачаровані музиканти. С. 199.

¹¹⁷ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. 213 p.

¹¹⁸ Пагутяк Г. Зачаровані музиканти. С. 202.

¹¹⁹ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 61.

¹²⁰ Ibidem.

¹²¹ Пагутяк Г. Зачаровані музиканти. С. 23.

¹²² Войтович В. Українська міфологія. С. 83.

¹²³ Пагутяк Г. Зачаровані музиканти. С. 23.

maintains that the cellar embodies the dark essence of the house¹²⁴. The ambivalent nature of earth is explicated in the novel through the image of the cellar which “was often a last refuge in evil times or became a grave for those who suffered from siege”¹²⁵. Oleksander searched for tranquility the underground cellar, he opposed it to “the whole clamorous boring world”¹²⁶. According to G. Bachelard, underground life is associated with the ideal of repose¹²⁷. The motif of searching for shelter is realized in this way in the novel.

The marble connected with Oleksander Domnytskyi’s mysterious death was kept in the cellar. Stone as a representative of the mythologem of earth also suggests the semantics of eternal rest: “One of the symbolic features of stone is its being dead as a dead bone, cold and inanimate. Like the dead, stone lies underground and like the dead, it does not speak”¹²⁸. Moreover, the white marble accumulates the semantics of an idol in the novel, since Oleksander directed all his love to the stone lump, separating himself from his family. The image of white marble is related to love in folklore tales, and it correlates with a fairy motif of disenchanting in the novel: “It seemed that light had always lived inside of him. It should have been awoken, as a loved woman is awoken and with her eyes still closed she knows who awakes her and her face is filled with the light of a sunny morning”¹²⁹. The dead Oleksander’s body which “did not want to separate from the white marble”¹³⁰, actualizes the semantics of an alter in the image of the stone which served as the place of making a sacrifice to infernal forces.

The image of the burrow where Bonifatsii and Ivas spent winter has the semantics of Earth Mother womb, since it was “soft and cozy” in it¹³¹. G. Bachelard states that to live in the cave means to be related to living in Earth Mother womb¹³².

H. Pahutiak interprets the material of both the Slavic and Celtic mythologies depicting the images of the spirits correlating with the

¹²⁴ Bachelard G. *The Poetics of Space*. 232 p.

¹²⁵ Пагутяк Г. *Зачаровані музиканти*. С. 23.

¹²⁶ *Ibidem*. С. 26.

¹²⁷ Bachelard G. *Earth and reveries of Repose: An essay on Images of interiority*. 348 p.

¹²⁸ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 82.

¹²⁹ Пагутяк Г. *Зачаровані музиканти*. С. 26.

¹³⁰ *Ibidem*. С. 36.

¹³¹ *Ibidem*. С. 152.

¹³² Bachelard G. *The Poetics of Space*. P. 88.

mythologems of earth and air in the novel “The Enchanted Musicians”. For instance, “Those who fly in the air and live underground” are genetically related to the characters of the Celtic mythology, and the image of the sprite corresponds to the notions about this creature in the Ukrainian demonology. However, in the Slavic mythology there are “spirits, gods and creatures able to fly and move in the air space”¹³³.

CONCLUSIONS

The conclusion that could be drawn from the research is the following: the novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” reflect the writer’s concern about the loss of the initial harmony of humans and Nature which has disastrous consequences for the present generation. The correlation of the mythologems of primordial elements with the spirits of nature in H. Pahutiak’s literary works highlights the motif of searching for the lost harmony seen as mutually beneficial relationships of micro- and macro-worlds which serve as a guaranty of restoring balance to the Universe.

H. Pahutiak is inclined to use the fragments of creation myths mainly represented by the mythologems of primordial elements to create her literary worlds by the laws of universal harmony and to oppose them to the current reality. They are basic units of her fictional universes arranged by the principals of equality of all living beings. The writer interprets the traditional meanings of the mythologems of primordial elements using neo-mythological technics. The author’s stylistic manner in the analyzed novels proves that neo-mythologism is the most appropriate mode of creative thinking realized her literary prose.

SUMMARY

The study examines the specifics of neo-mythological interpretation of creation myths in H. Pahutiak’s novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians”. It determines the peculiarities of resemantizing the mythologems of primordial elements in these literary works. The paper focuses on the mythologems of fire, water, earth and air manifesting ambivalent semantics in both novels. The study stresses on their gender-related nature, vividly reflected in H. Pahutiak’s literary works. It considers the interpretation of Slavic, Germanic and

¹³³ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 67.

Celtic mythologies in the novels. The results of the research prove that the writer is inclined to use the fragments of creation myths mainly represented by the mythologems of primordial elements to create her literary worlds by the laws of universal harmony and to oppose them to the current reality. They are basic units of her fictional universes arranged by the principals of equality of all living beings.

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MYTHOPOETICS AND PRAGMATICS OF THE SOVIET ANECDOTE

Ilinska N. I.

INTRODUCTION

In the mid-1980s, in the former Soviet Union cultural space the legalization of the modern folklore genre – the anecdote has taken place. Having escaped “from the underground”, it soon becomes a “respectable” subject of academic research. There are several reasons for this, which include:

- interest in cultural and anthropological plots;
- interdisciplinary nature of the anecdote;
- its rootedness in culture and everyday life;
- extensive interpretative potential, peculiar to phenomena that exist on the “boundaries” of culture;
- and finally, the absence of ideological censorship. Although it should be mentioned that there is some ambiguity of this factor, since the anecdote loses the “forbidden fruit” aura, which is so necessary for its pragmatics.

It should be stated that at the present time the folklore anecdote as well as the literary one is an issue of current importance to study of which extensive literature is devoted. However, theoretical and methodological approaches applicable to the 19th century literary anecdote do not “work” in the study of the modern one due to the difference in their genre nature and pragmatics. Most scholars, although considering the anecdote of the 19th century “a semi-folk-semi-literary genre” (N. Tamarchenko), nevertheless refer it to “small genres of memoir narrative prose” (Ye. Nikanorova). The Soviet and post-Soviet anecdote, in contrast to the literary one, is a product of the oral democratic tradition and folk culture of laughter. However, the affinity between them of course exists.

1. Definition and Genre Modus of the Soviet Anecdote

The modern anecdote is understood as “a short oral funny story about a fictional event with unexpected witty ending and regular

characters known to all native speakers”¹. This definition conceptualizes such genre features of the anecdote as conciseness, contextuality, seriality, the presence of an ingenious turn or a *pointe*. In addition, its paradoxicality, acute political or topical household content are also noted². Due to some resemblance between the anecdote and other genre forms, literary critics may call it a mini-novel³, a peculiar humorous, often grotesque parable⁴, a mediator genre, a marginal genre⁵. Particular attention is paid to the communicative situation of anecdote telling. Its peculiarities involve the special “confidentiality of communication” between the narrator and listeners⁶. Furthermore, the scientists examine the communicative-pragmatic nature of a political anecdote, its function as a tool of PR⁷.

Certainly, the Soviet anecdote has a special status in folkloristics – this is the only genre existing in the industrial period in exclusively oral form. At present, the anecdote exists both in the primary form of the oral narrative and in the secondary one which is a written fixation. We could agree that the oral character of the mini-narrative is the most natural form of its existence. However, as sociocultural situation has changed, the anecdote increasingly “lives” in the territory of Gutenberg or on the Internet, which signals both the formation of the genre and modifications of its communicative and pragmatic strategies.

Perhaps, while losing in terms of “performance”, the presentation in a situation of direct communication “in the kitchen”, the anecdote wins due to its spreading and the involving of more participants in communication. As a result, the creative potential of the anecdote is realized more productively. Like any other folklore genre, it proves its viability, being enriched by its variants and paraphrases. And here it is

¹ Шмелева Е.Я. Русский анекдот: Текст и речевой жанр / Е.Я. Шмелева, А.Д. Шмелев. М. : Языки славянской культуры, 2002. С. 20.

² Литературная энциклопедия терминов и понятий: Под ред. А.Н. Николюкина. Институт научн. информации по общественным наукам РАН. М.: НПК «Интелвак», 2003. С. 34–35.

³ Анекдот / Літературознавча енциклопедія : У двох томах. Т. 1. / Авт.-уклад. Ю.І. Ковалів. К. : ВЦ «Академія», 2007. С. 68.

⁴ Литературный энциклопедический словарь / Под общ. ред. В.М. Кожевникова и др. М. : Сов. Энциклопедия, 1987. С. 28.

⁵ Руднев В.П. Прагматика анекдота. *Даугава*. 1990. № 6.

⁶ Поэтика: Словарь актуальных терминов и понятий / Гл. науч. ред. Н.Д. Тамарченко. М. : Издательство Кулагиной; Intrada, 2008. С. 22.

⁷ Карпчук Н. Політичний анекдот як інструмент PR. URL: http://www.nbuv.gov.ua/portal/natural/Nvvnv/misnarod_vidnos/2007_7/1/4

appropriate to emphasize the similarity of the anecdote and the myth, manifested in the recipient's co-creation.

The inexhaustibility of the anecdote definition can be confirmed by at least one of the last known. It sounds like this: an anecdote is a “verbal game for the right to signify a referent by substitution of components in fractionated signs”⁸. By the way, there is a Soviet anecdote concerning this.

“Идет Василий Иванович, встречается Фурманова. – Куда идешь? – Диссертацию защищать. – А как она называется? – ‘Как решетом воду носить’. – Кто ж так диссертацию называет? Назови ее лучше так: «Анализ проблем транспортировки вещества в жидком агрегатном состоянии в сосудах с перфорированным дном».

Пошел Василий Иванович, защитил диссертацию, выходит и видит – стоит Петька. – А ты чего здесь делаешь? – Диссертацию защищал. – Как называется? – «Влияние русских народных музыкальных кнопочных инструментов на развитие религиозно-философской мысли России конца XVIII – начала XX века». – Фурманова встречал? – Ну, да. – А как твоя диссертация до него называлась? – «На хрена попу баян».”

There are several versions of this anecdote, including those one that do not contain the reference to the fixed couple of characters – Vasiliï Ivanovich and Petka. This permits us to define such a quality of anecdote as variability and prevalence. Moreover, the pragmatic relevance of the anecdote should be mentioned, which is chiefly marked with special metatextual phrases meaning “As they say in that anecdote”, “There is an anecdote about this”, “And here is another anecdote concerning this”, etc.

To conclude our terminological review, it should be clarified that like other researchers, the notion of the “anecdote” we comprehend in slightly broader sense that includes not only mini-novels or funny stories, but also various “alterations”, the acting-outs of the official speech cliches, ideologically loaded lyrics of songs, etc.. These as a rule include the Soviet ideologems, which in the anecdote serve as subjects to deconstruction. The basis for such a broad interpretation is in the genetic kinship between the anecdote and another genre form: the apophthegm (a short moralizing or witty statement), since the Soviet anecdote is a

⁸ Буркин А. Дополнения к разысканиям в области анекдотической литературы / Вопросы эстетики. Страницы, посвященные вопросам филологии, эстетики, истории культуры. URL: <http://aesthetica.narod.ru/anekdotos.htm>.

mock controversy of the ideological, primarily linguistic, reality. Authoritative researchers write about this (A. Losev, A. Siniavskii), confirming the mythical and magical effect of the word in the anecdote⁹, which is its main character: “The anecdote is a product of the Soviet official clichés that explodes itself”¹⁰.

According to this principle, the following anecdotes are built: “Плакат у обкома: «Кто у нас не работает, тот не ест»” Or: “Лозунг: «Встретим столетие со дня рождения Ленина досрочно!»”. Another example: “Давеча перечитывал Ленина. Заснул на третьем «учиться»”.

2. Sociocultural Specificity and Poetics of the Soviet Anecdote

When trying to define what a “Soviet anecdote” is, a certain paradox appears. Most researchers (O. Smolitskaia, M. Vorobieva) regard the Soviet anecdote as “a special modification of the folklore anecdote genre generated by the culture of Soviet society. To the Soviet anecdotes those ones are ranked that emerged during the Soviet period of Russian history, that is from 1917 to 1991.”¹¹ Based on the chronological principle of this definition, the corpus of the Soviet anecdotes includes its various types, represented by thematic groups (of every day life, national, political, etc.) and cycles (anecdotes about Lenin, anecdotes about Vovochka, etc.). Although, if we proceed from the semantics and pragmatics of sufficiently wide range of political mini-texts, it seems correctly to call them anti-Soviet. Though the anecdote loses this unambiguity by virtue of its ambivalence, which fixed the double or even triple morality peculiar for society: public “approval”, backstreet “disapproval” and at the same time self-mockery for such a kind of behavior.

Consider the next example from Stalin’s time: “ЦК ВКП(б) принял постановление о всеобщем сечении. Всюду проходят митинги. Выступающие от имени своих коллективов приветствуют это мудрое великое постановление. Вдруг до зала заседаний ЦК доносится с площади оглушительный шум. Сталин спрашивает:

⁹Лосев А.Ф. Диалектика мифа Из ранних произведений. М. : Правда, 1990. С. 446.

¹⁰Синявский А. Основы советской цивилизации. М. : Аграф, 2002. С. 290.

¹¹Воробьева М.В. Анекдот как феномен повседневной культуры советского общества (на материале анекдотов 1960-1980-х годов) : автореф. канд. культурологии. Екатеринбург 2008. 20 с. URL: <http://cheloveknauka.com / anekdot-kak-fenomen-povsednevnoy-kultury-sovetskogo-obschestva>

«Что это там?» Ему докладывают: «Это Академия Наук рвется без очереди.» (In another version— *«Союз советских писателей лезет без очереди.»*).

The anecdote of Khrushchev's Thaw: *«На XX съезде Хрущев получил из зала записку: «Где же вы были при Сталине?» Хрущев спросил: «Кто это написал?» Никто не ответил. Он сказал: «Вот и я был там же».*

The anecdote of the late Soviet period is quiet demonstrative in this aspect: *«Мы говорим «Ленин» – подразумеваем «партия», мы говорим «партия» – подразумеваем «Ленин». И так 70 лет – говорим одно, а подразумеваем другое»* (the anniversary of the October Revolution varies depending on the time of telling the anecdote).

Despite the social status and epoch in which a Soviet man lived, he has these features strongly rooted in his personality. By this the anecdote rates the anthropological project “a Soviet Man” as a defeat and an existential failure. The mirror of the anecdote reflects the well-known and understandable realities, which can be hinted with a wink, as well as their cynical evaluation, devoid of any illusions. Indeed, one cannot but agree with D. Bykov that “the anecdote is not only courageous, but also in some ways cowardly!”¹². Equally important is the fact that the functioning of the anecdote outside the official culture and ideology, where other laws and priorities are in place, contributes to the sober self-identification of the “man of the masses” against duplicity and hypocrisy of the state.

The flourishing of the Soviet anecdote took place in the 1960s-1980s, that is in the periods of Khrushchev and Brezhnev. Among the thematic varieties of the genre, the most representative is a political anecdote, although it should be recognized that to differentiate official part of the Soviet everyday life from its private one is sufficiently complicated. Precisely in the striving for the liberation of the “sovok” from the dictates of ideology, and for the help in the realization of the uniqueness of human existence—though deprived of civil rights, reduced to “biopolitics” (M. Foucault) of the “bare” life” (G. Agamben), the significance of the anecdote cannot be overestimated.

The Soviet anecdote subtly notices and ridicules the ideological pressure in all its spheres, from human existence to the household. Here are a few anecdotes about this: *«Рабинович с женой едет в*

¹² Быков Д. Возвращение анекдота. *Огонек*. 2005. № 11. С. 58.

плацкартном вагоне. Он шумно вздыхает. – Сколько раз я просила, – говорит мадам Рабинович – на людях о политике ни слова!?”. Or another example: “100-летний юбилей вождя пролетарской революции предприятия встречают новыми трудовыми свершениями: мебельная фабрика выпустила трехспальную кровать «Ленин всегда с нами», парфюмерный комбинат – мыло «По заветным ленинским местам»; духи «Запах Ильича» и пудру «Ленинский прах»”.

Apparently by the means of pun, parody repetition of common speech clichés, grotesque sharpening of those ones to the edge of absurd, the anecdote cleverly destructs the ideologemes of the Soviet myth, defending human right for the privacy and freedom of his personal space. And this itself was considered to be politics. The Soviet anecdote has been for decades one of the productive channels of informal communication on political and topical issues of the day.

The corpus of studies of the Soviet anecdote consists of articles, dissertations, monographs by E. Kurganov, A. Arkhipova, M. Melnichenko, E. Shmeleva, A. Shmelev, O. Smolitskaia, R. Yanhirov, V. Razuvaiev, M. Vorobieva, A. Kirziuk, V. Rudnev, essays by A. Siniavskii. The authors – folklorists, specialists in literature, linguists, culture experts – deal with the poetics, specifics and functions of the Soviet anecdote as an urban folklore genre, reveal its genesis and correlations with the literary anecdote, their similarity and difference, genre transformations of the Soviet and post-Soviet anecdote, analyze themes, characters, principles of cyclization. In the works, it is studied the specificity of communication, sociocultural significance of the anecdote as a phenomenon of culture of laughter and a document of the epoch, its part in the Soviet everyday life.

The problem we have declared – the mythopoetics and pragmatics of the Soviet anecdote – has not been the subject of a special study. Since, due to the specificity of the genre, it is rather difficult to separate the pragmatics of the anecdote from its literary and aesthetic characteristics, these categories are considered in synthesis. A case study of the collections of Dora Shturman and Sergei Tiktin’s “The Soviet Union in the Mirror of a Political Anecdote”¹³, the monograph of

¹³ Штурман Д., Тиктин С. Советский Союз в зеркале политического анекдота. London: Overseas Publications Interchange Ltd, 1985. 469 с. URL: <https://www.twirpx.com>

Mikhail Melnichenko¹⁴, “The Staliniada” by Yurii Borev¹⁵, and special Internet sites was conducted.

3. Typological Convergence of the Myth and the Soviet Anecdote

The theoretical basis for the formulation of the problem of our research appears to be reflected by L. Stolovich “convergence and divergence of the myth and anecdote phenomena, though apparently unequal, are for sure significant for the human culture history”¹⁶. An analysis of L. Stolovich’s article “Anecdote and Myth” makes it possible to single out several of its conceptual positions. Firstly, the scholar notes the myth-creative potentialities of the anecdote; secondly, it is stated the similarities between the myth and the anecdote at the pragmatic level: both phenomena are thought to be authentic reality for the believers’ consciousness. Without this faith, as we know, the myth turns into a fairy tale. Concerning the anecdote, it is also perceived as reality, despite its strong aiming at fiction, conventional plot or the absurdity of the situation, since the anecdote “exists in life, becoming the part of it” [ibid.]. The existence of the anecdote on the border of culture and anticulture produces its special characteristic: the reality in the anecdote is reliable primarily in psychological and value aspects (V. Vatsuro, Ye. Kurganov, V. Khimik). As a result, “a zone of absolutely unique credibility appears, revealing the dominion of foolishness, madness and idiocy, that in the anecdote are the most common and stereotyped mover of human society”¹⁷.

The comparability of the myth and anecdote in the field of pragmatics is noted by V. Rudnev, who considers its function to diffuse a situation and to eliminate contradictions between the disputing parties, to be purely mythological, mediational (as A. Piatihorski states)¹⁸. Stating further, the mediation of the anecdote is also revealed in its mediation between ideology, official and unofficial cultures.

¹⁴ Мельниченко М. Советский анекдот (Указатель сюжетов) М. : Новое литературное обозрение, 2014. 1104 с.

¹⁵ Боров Ю.Б. Сталиниада. М : Советский писатель, 1990. 408 с.

¹⁶ Столович Л.Н. Анекдот и миф. *Анекдот как феномен культуры* : материалы круглого стола 16 ноября 2002 г. СПб., 2002. С. 46.

¹⁷ Курганов Е. Похвальное слово анекдоту. СПб : Звезда, 2001. С. 208.

¹⁸ Руднев В.П. Прагматика анекдота. *Даугава*. 1990. № 6. С. 101.

The functions of the mediator are also performed by the trickster hero, who forms an ambivalent discourse, disclosing plurality of meanings instead of the only one which is definite, and none of them can claim to be true. Thus, it destroys the authorities, undermining the official foundations of the “only true doctrine”, in which no one has long ago believed. One cannot but agree with M. Lipovetskii’s statement that “the Soviet trickster, apparently in the most adequate way, embodied the power of cynicism, so necessary for survival in the constantly changing, incomprehensible and opaque social conditions of the Soviet society, reflecting – in a comic, game form – the real sociality, which was formed as a result of the Bolshevik experiment and which did not fit the binary structures of both official Soviet and unofficial discourses”¹⁹.

The myth and the anecdote sometimes have one basis which is the past. Its rethinking by descendants contributes to the mythologization of their consciousness, organizes a world image from chaos to outer space. But if in the myth the past is modeled in earnest modus of “memories of the future”, in the anecdote it is often unpredictable, as well as the political history itself (“history is written”), or rethought ironically and comically. For example, “Хрущев ввел в Конституцию СССР новую статью: «Граждане СССР имеют право на посмертную реабилитацию»”. The anecdote sarcastically responds to the events of recent political history, rewritten according to each new general secretary: “Мальчик спрашивает: «Папа, Ленин хороший?» – «Хороший». – «А Сталин плохой?» – «Плохой». – «А Брежнев?» – «Не приставай: умрет – узнаешь»”. And there is an earlier version of the anecdote: “– Бабушка, а Никита Сергеевич хороший человек? – Подожди, внучек, помрет, тогда узнаем”. There are some later variants, in which the name of Brezhnev is changed to Gorbachev, which indicates that this anecdote was deeply rooted in the mass consciousness.

This allows us to consider the Soviet anecdote (which fully applies to the myth too) as a source of historical and cultural memory that preserves the mythologemes and ideologemes of the Soviet period mass consciousness, which are typical equally to the official, unofficial culture and everyday life. In this case, the duality of semantics and pragmatics of the anecdote should be stated: its realities and implications remain in the

¹⁹ Липовецкий М.Н. Трикстер и «закрытое» общество. *Новое литературное обозрение*. 2009. № 100. С. 227.

memory of descendants due to the living speakers of the Soviet culture “language”, and the necessary time distance creates conditions for its objective study without excessive evaluation and the polemical enthusiasm of contemporaries.

As well, another common feature of the myth and anecdote should be noted – their anonymity, or rather the presence of a collective author. According to C. Levi-Strauss, “myths do not have their authors: at the very first perception of them as myths, whatever their origin is, they have already existed only embodied in tradition. When the myth is told, individual listeners receive a message that comes out of actually nowhere.”²⁰

A similar mechanism determines the reception of the anecdote, although in some cases the folklore tradition attributes to it an authorship (for example, according to rumors, the anecdotes for the Armenian radio were written by the theoretical physicist, Nobel Prize laureate 1962, academician L. Landau), and sometimes preserves it. The latter refers to K. Radek too, who was a Trotskyist, an oppositionist to Stalin, the writer as well as the character of the anecdotes. The most famous of them is the following: “*Сталин говорит Радеку: «Товарищ Радек, я слышал, что ты сочиняешь политические анекдоты. Анекдоты – это неплохо. Только обо мне не надо сочинять анекдотов. Я ведь вождь». «Ты – вождь?! Этот анекдот сочинил не я», – ответил Радек.*” Written fixation of this anecdote is often accompanied by some emblematic speech characteristic – Stalin’s Georgian accent (other individual markers of the anecdote characters are also demonstrative in this regard – Lenin’s burry, national speech clichés, for example, “*однако*” in the Chukchi, etc.)

K. Radek’s real fate can serve as an illustration of the thesis about the blurring of the boundaries between an anecdote and reality. Filling out a form in prison in 1937, Radek to the question about what he did before the revolution wrote: “*Сидел и ждал*”. The next question was: “*Чем занимались после революции?*”. Radek’s answer was: “*Дождлся и сел*”²¹. It is obvious that the anecdote is determined by reality, as well as to some extent it is projected on it.

²⁰ Леви-Стросс Клод. Мифологии. В 4 т. Т I. Сырое и приготовленное. М.; СПб.: Университетская книга, 1999. С. 26.

²¹ Эйдельман Д. Карл Радек – автор и герой анекдотов. URL: <https://relevantinfo.co.il/wp-content/uploads/2017/09/16-2.jpg>

In this aspect, a mention should be made about M. Berg's review with the interesting title "Myth, Anecdote and Reality. Chapaev and Furmanov". This is a response to P. Kupriianovskii's book about the legendary divisional commander, published before the 110th birth anniversary of Vasilii Chapaev²². According to M. Berg, among the rather sluggish materials, the most interesting are the fragments of D. Furmanov's unpublished completely diary, in which the triangle consisting of Chapaev, Furmanov's wife Anna Nikitichna (who is in the anecdote Anka-Puliemotchitsa "The Machine Gunner"), and D. Furmanov is shown. In the novel of the writer who created the ideological myth about the revolutionary epoch and its heroes, not a word was said about it. And then the author of the review states that "the creators of anecdotes were interested in the very different truth – assuming the impossible, they thus reconstructed the history".²³ In other words, the anecdotes dealt with the problems of what most likely could have happened.

It is significant that the brothers Vasiliiev chose another way of mythologization – in Stalin's way as opposed to D. Furmanov's heroic-monumental narrative about the civil war. In the first Soviet blockbuster "Chapaev" (1934), they create the myth about the national hero, which completely replaced the reality. Even though the novel and the film have a common basis which is the real past, Chapaev becomes a character of the urban folklore in many respects due to the film. The anecdote acts as a mediator between the socialist-realistic myth of D. Furmanov, who depicted "reality in its revolutionary development," and the myth of the brothers Vasiliiev about the cultural hero, whose demythologization generates a huge number of anecdotes about Vasilii Ivanovich and his "retinue" – Petka and Anka-Puliemotchitsa.

In an anecdote, the legendary division commander is embodied in the cultural archetype of the trickster. He vividly manifests the dual nature of the cultural hero with its ambivalence and ethical dualism reflected by E. Meletinskii. As the researcher notes, on the one hand, the myth sets the rules and regulations, which does not always allow the cultural hero to violate them and be the representative of anti-behavior.

²² Берг М. Миф, анекдот и реальность. Чапаев и Фурманов. URL: <http://sad.ucoz.ru/publ/1-1-0-3>

²³ Ibidem.

On the other hand, it gives the cultural hero the features of a cheat-prankster (the trickster) capable of various tricks, deception, abduction²⁴.

The combination of cultural hero and trickster in one person, the anecdotes' hero Vasilii Ivanovich, similar to the archaic myth, serves as an antidote to the total regulation of ideology. It could be therefore, that a great amount of anecdotes about Chapaev, which arose immediately after the appearance of the film of the same name, are still inexhaustible. These represent the heroic personality as a typical trickster: a prankster, a liar, a rogue, not always successful womanizer, but at the same time light-hearted and in a way artistic. In contrast to the officialdom, as if protesting the imposed ideological schemes and dogmas, the mass consciousness actualized these very features of his personality, while clearly admiring him. For example, *“Петька: – Василий Иванович, какая-то сволочь в соседней деревне всех девок перепортила! Василий Иванович (игриво подкручивая ус): – Так уж и сволочь!”*

According to M. Lipovetskii, the Soviet man's love for tricksters relates to the “schizophrenic multiplicity and mercury mobility of the Soviet subject”²⁵ – the trickster has parallel lives and easily changes one role to another. This trickster characteristic is also inherent in Vasilii Ivanovich, who successfully combines several, sometimes incompatible, roles. Adding to this, Chapaev from the anecdotes is endowed with boldness, spirit generosity, drinking and having-good-time skills, adventurism, lack of ideology. These are in other words features admired by the mass person who are far from the ideologically correct image of the Red Army commander.

The element of anti-behavior is realized in carnival laughter by images of the material and physical basis, trickster signs are the moments that describe Vasilii Ivanovich's dressing in the skin of animals (masking). As a rule, play on words and pun are the dominant techniques in the poetics of this cycle of anecdotes. For example: *“Построил Чапай дивизию и говорит: – Бойцы-красногвардейцы! Как вы думаете: птицам деньги нужны? – Никак нет, товарищ комдив! – Так вот, орлы, вашу зарплату я пропил! Подбегает Анка: – А мою, Василь Иваныч? – И твою, ласточка, тоже.”*

²⁴ Мелетинский Е. Культурный герой / Мифы народов мира. Энциклопедия : в 2-х т. / гл. редактор С.А. Токарев. М. 1997. Т. 2. С. 25–27.

²⁵ Липовецкий М.Н. Трикстер и «закрытое» общество. *Новое литературное обозрение*. 2009. № 100. С. 235.

All this confirms the interaction of the trickster “with the archetype structures of thinking and consciousness, which are purely mythological in nature. Every time, since the connection between a new comic image and its oldest archetype is captured, we may claim the presence of the mythological dimension in the work”²⁶. The analysis conducted allows us to state the mythopoetic element of the Soviet anecdote as a product of mass consciousness, realized in the culture of laughter.

Attention should be drawn to another aspect, which makes it possible to assert “the convergence of the phenomena of myth and anecdote” (L. Stolovich) in the culture of the twentieth century. This implies anthropological and sociological factors that influenced the actualization of myth-creation and anecdote as a folklore genre in a transitional era. In this regard, we may single out several intersection points of myth and anecdote. It is known that the myth-creation of the turn of the nineteenth and twentieth centuries was a reaction to the crisis of the rationalism of modern times, breaking the “already formed balance between collective and individual forms of consciousness”²⁷. As a result of global cultural and historical shifts (splits of empires, growth of cities), a change in the center and periphery characteristic of transitivity occurs in the hierarchy of modern values. Collective forms of creativity, marginalized by the previous development, in the unstable situation of the collapse of the traditional culture and the birth of a new one, begin to occupy dominant positions.

The element of myth-creation embraces various spheres of culture – the elite and the mass, the official and the local, and violates the boundaries between the literary and the non-literary. While the urban population growing, a new anthropological type emerges – a man of the masses who gains his voice in the activities where not individual, but the collective creates. Myth-creation and folklore as the most immanent forms of collective consciousness in the culture of the twentieth century, were developing simultaneously, basing on an invariant foundation –

²⁶Хренов Н.А. Личность лиминарного типа как субъект российской цивилизации и институционализации ее картины мира в культуре / Пространство жизни субъекта : Единство и многомерность субъектообразующей социальной эволюции / Отв. ред. Э.В. Сайко ; Науч. совет «История мировой культуры». М. : Наука, 2004. С. 387.

²⁷Хренов Н.А. От эпохи бессознательного к эпохе рефлексии о мифе. / Миф в художественном сознании XX века / отв. Ред. Н.А. Хренов; Гос. Ин-т искусствознания. М. : «Канон+» РООИ «Реабилитация», 2011. С. 52.

mass consciousness. Possessing myth-creative potencies, as L. Stolovich notes, “the anecdote creates an aesthetic and literary reality, transferring into mass consciousness (the image of the “Land of fools”, existing in every nation, “Radio Yerevan”, “the Englishman” or “the Chukchi man”, Lenin, Pushkin, Chapaev, Stirlitz, Brezhnev as the characters of anecdotes, post-war “general’s wives” and post-Perestroika “the New Russians”, etc.)²⁸. In anecdotes, the mythologized mass consciousness finds simple explanations of a complex set of the surrounding world facts and processes. In the broader sense, an anecdote, as well as a myth, is an indirect manifestation of the collective unconscious.

Concurrently, we indicate the difference between anecdote and myth. According to L. Stolovich, it lies in the seriousness of the myth as opposed to the playful, witty-comic nature of the anecdote. M. Kagan also writes about this, claiming that the literary value of the mini-narrative is determined by its ability to cause a smile or laugh, even if it is “laughter through the tears”²⁹. As a phenomenon of unofficial culture, the anecdote trifles with all regulatory institutions: ideology, culture, social stereotypes, national preferences and values, tightly embracing everyday life. There are no hierarchies for it. He freely crosses the established boundaries, destroys rituals and taboos, inverts the norms and rules, “turning the minside out”. The anecdote as if tests their strength, thereby provoking the recipient’s awareness of relativity, and sometimes the illusiveness of official norms greatness and firmness. Regarding the ordinary reality, the world image in an anecdote is an anti-world, where the norm is a kind of a deviation from the standpoint of the dominant ideology and morality. Thus, in the Soviet anecdote it is embodied not only the axiological coordinates of the “silent majority”, but also the “portraits” of its manipulators – the communist leaders, the pantheon of heroes, iconic images of official and mass culture, and the representatives of the media.

The Soviet anecdote is well known as a product of urban laughter culture, “folklore of intelligentsia”. The notion of “folklore of intelligentsia” is conceptualized by Yu. Borev. “In totalitarian societies,” writes the scholar, “where the intelligentsia could not entrust their life experience to paper, a

²⁸ Столович Л.Н. Анекдот и миф. *Анекдот как феномен культуры* : материалы круглого стола 16 ноября 2002 г. СПб., 2002. С. 46.

²⁹ Каган М.С. Анекдот как феномен культуры / *Материалы круглого стола 16 ноября 2002 г. СПб.* : Санкт-Петербургское философское общество, 2001. С. 6.

whole layer of culture emerged –folklore of intelligentsia, giving an alternative to the history image created by documents”.³⁰

Using all means of the comic, namely sarcasm, irony, frank mockery, pun, and humorous implications, “folklore of intelligentsia” in its favorite anecdote genre deconstructs the lexicon of the communist ideology. Its slogans, appeals, texts of official culture are filled with new semantics. Their recoding appears as a result of corrupted citation, travesty, parody foregrounding, language distortion. For example, to the slogan “*Да здравствует советский народ – строитель коммунизма*” (“*Long live the Soviet people – the builder of communism*”), an anonymous author adds an epithet meaning “eternal”. The achieved ironic effect: the people is “*вечный строитель коммунизма*” (“*the eternal builder of communism*”) – destroy the “official” meaning and pathos totally. The widely replicated Marxists’ formula “*от каждого по способностям, каждому по потребностям*” (“*from each according to his ability, to each according to his needs*”), as a result of parodic foregrounding, receives a new semantics: “*if they don’t give according to the needs, we’ll steal according to our abilities*”.

Due to the laughter nature, the anecdote deprives the Soviet era rituals and myths of sacredness, creating its own neo-myth, which allows us to signify their secondary mythologization in the mass consciousness. This feature is most clearly realized in the demythologization of the “pantheon” of the Soviet era leaders and heroes. The hero of the anecdote is not Чапаев, Lenin, Stalin, Brezhnev as historical figures or literary-cinematic characters, but their anti-cultural parodies. “*Идет Василий Иванович пьяный, грязный, оплеванный, в соломе. Навстречу ему Петька. – Василий Иванович, ты откуда такой!? – Из анекдотов, Петька, из анекдотов*”. The motive of dirt, dominant in the image of the divisional commander, goes back to the mythological trickster. According to L. Hyde, “the main thing that the trickster prefers to do is to obliterate or violate the line between dirty and clean,” including “returning to life with the help of dirt”. In this regard, continues Hyde, the cultural function of the trickster is similar to the carnival functions in the M. Bakhtin’s description. Undoubtedly, for the people as a language and anecdote maker to burden himself with knowledge of mythological or

³⁰ Борев Ю. Интеллигентский фольклор. URL: http://www.ng.ru/style/2002-04-24/16_folklore.html

culturological conceptions was the last thing to do. In this case it is a vivid illustration of the way archetypal structures of the myth being manifested through collective creative work in the modern anecdote.

The bidirectionality of the anecdote is manifested in its functions and pragmatics: on the one hand, it reflects the values, stereotypes and moods of the mass consciousness; on the other hand, opposing the official ideology, it forms a new evaluative position, thereby freeing man of the masses from ideological dogmas. “Uncensored” political laughter performs a compensatory function, since it serves to create a laughter catharsis, to remove contradictions, thus giving the narrator and listener the possibility of verbal “satisfaction”, originally embedded in the anecdote. Exemption from anger and dissatisfaction caused by the actions of the authorities allows an ordinary citizen to adapt to ideological and social “doublethink”, as it is precisely stated in the slogan from the anecdote: *“Колембался, но вместе с линией партии”*.

A similar compensatory function is performed by the myth, which is considered by its authoritative researchers (R. Caillois, F. Cassidy, O. Rank, S. Freud). As N. Khrenov notes with reference to R. Caillois, it is the myth that “shows to consciousness an image of such a behavior to which it feels inclined”³¹. There it is significant the analogy between compensatory function of the myth and of the anecdote. Identifying themselves with gods or heroes (which is characteristic of the myth reception) or with a clever and witty anecdote hero who can defeat influential authorities, both the narrator and listener are thereby ousting from consciousness negative experiences and conflicts, as if it happened in reality.

In the deconstruction of the Soviet mass consciousness mythologemes, the pragmatics of anecdote is of special importance. The totalitarian government understood this, having banned it from the mid-1920s. For the spreading of political anecdotes criminal penalties followed, up to the highest measure in the period of Stalinism. Nevertheless, the anecdote does not leave the culture of laughter, which, according to Bakhtin, is always oppositional to the official culture. This is revealed by numerous variations of this plot. For example, *“Знаете, кто строил Беломорско-Балтийский канал? С одного берега те, кто рассказывал политические анекдоты,*

³¹Хренов Н.А. От эпохи бессознательного к эпохе рефлексии о мифе // Миф в художественном сознании XX века / отв. Ред. Н.А. Хренов; Гос. Ин-т искусствоведения. М. : «Канон+» РООИ «Реабилитация», 2011. С. 31–32.

а с другого – те, кто слушал”. Ог: “Новенького привели в тюремную камеру. «За что тебя? – спрашивают старожилы» – «Да за лень...». «Как это – «за лень»?» – «Ну, встретился с приятелем, он мне анекдотик, я ему анекдотик, он позвонил, а я поленился”. Researchers noted another paradox: “the ‘lower classes’ of society (peasants, workers, etc.) sometimes did not notice the political sense in their narratives and songs and learned about the latter only in the dungeons of the GPU / NKVD”³². The anecdote promptly responded to the weakening of censorship and persecution of dissent in the late Soviet period: “Что такое уцененный анекдот? – Это анекдот, за который раньше давали 10 лет, а теперь только семь”.

It is known that the Soviet ideology and culture, as well as a whole its society, are hierarchical. At the top of the hierarchy it is found the sacred ideologeme “the bright path to communism”. The culture of socialist realism mythologizes historical periods of the Soviet country, which received the cliché name “stages of a long path”. The myth about the imminent coming of the Golden Age for some time becomes an effective means of controlling the mass consciousness. In accord with social realism, the idea of the Soviet world, when the wish is mistaken for the reality, is widely embedded in the mass consciousness. However, in the periods of Khrushchev and Brezhnev, the idea of a utopian future is subjected to the greatest demythologization: “Самый короткий анекдот – коммунизм”; “Самый длинный анекдот – программа строительства коммунизма.”

Soviet ideology activates one of the leading myth functions – the function of psychological compensation, which is associated with new cosmogonies. The mass consciousness is made to believe the idea of the social model uniqueness of the new world – “heaven on earth” – which has no analogues in the history of mankind. However, the anecdote responds to this mythologeme too: “На том свете встретились Христос и Маркс. – Почему твое антинаучное учение существует уже почти 2000 лет, а мое научное рассыпается через полтора столетия? – спросил Христа основоположник научного коммунизма. – Твоя основная ошибка в том, что ты свой рай показал”.

³² Панченко А.А. Политический фольклор как предмет антропологических исследований. *Антропологический форум*. 2012. № 12. URL: http://anthropologie.kunstkamera.ru/files/pdf/012online/12_online_panchenko.pdf.

The structural principle of this anecdote is an agon, understood in its mythological meaning as a contest, a verbal, effective duel. The idea of agon is realized in the pragmatics of the anecdote, in its model of the world, built on a semantic contrast. Cultural variations of the contest, when the characters engaging in dialogues, betting, asking each other tricky questions and riddles, are one of the steady features of the Soviet anecdote poetics. For example, the anecdotes of the Second World War, where Stalin argues with Churchill and Roosevelt and wins the duel (one of the few cases representing Stalin rather positively), disputes and actions in the so-called “national” anecdotes, etc.

In the ideological myth about the communist tomorrow, there have been modified two universal myths: the story of the search for an earthly paradise, as a kind of ideal world in which all desires are fulfilled, and a monomyth about “a thousand-face hero”. “The thousand-face hero” is the people who undergo initiation, leaving the world of everyday life in the realm of the higher and sacred. The final stage of the journey, its apotheosis and reward will be the embodied dream of an ideal society with its concern for common wealth and prosperity. However, in the Soviet anecdote, the ideologeme “the bright path to communism” is surrounded by everyday life marks and profaned openly. The need to solve ordinary everyday issues appears to be an annoying obstacle on the path of the victorious people to communism. Contrary to the official myth about universal satiety and prosperity, the masses are captured by the quite prosaic dream of gastronomic abundance in the real life. And when the food crisis comes once again, the anecdotes’ authors remind the Soviet people that *“по дороге в коммунизм кормить не обещали”*.

Using the gap between ideology and everyday life, the anecdote deconstructs ideas of “beautiful outward appearance” in favor of the true nature. So, referring to the artifact of the Stalin period “The Book of Tasty and Healthy Food” – beautifully illustrated and far from ordinary everyday people (recipes with artichokes, lobsters, profiteroles, etc.) – the anecdote offers its own, equally absurd, one: *“Новое издание «Книги о вкусной и здоровой пище». Рецепт первый: «Отвари потихоньку калитку...»*”. So the comic effect is created by means of incomplete homonyms (“отвори” meaning to open, and “отвари” – to boil) in reminiscences from the popular romance “Kalitka” (lyrics and music written by A. Obukhov); allusions to the constant care of the ordinary person for their daily bread; ironic implication arising from the

juxtaposition of two daily occurrences (the romance and the anecdote) and the collision of these worlds.

The intertextuality of the anecdote given above, taken from the world of culture, visually fixes its belonging to “folklore of intelligentsia”. The anecdote of the 1950s in the traditional question-and-answer form, in which the recipient will easily recognize the immortal quotation from G. Orwell, has the same book character: “*Are the Soviet people equal? – Yes, equal. But some are more equal than others.*” The appearance of the anecdote chronologically coincides with the publication of the Dystopia of G. Orwell’s “Nineteen Eighty-Four”, which suggests its literary origin as another source of “folklore of intelligentsia”.

CONCLUSIONS

The study of the mythopoetics and pragmatics of the Soviet anecdote covers a significant problem field. The “easy” genre is far from a simple subject of research. This can be explained by its “composite” nature, existence at the boundaries of speech and laughter culture, the mediator position between the official and local laughter culture, features of pragmatics and communicative strategies, poetic characteristics.

The Soviet anecdote is a kind of speech genre, which develops in the sphere of laughter culture. Its belonging to urban culture allows us to consider it as a genre of urban folklore too. The Soviet anecdote reflects the mental world of a man of the masses, his hierarchy of values, attitude to official authority structures, sociocultural processes and everyday life.

A comparison of myth and anecdote makes it possible to state a typological resemblance and difference between these two cultural phenomena. The similarity of myth and anecdote is fixed at the level of their myth-creative potencies and pragmatics, in the ability to be a source of memory, in common compensatory functions; it is marked its anonymity, or rather a collective author; the creative potentiality of myth and anecdote, producing from a word new reality, their connection with the mass consciousness. It is revealed that the trickster hero, typical for the anecdote, correlates with the archetype structures of thinking and consciousness, going back to the mythological ones. In the mythologeme of the trickster as well as in the trickster hero of the anecdote, such a common feature as ambivalence is clearly manifested.

While studying the poetics of the Soviet anecdote, comic manifestations were identified such as sarcasm, irony, unconcealed

mockery, pun, parody, humorous implications, play on words, semantic inversion. The poetics of the anecdote performs the pragmatic function of the ideological myth deconstruction. A special part in the Soviet reality demythologization is played by the pragmatics of the anecdote implemented in communicative strategies.

SUMMARY

The article focuses on the mythopoetics and pragmatics of the Soviet anecdote as a speech genre as well as a genre of urban folklore, its definition, genre modus and sociocultural specificity. A case study of “the folklore of intelligentsia” (Yu. Boriev) has been conducted. Much attention is given to the typological convergence of the phenomena of a myth and an anecdote. In the article the myth and the anecdote are revealed as a repository of historical and cultural memory, a product of mass consciousness, which is manifested in the anonymity, myth-creative potential, compensatory function. The hero of the anecdote is the ambivalent figure of the trickster, which goes back to the traditional myth. The emphasis is drawn to the metatextuality inherent in “the folklore of intelligentsia”. The Soviet anecdote poetics performs pragmatic function of the ideological mythdeconstruction.

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MYTH AS A STRUCTURE FORMATIVE FACTOR IN THE PROSE OF ANDREY PLATONOV

Keba O. V.

INTRODUCTION

A lot of studies was suggested about mythological component of the works of Andrey Platonov. However, the focus of the researchers was mainly made on the interpretation of mythological images, motifs, plot models and situations¹. Until recently, they also paid their attention to the interpretation of ideological myths in his works²; but now it is evident that this was only a surface of both individual and fictional mythology of Platonov. Thus, when talking about thorough existential and ideological mythology of “The Foundation Pit” author, close connections between Platonov’s insight into archetypical essence of a human being and full involvement of the characters (i.e. of the author, as well) into social and historical reality of the 21st century are to be taken into consideration.

In this sense, the Finnish researcher Heli Kostov put forward very precise and methodologically productive prolegomena to the understanding of the fictional world of Platonov. She states that when examining the works of the author, we distinguish a developed system of notions concerning human existence in the world. This system provides *the explanation* of existence that is regarded as the Platonov’s myth, which at the different periods of his creative activity depicted both

¹ See: Naiman, Eric. The Thematic Mythology of Andrej Platonov. *Russian Literature* XXI (1987). P. 189–216; Бочаров С. Г. Вещество существования. *О художественных мирах*. Москва: Советская Россия, 1985. С. 249–296; Дмитровская М. А. Мифопоэтические представления о связи души и дыхания у А. Платонова. *Логический анализ языка. Образ человека в культуре и языке* / РАН, Ин-т языкознания; отв. ред. Н. Д. Арутюнова, И. Б. Левонтина. Москва: Индрик, 1999. С. 346–355; Дмитровская М. А. Трансформации мифологемы мирового дерева у А. Платонова. *Логический анализ языка: Языки пространств* / РАН, Ин-т языкознания; отв. ред. Н. Д. Арутюнова, И. Б. Левонтина. Москва: Языки русской культуры, 2000. С. 420–428; Костов, Хели. Мифопоэтика Андрея Платонова в романе “Счастливая Москва”. Helsinki: Helsinki University Press, 2000. 325 с.

² See: Золотоносов М. “Ложное солнце”: “Чевенгур” и “Котлован” в контексте советской культуры 1920-х гг. *Андрей Платонов: Мир творчества*. Москва: Современный писатель, 1994. С. 246–283.

unchanging and changing principles of his works. Therefore, orientation toward mythological thinking is viewed as the main unchanging modeling principle of his poetics. Hence, the attitude to the utopian projects concerning the recreation of the world and the role and place of a human in these processes can be regarded as the changing one³. This problem formulation is needed to conduct a widespread investigation of literary heritage of Platonov. The aim of the research is to identify how the orientation toward myth (in a more comprehensive sense of this phenomenon, comprises mythological thinking and analyzes archetypical complexes) affects the structuring of the writer's fictional world. At the same time we are going to concentrate on the distinctive features peculiar to the fictional embodiment of archaic plot schemes and patterns (return, circular motion, initiation, climax-anticlimax), principles of text architectonics, isomorphism of spatial models, poetics of demetaphorization and perceptualization, implementation of pre-logical thinking patterns within a language, distinctive anomalous orientation of statements, breach of semantic and syntactic valency, etc.

1. The Myth of «the Eternal Return» in the Poetics of Andrey Platonov

Structure formative dominants of the Platonov's prose are related with one of the fundamental ideas of mythological worldview; it is Nietzsche's idea of eternal return (also known as eternal recurrence), actualized at the turn of 19th – 20th centuries, and developed in the writings of many anthropologists, ethnographers, and world religions explorers. In this connection E. Meletiskiy, noting the role of Mircea Eliade in investigation the mythologema of «beginning», influenced by some Nietzsche ideas, writes: "This feeling of eternal going round has proved consonant to the modernistic literature. Meanwhile, the absence of historical time in the myth (in contrast to a modernistic novel) is only a by-product of a certain manner of thinking, but not the purpose of mythology and certainly not the expression of the subjective fear of history..."⁴.

Platonov however viewed the idea of eternal return only as a fertile multipronged fictional embodiment – from a meaningful motif of a man's

³ Костов, Хели. Мифопоэтика Андрея Платонова в романе "Счастливая Москва". Helsinki : Helsinki University Press. 325 с.

⁴ Мелетинский Е.М. Поэтика мифа. Москва : Наука, 1976. С. 400.

“return” to the “initial” phase of his life till “recurrence”— as specific narrative strategy and literal realization of metaphor “return to the womb”, dimensional models of isomorphism and narrative discourse peculiarities as well.

Principals of mythological cumulateness and specific spontaneous narrative are observed at the level of Platonov’s text architectonics. The author declines to divide his works into chapters and parts (but he inserts peculiar spaces in the text which are probably used to direct reading); hence the episodes are arranged in chronological order, not employing any “specific” structural organization.

This approach was important for Platonov because of its focus on the method of “intuitive” writing, according to which “naturalness” and an “unartful” way of storytelling in a fiction work, should be expressed at the architectonic level of the text structure. However, the external “chaos” of textual conglomeration is nothing but an fictional illusion, followed by a strict narrative order; therefore everything in Platonov’s works is thought out, every detail is considered and justified by fictional objectives.

The architectonics of Platonov's text constitutes such elements as parallelism, repetition of situations in the story and reiteration of certain expressions; quite often parallel points of view on the same object are observed, and different characters follow the same way. Thus, in the novel “Chevengur” Alexander (Sasha) Dvanov and Zakhar Pavlovich (his fosterer and nurse father) follow the same path, but when a cemetery comes in their view at different time, each of them recalls the drowned fisherman. Platonov depicts "returns" in such a manner that they occur not only in a certain place, but in former times, usually in childhood. This variation of the motif is depicted in “Chevengur”: "Днем Дванов узнал старую дорогу, которую видел в детстве. <...> звук знакомого колокола Дванов услышал как время детства. <...>"⁵.

It is generally known that Platonov uses in his works a wide range of recurring motifs that have archaic mythological origin. It is also significant to mention that motifs are considered to be an important element of the composition. They do not fall out of touch with a reader, and make him concentrate on recurring motifs in a novel, combining in

⁵ Платонов А.П. Чевенгур / Сост., вступ. ст., коммент. Е.А. Яблокова. М.: Высш. шк., 1991. С. 397.

such a way all elements of the narration into a unified whole, and constructing integrity of the text first of all in the reader's perception.

Retardation method is also the one of great importance in the context of mythological narration. Sleeping, illness and intensified imagination of the characters perform the function of retardation in the novel "Chevengur". The expansion of these elements of composition creates an impression that the characters drop out of the real life and biographical time, switching their attention to the world of their inner life that seems to be as essential as the real life is. It is quite unusual, because there is no emphasis on the moments, when that "switching" occurs; therefore the novel reflects an exceptional human world (inner world of separate individuality) in which harmony with the reality cannot be achieved; hence the real world is replaced by "hallucinogenic epic" as it once said a French researcher who investigated the literal heritage of Platonov⁶.

Fictional world of the author grew out of a specific kind of isomorphism, poetics and anthropology. Its peculiar features can be illustrated on the example of correlation of the whole narration structure in the novel "Chevengur" with the sketch of a monument to the revolution in a project that was drawn up by Alexander Dvanow: "Лежачая восьмерка означает вечность времени, а стоячая двухконечная стрела – бесконечность пространства..."⁷. This figure reflects the principals that influence formation of syntagmatic and paradigmatic union in the novel. The recumbent figure eight represents the development of the storyline that is progressing at first sight, but, in fact, the plot is gradually regressing, zigzagging and turning back to the centre (this is how the idea of "true" life is achieved, the meaning of life is found and the gap between a man and his life is closed) crossing outlying and distant points (these are all possible variants of manifestation of "communism"), i.e. "the only true" life, and interpretation of these concepts by main characters). The upright arrow with two ends is a symbol of penetrating through the realms of the novel and their unification, comprising a single ideological complex with the same center. Paradigmatic of the novel is defined by ambivalent interpenetrative concepts of life and death, loneliness and brotherhood, thought and sense, motion and motionlessness, leave and return. Their

⁶ Платоновский вестник. Воронеж, 2000. С. 84.

⁷ Платонов А.П. Чевенгур, 144.

correspondence is arranged according to the principle of conjunction, which was described by Lucien Lévy-Bruhl in the context of primitive mentality, – “and...and”, susceptible of “the excluded third” (opposed to logical disjunction – either...or)⁸.

In connection with the idea of mythological isomorphism and its importance in the world of Platonov’s fiction, a solid research into the structure of Platonov’s text by E. Rudakovskaya must be taken into account as well⁹. Concentrating her attention on the peculiarities of syntax in “Chevengur” (particularly, on the principles of combination of clauses with polynomials), she demonstrated its correspondence with the text structure on the whole. She states, that the combination of clauses within polynomials and their joining can be compared with the construction of the novel in general, since there is no division of the text into chapters, and the plot development, which is determined by stringing episodes together. In the sentences, polynomials are characterized by irregular logical structurization of reported material. Peculiar linear embranchment, anticipation of some elements of the content and their phased but uneven clarification, that is conveyed either through gradual story development or through regressive revision and supplementary detalization are also observed. An idea can be expanded in the text recurring to a certain moment and concretizing it¹⁰. It is how the plot of Platonov’s novel develops, disclosing nuances concerning interpretation of social and philosophical problems in every new episode.

They say, that Russian literature as well as Platonov’s prose is an example of literature of a Word, not of a Text¹¹. It seems that, a known literary critic N. Kornienko, the author of this statement, is not absolutely right. Platonov responded ironically to formalists especially to Victor Shklovsky as they put the problem of the Text first. Nevertheless, Platonov’s works are considered as the texts in the true sense of this literary term, i.e. they are vividly structured and organized. N. Kornienko herself states that “Chevengur” was made up not only of layers (Lev Shubin), it was also created by principle of inverse perspective: moving

⁸ See: Мелетинский Е.М. Поэтика мифа. Москва : Наука, 1976. С. 351–352.

⁹ Рудаковская Э. Роман Андрея Платонова “Чевенгур”: синтаксис предложения и построение текста *Русская филология*. Тарту, 1996. N7. С. 226–235.

¹⁰ Ibid., 227.

¹¹ Sprache und Erzählhaltung bei Andrej Platonov / hrsg. von R. Hodel und I.P. Locher. Bern : Lang, 1998 (Slavica Helvetica. Bd. 58). S. 193.

from the part that describes present-day reality to the beginning and then to the final. Phrase "ветхая опушка" (fringes of decay) appeared on the first page of the novel after the word "ветхий" (from Proto-Slavic "ветъхъ" meaning "old", "ancient") established several abstract notions in the novel and giving them the same recurring perspective (from present – to past)¹². In other words, the novel was created not only as a certain embodiment of idiostylistic paradigm, but also as the Text, penetrated with peculiar internal rhymes – motifs, situations, narrative models.

Among these narrative models, the archetypical model of the "leave" is considered the most important one. Platonov's characters set on a journey in order to accomplish a task, important for "common and individual existence". The most significant in this context are three "leavings" of Alexander Dvanov, the main character "Chevengur". The first one, when Prokhor Abramovich, step-father of an orphan, send the boy to beg on the streets of the city, Sasha discovered a new "alien and frightful" world. The second one, when the protagonist (before his trip under socialism) imagined himself "машинистом той лесовозной дороги, которая возит бревна на постройку новых городов..."¹³; And the third and the most important one, before his departure for Chevengur Alexander dreamt about his father, who said: "Делай что-нибудь в Чевенгуре: зачем же мы будем мертвыми лежать..."¹⁴.

The motif of "leave and return" rises the narration to the level of metaplot, that is arranged as the intersection of two main storylines: the history of Chevengur and the life story of Alexander Dvanov. On the one hand, the ruin of Chevengur signifies going back to the way things were in the history, displays rejection of "revolutionary movement acceleration" of time and shows breach of natural flow of life. On the other hand, the end of the earthy journey of Sasha Dvanov, who voluntary departed in the waters of Lake Mutevo, symbolizes reunion with his drowned father, and his return to the primary sources, "в родину жизни и трудолюбия"¹⁵. In the novel his journey from a fishing-rod that was kept in the memory of his father and his return to it after the Chevengur

¹² Sprache und Erzählhaltung bei Andrej Platonov / hrsg. von R. Hodel und I.P. Locher. Bern : Lang, 1998 (Slavica Helvetica. Bd. 58). S. 196.

¹³ Платонов А.П. Чевенгур, 91.

¹⁴ Ibid., 241.

¹⁵ Ibid., 397

fell – is symbolizing the same circular motion, where the process of self-knowledge takes place. It is remarkable that the description of this “departure” does not leave an impression about the finality of the death: Sasha "продолжая свою жизнь, сам сошел с седла в воду <...> в поисках той дороги, по которой когда-то прошел отец"¹⁶.

The recurring motif in the Platonov's prose has a peculiar sematic meaning that conveys the idea of “returning to the womb”. In “Chevengur” the clue to decode the novel is given in the first part of the book, where the death of “senior engineer foreman” is described: "никакой смерти он не чувствовал – прежняя теплота тела была с ним, только раньше он ее никогда не ощущал <...> Все это уже случилось с ним, но очень давно, и где – нельзя вспомнить. <...> Наставник вспомнил, где он видел эту тихую горячую тьму: это просто теснота внутри его матери, и он снова всовывается меж ее расставленных костей, но не может пролезть от своего слишком большого старого роста..."¹⁷ (compare similar motif in other place: "...У меня тут их целый склад: сам от детонации обратно в мать полезешь!"¹⁸).

In ethnography this motif is called "Regressus ad uterum", i.e. “back to the womb” and is described concerning initiation rites, where it is used to define “rebirth”¹⁹. In Christian mythology, this term was slightly transformed. An episode from a Gospel that describes a conversation between Jesus and Nicodemus, the Pharisee provides an illustrative example of it: “How can someone be born when they are old?” Nicodemus asked. “Surely they cannot enter a second time into their mother’s womb to be born!” Jesus answered, “Very truly I tell you, no one can enter the kingdom of God unless they are born of water and the Spirit” [John 3: 4-5].

S. Khoruzhy, a known literary critic and translator, discloses typological closeness of Platonov's mythopoetic and mythologization of Joyce, and considers them to be “Eleusinian artists” as both of them use the mythologeme of return to the primary source, to the womb as a

¹⁶ Платонов А.П. Чевенгур, 397.

¹⁷ Ibid., 68.

¹⁸ Ibid., 150.

¹⁹ Еліаде М. Священне і мирське; Міфи, сновидіння і містерії; Мефістофель і андрогін; Окультизм, ворожбитство та культурні уподобання / Пер. з нім., фр., англ. Київ : Видавництво Соломії Павличко “Основи”, 2001. С. 100–105.

structure forming element in their works. Referring to the episode concerning the death of senior engineer foreman in “Chevengur”, where the author writes out this mythologeme using richness of the detail, S. Khoruzhy focuses his attention on “Kotlovan” (“The Foundation Pit”) and states that the mysticism of the narrative comprises returning into the Earth, stooping down and reaching the depth that define the Eleusinian mysteries²⁰. The so-called mysterial “code” in the prose of A. Platonov of the late 1920s – 1930s. is identified and carefully examined in the monograph by Ye. Proskurina²¹. The author, in particular, notes that most of the “mystical” motifs in Platonov's prose are of mythological origin. Among them the myth of water is of fundamental importance. For instance, Leonid Karasev, known Russian literary critic, notes: Platonov’s preoccupation with water is one of the most important aspects of his literary writings. Drawing particular attention to Platonov’s “mythology of water,” he claims that the writer is wholly immersed in the water imagery that nourishes his plot²².

According to the mythological theory, there are two dynamic archetypes in the ancient layers of the human consciousness: one of them is connected with inner motion (to you) and outer movement (from you). In ancient Greece these archetypes had two corresponding with them mythologemes – the one of Demeter and the other of Dionysus; hence there are two types of the matter: Eleusinian and Orphic. The Eleusinian mysteries took place in Eleusis and were devoted to Demeter, the goddess of the agriculture and the fertility, who was equated with “Mother-Earth”. In this connection, the motif of “Mother-Earth” is constantly used in Platonov’s prose. The ideas of Eleusinian mysteries are prolonged in Christian mythology (The Parable of the Growing Seed is an illustrative example of it). In contrast to ancient mythological understanding, Christianity added fundamentally new idea of salvation and immortality of a person to it. Thanks to this concept, human life finds its spiritual and

²⁰ Хоружий С.С. “Улисс” в русском зеркале *Джойс Дж. Избранное*: В 2 т. Т. 2. Москва : Терра, 1997. С. 526.

²¹ Проскурина Е.Н. Поэтика мистериальности в прозе Андрея Платонова конца 20–30-х годов (на материале повести «Котлован»). Новосибирск : Сибирский хронограф, 2001. 261 с.

²² Карасев Л. Движение по склону: (пустота и вещество в мире А. Платонова). *Вопросы философии*. 1995. № 8. С. 133.

moral meaning, which is not exactly inherent in mythological version of the archetype.

Platonov uses recurring motifs for not only describing situations or going into details; he also employs them at the level of figurative language. It is seen due to the high frequency of use of the word “back” (according to our calculations it occurs 46 times in the original “Chevengur”) and it is usually used in the meaning of “again”. (compare: “Когда он ложился обратно спать...”²³; “деревня десять раз выходила, а потом обратно селилась...”²⁴).

2. Mythologism and Spatio-Temporal Composition of the Text

Embodiment of different types of Platonov’s mythologism is found within spatio-temporal composition of the text. It seems that the author keeps in a secret the exact time and place of the events in the novel. Even such works as “The Foundation Pit” or “Chevengur” that seem to be deeply ingrained into the social and historical chronotope, are practically deprived of exact temporal and spatial coordinates. The beginning of “Chevengur” is significant: “Есть ветхие *онушки* у старых провинциальных *городов*...”²⁵ (italics supplied). Sharp distinctions between the words from different lexical and semantical classes are used by the author in order to underline that the action takes place at the turn of nature and civilization. This narrative emphasizes its philosophical and ontological meaning from the very beginning of the text.

It is fixed in the author’s narrative and in characters’ manner of speaking as well. Apart from the fact that spatio-temporal coordinates and psychologization of time (visions, imagination etc.) are blended, one of the most peculiar features of Platonov’s method is the phenomenon of anthropologation of space and place. It is fixed in the author’s narrative and in characters’ manner of speaking as well. The words *space* and *time* insert not characteristic for both of them word-combinations: on the one hand, they have a status of “humanization”: “поникшего пространства”; “притаившихся пространств”; “трудолюбивые времена”; “грустное время”²⁶; on the other hand, time just as space obtained physical

²³ Платонов А.П. Чевенгур, 27.

²⁴ Ibid., 32.

²⁵ Ibid., 24.

²⁶ Ibid., 136, 246, 322, 388.

characteristics, and becomes an object of perception: "портится время"; "невидимое время"; "время стало слышным"²⁷. Platonov's manner of speaking discloses peculiar to mythological thinking spatialization (time is replaced by space): "Чепурный вместе с пролетариатом и прочими остановился среди лета, среди времени и всех волнующихся стихий..."; "всё живущее находилось где-то посередине времени и своего движения"²⁸. Thus, we can state that Platonov's mythologization of time is characterized not only by metaphorical interpretation, and its distinctive features concern the peculiarity of worldview is depicted at the level of his figurative language in prose.

Platonov employs a wide range of devices to set reversible time layers in the consciousness of the characters. For instance, in "Chevengur" Zakhar Pavlovich, a step-father of Dvanov is described as follows: "Сколько ни жил Захар Павлович, он с удивлением видел, что он не меняется и не умнеет – остается ровно таким же, каким был в десять или пятнадцать лет. Лишь некоторые его прежние предчувствия теперь стали обыкновенными мыслями, но от этого ничего к лучшему не изменилось. Свою будущую жизнь он раньше представлял синим глубоким пространством – таким далеким, что почти не существующим. Захар Павлович знал вперед, что чем дальше он будет жить, тем это пространство непережитой жизни будет уменьшаться, а позади – удлиняться мертвая растоптанная дорога. И он обманулся: жизнь росла и накоплялась, а будущее впереди тоже росло и простиралось – глубже и таинственней, чем в юности, словно Захар Павлович отступал от конца своей жизни либо увеличивал свои надежды и веру в нее"²⁹. Consecutive realization of views concerning reversible reflection of the past and the future in "Chevengur" that correspond to such paradoxical expressions of the characters as: "в память будущего"³⁰, "помнил о дальнейшем"³¹ etc. As if they illustrate one of the most important characteristics of mythological thinking that is described by mythologists, who conclude that the past is interpreted as a visible part of our life that is right in front

²⁷ Ibid., 242, 292, 346.

²⁸ Платонов А.П. Чевенгур, 296, 67.

²⁹ Ibid., 57.

³⁰ Ibid., 186.

³¹ Ibid., 29.

of our vision and is ahead, therefore the future is perceived as something invisible, something that is behind³².

Specific mental mimesis also occurs in Platonov's texts; mental mimesis is a state when consciousness not only reproduces and creates the world around, but also follows and generates it in one's own image. Coherent explanation of this phenomenon is provided in the novel "Chevengur": "В семнадцать лет Дванов еще не имел брони над сердцем – ни веры в бога, ни другого умственного покоя; он не давал чужого имени открывающейся перед ним безымянной жизни. Однако он не хотел, чтобы мир оставался ненареченным, – он только ожидал услышать имя из его же уст, вместо нарочно выдуманных прозваний"³³. In other words, the subject imitates the object here and flows together with it. Thus, the characters and the author himself are learning to speak, being in the stage of development of the language and consciousness, when a name corresponds to the object it calls.

In this case, nondifferentiation of a subject and object defines mythological way of thinking. Describing this phenomenon, . Potebnia claimed that as the image is considered to be objective, it can be converted into a meaning and can form the basis of further conclusions about the characteristics of a denotive notion, as well³⁴.

Subjective field of Platonov's works is full of mythological connotations. A semantic filling of the motif concerning "unnecessary" things, is observed in many works of the author, however a special emphasis is put on the novel "Chevengur". Zakhar Petrovich, a central character of introductory part of the novel is depicted as the one who "делал ненужные вещи: башни из проволоки, корабли из кусков кровельного железа, клеил бумажные дирижабли и прочее – исключительно для собственного удовольствия. Часто он даже задерживал чей-нибудь случайный заказ – например, давали ему на кадку новые обручи подогнуть, а он занимался устройством деревянных часов, думая, что они должны ходить без завода – от вращения Земли"³⁵. Such behavior of Zakhar Petrovich embodies one

³² Степанов Ю.С. Константы. Словарь русской культуры. Опыт исследования. М.: Школа "Языки русской культуры", 1997. С. 172.

³³ Платонов А.П. Chevengur, 71.

³⁴ Потеня А.А. Теоретическая поэтика. М.: Высш. шк., 1990. С. 287.

³⁵ Платонов А.П. Chevengur, 24.

of the most archaic models of a mythopoetic creative work, when a poet separates the initial unity of the universe, determining the nature of its parts, and then defines the equality system and synthesizes a new unity, as V. N. Toporov states³⁶.

3. Mythological Aspects of in the Speech Structure of A. Platonov's Works. Metamorphosis and Demetaphorization

Mythological nature of human consciousness is manifested in the specific speech structure of Platonov's works as well. The writer gravitates to such type of artistic speech, in which a specific sensual, perceptual feeling of reality reveals the direct embodiment. The Platonov's characters, and with them the author himself, wherever possible, strive to ensure that the language contains only the visible and the sensed, and the physical concepts are inherent in abstract concepts or mental phenomena.

These and similar phrases may be interpreted as metaphorical expressions. However, the mythological word in its nondiscrimination between concrete and abstract, direct and figurative meanings is devoid of metaphor. Similarly, the Platonov word turns into a demetaphorized one, appears rather as a sign of metamorphosis, literal transformation. For the first time S. Bocharov drew attention to the role of metamorphosis in the Platonov's world: "Platonov metaphoric has a character that brings it closer to the original soil of metaphor – faith in real transformation, metamorphosis..."³⁷. It is interesting that in Platonov's works metamorphosis is not only one of the speech means, but also an unfolded plot motif, as for example in the story "Mysornyj veter" ("The Garbage Wind"). The anomalously grotesque expressions of both the narrator and the heroes of Platonov convey the intention to express as accurately as possible the essence of the thought, and express it exactly in the form in which it appears in the human mind (compare: "книжки читал вслух, чтобы загадочные мертвые знаки превращать в звуковые вещи"; "живешь всегда вперед и в темноту"³⁸ etc.). Platonov's heroes "бормочут свои мысли", because they do not know how to "think

³⁶ Мифы народов мира. Энциклопедия. В 2-х тт. Гл. ред. С.А. Токарев. Москва : Сов. энциклопедия, 1980. Т. 2. К-Я. С. 327.

³⁷ Бочаров С. Г. Вещество существования. *О художественных мирах*. Москва : Советская Россия, 1985. С. 259.

³⁸ Платонов А.П. Чевенгур, 185, 278.

silently", they have to "свое умственное волнение переложить в слово, а уж потом, слыша слово, они могут ясно его чувствовать"³⁹; speaking they "не говорят, а думают", for "пока слово не скажешь, то умным не станешь, оттого что в молчании ума нет – есть одно мученье чувства"⁴⁰; for those who do not have "силы мысли", feelings remain unspoken, turning into some kind of "мучительную боль". "Кто учился думать при революции, тот всегда говорил вслух, ... думая что-то в своем закрытом уме", so "во всяком прочем сначала происходила не мысль, а некоторое давление темной теплоты, а затем она кое-как выговаривалась, охлаждаясь от истечения"⁴¹.

In describing the heroes attempts to realize the world and their place in it, the writer constantly resorts to shifts of the narrative perspective, when the generalization is combined with singularity, abstraction with concreteness, and it is emphasized by repetitions of lexical means and parallelism of lexical-semantic constructions. For example: "Яков Титыч любил вечерами лежать в траве, видеть звезды я смирять себя размышлением, что есть отдаленные светила, на них происходит нелюдская неиспытанная жизнь, а ему она недостижима и не предназначена; Яков Титыч поворачивал голову, видел засыпающих соседей и грустил за них"⁴² (italics supplied). Here two plans are emphasized: the concrete one, connected with the direct actions of Jacob Titych, and the abstract one, relating to his thoughts about life. Moreover, in concrete plan, two aspects are also singled out: first, a kind of long-term actions are given, transmitted by the form of the compound verb predicate: ("любил лежать", "видеть", "смирять себя размышлением"), and then the result of reflection, the collision of a dream with reality is submitted ("поворачивал", "видел", "грустил"). The actions of the hero at the beginning and after thoughts about life are correlated by the parallelism of homogeneous predicates; the ratio of objects of perception is especially significant: "видел звезды", потом – "видел соседей".

The distinctive "explanatory" Platonov's manner of writing corresponds at the syntactic level to a significant number of complex sentences. Speech is structured in such a way that its links cannot exist

³⁹ Платонов А.П. Чевенгур, 134.

⁴⁰ Ibid., 261.

⁴¹ Ibid., 130, 451.

⁴² Ibid., 297.

one without the other. Causal relationships here are brought to the fore. The actual syntactic developer of this is the ultimate saturation (often anomalously redundant) of the text with the corresponding subordinate unions (most often because and so). Here we can provide two illustrative examples from "Chevengur": "Чепурный положил голову на руки и стал не думать, чтобы скорее прошло ночное время. И время прошло скоро, потому что время – это ум, а не чувство, и потому что Чепурный ничего не думал в уме"; "...привязываться же к живому предмету для Якова Титыча было необходимо, чтобы во внимании и снисхождении к нему найти свое терпение жить и чтобы из наблюдений узнавать, как надо жить легче и лучше; кроме того, в созерцании чужой жизни расточалась, из сочувствия, жизнь самого Якова Титыча, потому что ей некуда было деваться, он существовал в остатке и в излишке населения земли"⁴³.

Such structure of phrase shows permanent concern of the author and the characters about expediency of existence. At the same time, they raise immense problems and difficulties that conflict with human consciousness when trying to resolve this existential and epistemological contradiction. These words and phrases are also very ambiguous since they display quasi-logic of Platonov's characters; however, the aim of the author is not to correct it but to emphasize the painstaking search of vital basics, and their attempt to comprehend essential existential contradictions.

That is why when identifying words of the characters or some fragments of text with the author's language we notice some kind of confusion and indistinguishable notions in the novel. Analyzing the opening sentence of "Chevengur" about "ветхих опушках" (fringes of decay) we can see that the phenomena of nature and culture have paradoxical interdependence and interconnection. The text further follows a series of situations that match the strangeness of the narrative plan with the strangeness of the world described. Here they make "unnecessary" things like a wooden clock, coming from the rotation of the Earth, "cure" babies from hunger with poisonous mushroom tincture, believe in the possibility of "living in death", forever die out of the "interest" in death etc.

Tendency to mythopoetic in the prose of Andrey Platonov defines its lyrical origin. It is generally accepted that literary mythology of the 20th

⁴³ Платонов А.П. Чевенгур, 276, 329.

century has intellectual origin, i.e. literary and philosophical reminiscences take part in its creation and social and cultural allusions etc. In Platonov's works mythology descends from the depths of organic perception of human world view. Thus, the key words to define the world of "Chevengur" ("earth", "sun", "water") are connected with folklore and mythological tradition: "earth" – "mother", "sun" – "worker", "water" – "the source of life". Metaphorical constructions used in this context gain peculiar qualities: literally use of figurative meaning converts a metaphor into metamorphosis, and in this way the author provides proteism of all elements of the fictional world.

CONCLUSIONS

Thus, Platonov goes far beyond the first stage of the mythological poetics, while other writers exploit mythological motifs and images. His mythologism is based on artistic intuition, it is born from the organic perception of the depths of collective memory and it involves all elements of the author artistic world into the sphere of mythological transformation. This is manifested in the fact that mythologization is revealed at all levels of poetics, creating its special quality – isomorphism of the ontological and anthropological aspects of the author's fictional conception.

At the plot and compositional level, mythologism in Platonov's works actualizes repetitive situations and motifs of archetypal origin. Performing the most important semantic role, these ones contribute to the "binding" of the whole narration, defragmentation of the architectonics of the text and the reader's reconstruction of its integrity.

At the chronotopic level of poetics, the mythological principle finds itself in a mixture of space and time coordinates of the action and objectification of the archetypal properties of mythological thinking in the form of so-called spacialization (replacing time with space, spreading time representations and simultaneous psychologization in the format of visions, fantasies, etc.). The reciprocity and interdigability of the past and the future from the point of view of the writer's characters is determined by the idea of a cyclical world order. The Platonov's world and the text likened to it are based on a special kind of mental mimeism, when consciousness not only reproduces and creates the world but also follows it, depicting it in an external image and likeness.

The specificity of the objective and descriptive sphere in the Platonov's works is determined by the mythological dominants as well.

The actions of the characters aimed at the real world, as a rule, lack rationalism and repeat the archaic model of mythopoetic creativity, in accordance with which the initial dismemberment of the unity of the world entails further restoring its integrity through a system of diverse identifications.

The peculiarity of the speech structure of Platonov's works is defined as the mythological interpretation of the world perception, typical to the implicit author and characters. It is manifested in the non-delimitation of the abstract and concrete, external and internal, subject and object, cause and effect.

SUMMARY

This article concerns mythologism as a constitutive factor and distinctive element of Andrey Platonov's prose that enlivens isomorphism at the level of his poetic manner. The topic focusses on myth and correlations between plot and composition, spatio-temporal peculiarities, representational and linguistic elements within the structure of his prose. Fictional world of Platonov is organized according to the principle of conjunction that corresponds to mythological logic; therefore there is no contradiction within the framework of the world. Most of his works comprise the plotlines that develop an archaic and universal plot scheme employing "leave-return" technique. Platonov's narrative strategies are defined by mythological cumulateness and recurring literary devices (constant repetition of motifs). At the heart of Platonov's chronotopic text structure is distinctive to mythological thinking anthropologation of spatio-temporal vision. Peculiar language arrangement of his works is determined by mythological perception of the world, that reveals nondifferentiation of abstract and concrete, inner and outer, subject and object, and of cause and effect. Such systematic focus (both conscious and subconscious) on myth and mythological structures allows us to interpret the fictional world of Andrey Platonov as a myth-orientated and myth defining one.

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MYTHOLOGY OF MYTH IN TWENTIETH-CENTURY CULTURE

Kuznetsov I. V.

INTRODUCTION

What is myth?

This question has not been asked by modern Humanities for a long time. Meanwhile, we should ask ourselves. Because in the XX century there was a growing expansion of the concept of "myth" in a variety of cultural fields. In science and journalism everything that refers to the background of unconscious ideas, usually implicated in the language has become uncritically called "myth". Структуру тут поменял. The word "mythology" itself has become an evaluative concept: Barthes' thesis "language is a fascist" was given voice, and after it a number of similar declarations. Naturally, deconstruction became the key scientific strategy in the end of the century.

It seems that in this context exactly the task is becoming urgent: not only must the content of the concept of "myth" be clarified, but also the boundary between the real myth and the pseudo-myth be distinguished. This, in fact, is the problem that provoked the emergence of this paper.

1. Myth is the Substantial Thing

The concept of "myth" became an integral part of humanitarian use in the era of Enlightenment (G. Vico, D. Diderot, etc.). The initial condescending attitude to mythology as an infant symptom of humanity was replaced by another, responsible one, in the philosophy of romanticism, especially by Schelling, who placed the myth as an intermediate aesthetic link between nature and art. The discovery of the ancient civilizations of the East by the European man for the first time shook the conviction of classical science in Eurocentrism. It gave impetus to comparative studies, inside of which the theoretical aspect, allowing to organize logically the vast material of observations was bound to emerge immediately. The "mythological school" that arose at that time, of course, did not yet know that it was "mythological". It's just that the concept of "myth" became one of the pillars in its spontaneously formed theory. The

founder of "mythologism" Jacob Grimm in the often cited Preface to "German mythology" (1835) declared: "At the heart of any legend is a myth, that is, faith in the gods. <...> Without such mythological basis it is impossible to understand legend as well as without knowledge of the occurring events it is impossible to understand history"¹.

Let us remember this formula, along with all the complex meanings that accompany the concept of "myth". *Myth*, according to Grimm, is the *belief in gods*. And the accompanying meanings are the idea of the proper character of historicism, which is not otherwise possible, as with the support of the evidence of knowledge or belief. Grimm sees two sides of an indivisible tradition (it is institutionally and certainly thought as a national one): spiritual tradition – "legend", based on the organic implication in "myth"; rational tradition – history in all its departments, based on the evidence of logically generalized experience. The myth, therefore, is understood by the Grimm as a figuratively manifested embodiment of the *substance of nation's life*; it guarantees the authenticity of national culture, inseparable in practice from the authenticity of national history.

By Grimm, as we have said, the concept of "myth" is an empirically induced formula, which is a generalization of the truly huge material of observations. It does not contain a reason for theoretical speculation. The reason for this is that for Grimm, by the highest standard, there was only one mythology as a subject of interest: his own mythology of his native culture. This mythology he called "Teutonic" and its study subordinated all related cultural and mythological material. The comparative method of research, to which the scientist resorted, served the only task: to reveal and identify the individual character of the continental Germans' mythology.

However, in the following decades, in the nearest generations of researchers, this soil stability was lost. Comparative studies stood out from the mythological school as an independent channel in which comparison from being an instrumental method turned into a methodology. In this sense, comparative studies opened the prospect of searching for cultural universals, and on this way theoretical construction became increasingly important. It became possible to consider the

¹ Grimm J. *Deutsche Mythologie*. Göttingen, 1835. S. III. – To be precise, Grimm speaks about "legend" – *sage*. However, in the Russian tradition since the XIX century they speak of 'writ'. This formula strengthens the universal significance of a legend's word to the degree of sacrality.

concept of “myth” in isolation from the empirical soil and as part of a system of speculative ideas.

So the concept of "myth" became a term. And it turned out that the new term had a very sizeable valence. The search of the Humanities in the late XIX – early XX centuries opened completely new areas of ideas about man and the world whose description required language; and the word "myth" in this language was quickly filled with new meanings. It found a strong connection with a complex of ideas about the unconscious side of the human soul. Partly inspired by the concept of W. Wundt², the Z. Freud's doctrine perfectly corresponded to the spirit of European culture, satiated with rationality. The concept of "myth" used by both scientists regarding the irrational part of the psyche connected with the post-romantic idea of collective soul and so set the stage for the Jungian doctrine of the "collective unconscious", basically developed in the early XX century.

Therefore, the twentieth century was marked by the generalization of the concept of "myth". It was generally characteristic for the Modern culture. That is why in later research the concept of "neo-mythologism" (Yu. Lotman, Z. Mintz, E. Meletinsky)³, or "neo-syncretism" (S. Broitman)⁴, is regularly applied in relation to the first half of the century arts. This generalization immediately received theoretical understanding. It took place in the most complete form in the work of A. Losev "Dialectics of the Myth" (1930). There, the concept of myth was subjected to dialectical construction, taking into account all the most important points that make up its content at the time of the study. The final formula proposed by Losev is: "Myth is a detailed magic name"⁵. This formula, of course, is rather senseless for the one who did not go all the way of dialectical construction along with the scientist. However, it clearly reveals the semantic basis of the concept of "myth": it is the substance of the Name, the Word that creates reality. Correlating this

² Cf.: "Mythology with one its half refers to history and primarily the history of spiritual culture, and with the other half to psychology, especially the psychology of peoples". – Вундт В. *Миф и религия*. Санкт-Петербург., Б. г. С. 2.

³ Минц З.Г. О некоторых «неомифологических» текстах в творчестве русских символистов. *Уч. зап. Тартуского ун-та*. Вып. 459. Тарту, 1979. С. 76–120; Лотман Ю.М., Минц З.Г., Мелетинский Е.Г. Литература и мифы. *Мифы народов мира. В 2 т.* Москва, 1982. Т. 2. С. 58–65.

⁴ Бройтман С.Н. Поэтика книги стихов Б. Пастернака «Сестра моя – жизнь». Москва, 2007. С. 21.

⁵ Лосев А.Ф. Диалектика мифа. *Лосев А.Ф. Миф – число – сущность*. Москва, 1994. С. 196.

Hellenistic essentially formula with the romantic (by Grimm) content of the concept, you can see the main thing that remains of Hellenism (and partially associated with it Christian “imyaslaviye”) in the mythological school. This is an idea of the *substance* of the myth. This substance provides the generating capacity of the myth, "magically" (or in any way) creating from itself forms of culture.

The Philosophy of Russian modernism, whose largest representative in the twentieth century was Losev, combined interest in antiquity and especially Hellenism with genetic involvement in Schellingism, a former original cradle of Russian thought of the St. Petersburg period. Rising to Schelling, the idea of the "national spirit" as a mythologically articulated *substantial* element of culture was irremediably preserved in the very foundation of this thought. And we will continue to insist on this, not any other understanding of the myth. However, in the XX century, other understandings were established; the further body of the paper will be dedicated to this.

2. Myth is the Word. Mythology of Myth

It may seem that connection transition from the previous account to the further, where the subject becomes the semiotic concept of myth, which arose in the French science in the second half of the XX century is undue. But bringing attention to it, we follow the shift in the Russian scientific consciousness, which this epoch was marked with. And we cannot say that the connection is not there. "Dialectics of myth" is a work of High Modern, signifying the maturity of its philosophical culture. The generalizing pathos of this work implicitly opened the possibility for further hypostasis of the myth's certain sides as a theoretical universal⁶. In this sense, French semiology created predictable (as it is seen today) resonance in the national humanitarian sphere. During the transition from the 1920s to the 1960s, the anthropological composition of the Russian science changed. If at the beginning of this segment science was moved by people who received classical education, then at its end they were graduates of Soviet universities. Their humanitarian outlook was

⁶ Although Losev himself sarcastically treated such procedures, zealously defending the purity of the dialectical approach. Take his mocking Levi-Bruhl, positivistically proving the meaninglessness of ritual based on myth. – See: Лосев А.Ф. Дialeктика мифа. Лосев А.Ф. Миф – число – сущность. Москва, 1994. С. 22–23.

obviously limited, all the more so for ideological reasons. Therefore, in their environment, the side of modern epistemology fraught with applied effect received a greater response than its speculative dialectical component.

Semiology, regardless of its initial research pathos, had the allure of design potential in dealing with the realities of everyday life. Generally speaking, formalistic teachings are attractive for two reasons. First, their schematism makes it possible to create explanatory models of varying complexity degrees. Secondly, in the tactical sense, they create a relatively easy possibility of dogmatism. Not excluding the second reason, the first definitely served to the popularity of semiology in the Russian scientific community. In the 1960s, European studies of this trend, fueled by the related search for structural anthropology, translated into Russia the concept of myth inherent in the second half of the century.

And it was fundamentally different from the modernist one. First of all, the fact that the semiological and structural-anthropological understanding of the myth is emphasized formally. Roland Barthes, a prominent scientist of the first direction, in "Mythologies" (1956) absolutized the iconic component of the myth. "Myth is a communicative system, a message. Therefore, the myth cannot be a thing, concept or idea; it is one of the ways of signification; a myth is a form"⁷. It is obvious that the substantive side of the myth is declaratively ignored by scientists in favor of formal understanding⁸. Taking into account the liveliness of the modernist memories in the mid-twentieth century, Barthes' theoretical repulsion from substantiality must be considered as a program, especially as he immediately reinforces what he said: "Attempts to distinguish between different kinds of myths on the basis of their substance are absolutely barren: because myth is the word, all that is worthy of the story may become it"⁹.

⁷ Барт Р. Миф сегодня. *Барт Р. Избранные работы : Семиотика. Поэтика.* Москва, 1994. С. 72.

⁸ Anthropological approach in this sense was milder. In the program collection of works by K. Levi-Strauss "Structural anthropology" (1958) it is established: "the essence of the myth is not the style, not the form of the narrative, not the syntax, but the *story* told. Myth is language". – Леви-Строс К. Структурная антропология. Москва, 1983. С. 178. – Substance is thus assumed, but only as the foundation of the myth; whereas the myth itself is still a special language, i.e. a form of communication.

⁹ Барт Р. Миф сегодня. *Барт Р. Избранные работы : Семиотика. Поэтика.* Москва, 1994. С. 72.

The last statement had not only ascertaining, but also project significance. The myth in Barthesian understanding, as the form, was the subject of artificial design. This possibility is confirmed already in "Mythologies"; actually, the pathos of this book is aimed at debunking the artificial myths of bourgeois society. Further theoretical movement of Barthes intensified the negative pathos of his concept of myth, increasingly moving towards deconstruction. However, semiology as such shared a common destiny of knowledge in the technical era, becoming, among other things, also an effective scientific foundation for the commercial myth-making industry.

In the second half of the twentieth century, the production of myths was assembly-lined. Tested in the era of modernism, proved with the utmost persuasiveness of its power in the laboratories of totalitarian states, myth-making technologies began work for capital. The abundance of commercial myths, obvious to intellectuals, quickly fused into a single mythology based on the image of a unified utopia – consumer society. Its external features, in general, strive for the ideal of earthly Paradise – an ideal, naturally protected from any metaphysics.

However, since artificial myths *have no substantial basis*¹⁰, they cannot be correlated either with memory or with history, or with the legend. That is why there emerges a completely opposite effect created by implication to natural and artificial myths, respectively. The implication to tradition generated by natural myth gives the individual the power and even the might of identity. In contrast, in an artificial consumer myth, the range of possibilities for identification is extremely limited and presupposes a certainly passive position. The lack of its own substance requires the involvement of a substantial resource from the outside (from the adepts), so that the system continues to exist. Therefore, the artificial

¹⁰ In V. Pelevin's novel "Generation "P", which presents an exhaustive image of consumer mythology established in the post-Soviet space, this non-substantiality is shown. The conversation between the two PR-managers: one, the beginner, is in a difficulty, being personally faced with baseless advertising myth. "Those determine these, and these... these define those. But then... Wait... And at what everything rests?" Another, the experienced one, distracts him from the issue with a shock-technique. – "And about it" – he said, bending over the table and looking into Tatarsky's eyes blackly – "you must never think. Never, understand?" – Пелевин В. Generation «П». Москва, 1999. С. 218–219. – It is noteworthy that in a hallucinatory vision, the character realizes the essence of the media as a "garbage incineration plant": "in this life, man attends at the incineration of the garbage of their *identity*". – Пелевин В. Generation «П». Москва, 1999. С. 155.

myth does not strengthen the individual, but rather weakens them, acting on the principle of a "black hole".

Associated with this is the vector of intentionality given by natural and artificial myths. Natural myth is aimed both to the past and to the present, correlating reality with the archetype, highlighting in reality the most important elements of memory. The nature of artificial myths, at the first glance, is futuristic. Generated by them a culture is looking for its place not in the past or present, but in the future. The widely spread in the late twentieth century idea of "postfigurativity"¹¹ belongs to this mythology¹². But a closer look reveals that consumer myth is not so much futuristic¹³ as eschatological, because the realization of utopia means the end of time.

Analyzing this eschatological isolation of the consumer myth in itself, Jean Baudrillard summarized in 1970: "If the consumer society does not produce more myth, then because *it is itself* its own myth. <...> The abundance *does not exist*, but it is enough to support the belief that it exists to be an effective myth"¹⁴. But faith requires effort. In traditional myths, the effort of faith in the gods is compensated by the reverse involution – help, gaining a sense of security. "Abundance" does not ever come, because it does not belong to the nature of things, but to the nature of the relationship to things; and that is why consumerist myth constantly keeps its adherents in a neurotic state of dissatisfaction.

But because the consumerist myth must maintain its mythological status, it has to mimic: it is created following the pattern of natural mythology, using its semiotic means. In relation to the present, substantial myth, artificial commercial or ideological mythologies act as *quasi-myths*¹⁵. Having many features of the former, allowing to identic mimic and function, they nevertheless have a number of differences, which (without a claim to completeness) are presented below:

¹¹ Cf.: Мид М. Культура и мир детства. Москва, 1988.

¹² In itself, the project of emancipation and creative breakthrough of younger generations seems both adequate and attractive. But the author of the concept, apparently, mixes the technological (in a broad sense) side of progress and ideological continuity, unreasonably devaluing the second item in favor of the first one.

¹³ Futurism is a feature of modern culture, whose claims to novelty were provided by immanent correlation with tradition. Postmodern is indifferent to tradition, just like to everything in which the value component is presented.

¹⁴ Бодрийяр Ж. Общество потребления. Москва, 2006. С. 242.

¹⁵ Interestingly, artificial mythologies in the twentieth century were created also in an artistic (or quasi-artistic) way and with relevant claims: we mean the appearance and quick adoption of the *fantasy* genre in literature.

Myth	Quasi-myth
Natural origin (primordial nature)	Artificial origin (secondary)
At its core is substantial	Made of signs without denotates
Lies is the basis of traditional cultural formations	Forms local and instable worldview systems
Mental soil: syncretism	Mental soil: rationality
Identification with the past in its status of everpresent (epic past)	Identification with the future as eschatological scope

Summarizing, we can confidently say that a quasi-myth (artificial myth) is a simulacrum, as anything that creates an insubstantial consumer culture of postmodernity. In this sense, the deconstruction developed by Barthes was a very timely project that opposed the conscious and even more unconscious bias of the bourgeois culture. It has contributed to and continues to contribute to the annihilation of artificial quasi-mythologies. Although the heuristic productivity of this procedure itself tends to zero.

Mimicry is not the only means to which the consumer myth resorts to, taking care of its self-preservation and influence. Feeling its inner fragility and vulnerability on the part of metaconcepts and related cognitive and behavioral practices, primarily deconstruction, consumer myth strives to be ahead of them by creating mega-scale epistemology claiming to inclusiveness. *So it creates its own mythology – a mythology of the myth.* Continuing the formal semiological interpretation of the term, Zh. Baudrillard summarized: "Consumption is a myth, that is *the word of modern society, told in relation to itself*, that's the way our society speaks about itself"¹⁶. This thesis obviously stands in the logocentric context of conceptions of the humanitarian science of the second half of the XX century¹⁷: L. Wittgenstein – semiology – deconstruction. And it gives an explanation of why the very idea of myth began to rapidly acquire universalism by the end of the century. We can build the following sequence: instable in itself (groundless) word

¹⁶ Бодрийяр Ж. Общество потребления. Москва, 2006. С. 242.

¹⁷ Of course, it had a harbinger in the science of the modern era: Ch. Pierce, Ch. Morris, F. de Saussure. – And in the Russian thought of the late twentieth century, the formal understanding of the myth became quite a common place. A.M. Pyatigorsky methodologically designated "the text as the primary object of mythological research". – Пятигорский А.М. Мифологические размышления : лекции по феноменологии мифа. Москва, 1996. С. 54.

pretends to be a myth – along with its association with the myth declares its universality (saves with its reputation) – attributing (artificially) to the myth in general relativity and ambivalence, asserts own equality (false) with other mythologies.

In order not to fall for the pressure of this manipulation, the consciousness of human science must strongly distinguish two similar, but in fact very different phenomena: *mythologism* as such and *mythology of myth*¹⁸. The traditional mythology is substantial. Mythologism of the modern era, which is used to be called "neo-mythologism" (see above), appeals to substantial mythologies. As a kind of artistic mentality, it did not stop with the advent of postmodernism. It seems to us that neo-mythologism exists in the literature today – but not with Pelevin or Lipskerov, and maybe with Peter Aleshkovsky in "Fortress", with Elena Chizhova in "Time of Women" (to say nothing of earlier Leonov with "Pyramid" or Rasputin with "Matera").

In contrast to neo-mythologism, mythology of the myth arises only in the second half of the twentieth century. And it, as is said, is a mimicry, a simulacrum. Speaking the old language, consumer myth is idolomachia. No claim for correction of mass practices, but purely for scientific purposes we should see the border between neo-mythologism characteristic for modern consciousness, and consumerist utopia. Neo-mythologism is the substantial culture, the heyday of which was in the first half of the twentieth century. And the second half of the century aggressively usurped its name. There's totally no place for neo-mythologism in the postmodern era, because *the consumerist myth is not substantial*, and therefore, essentially is not a myth, just a myth form. And mythology around it is not mythology essentially, but its semblance (*simulacrum*). Its reality is "under-sort" (S. Horuzhiy)¹⁹ of reality.

Accomplished in the culture of mythologized myth concepts substitution allowed to attribute the myth such properties that it can have only with very large reservations. Here is a relatively modern dictionary definition: myth is "the state of consciousness, which is a neutralizer between all the fundamental cultural binary oppositions, primarily between

¹⁸ As far as we know, a fundamental distinction has not been made between these areas before.

¹⁹ Cf.: Хоружий С. Род или недород? Заметки к онтологии виртуальности. *Вопросы философии*. 1997. № 6. С. 53–69.

life and death, truth and falsehood, illusion and reality"²⁰. But the removal of differences, the destruction of oppositions is not a mythological property. This is just carrying out the postmodern mental strategy, designed in the famous call of Leslie Fiedler's "fill in ditches, erase the borders". And the declaration of ambivalence, constantly emerging in this context, is more of a symptom of cultural fatigue than scientific attribution. This is a democratic reaction to the healthy relativism of the modernist epoch resulting from its popularization: "mass revolt".

Apparently, another factor also contributed to the emergence of a mythology of the myth. The twentieth century largely relied on the unconscious, irrational principle in man and mankind. So the idea of myth – undifferentiated, pre-discursive was close to it. And "neo-mythologism", "neo-syncretism" naturally became the reference concepts for the characterization of the culture image of the twentieth century. The passion for the idea of myth, in addition, has a psychological background: it is the loss by a mass European man of intuitive priority of personality and responsibility. The postwar spurt in progress is superimposed on the mass mentality and strengthened by internal resonance: in this unstable, complete in itself, the self-contained mythology of the myth is fixed.

This is the present state of things. Not going into the futurological prognosis, let us note that this day, apparently, brings hard to the fore the far protruding above the horizon of "mythologism" imperative of personal responsibility. Not that the episteme of the myth has suddenly been completely eliminated. But the present order of things is that actuality is more likely to acquire life-style of personal acting (within the limit of which is the image of heroism or asceticism, as the chance may be). Postmodernist reaction (and in the historical sense postmodern is a reaction to the passionarity of the Modern) does not have an internal resource of positive life-building. And, anyway, the present is fraught with the inevitable aggravation of the conflict between the "inventors" and "purchasers", which was warned a hundred years ago by Velimir Khlebnikov²¹. After all, now we are not even talking about their anthropological antagonism: the catastrophic symptoms of consumer

²⁰ Руднев В.П. Миф. *Руднев В.П. Словарь культуры XX века.* Москва, 1997. С. 170.

²¹ "The sting of the world reason, driven by population growth, will aggressively sting all living in a place of stagnation". – Хлебников В. *Союз изобретателей. Хлебников В. Творения.* Москва, 1986. С. 615–616.

civilization simply do not leave the race of "inventors" other than to invent a way to overcome the society of imaginary abundance.

3. Myth and Poetics

Judgments about what a myth is in general have theoretical and heuristic value in themselves. However, let us proceed from the philosophical ground to the philological one²². In the aspect of philological problems, perhaps the most important aspect is that *the issue of myth concerns the key issue of historical poetics: the relationship of writ and personal creativity*²³. Going deeper into this question induces reconsidering the balance of importance between the components of the named relation. Let us return to the judgment of J. Grimm, according to which the myth is the basis of writ, just as the knowledge of events is the basis of history. Writ and history, ideally, are united in one image, undoubted in its authenticity of the national past. Their coordination is provided by the interweaving of mythological and factual basis of tradition.

In the Russian culture, at its very source, there is a text that is deliberately designed just for the implementation of such coordination: it is the "Tale of Bygone Years". It is intended to claim the status of such a sacred text, which connects mythology and facts, thereby creating the basis for the further living relationship of legend and history. We previously had to write that the drafters of the "Tale of Bygone Years" were able to present the inextricable heavenly background of mankind and the earthly history of the Russian land and its peoples²⁴. There was a myth, which, according to Grimm's pattern, gave rise to the legend. This legend is the basis of Russian national literature of both medieval and modern periods; as well as culture, because of its literary center²⁵. "The

²² Of course, it will not be possible to leave the field of worldview at all, because the literary centrism of the Russian culture almost inevitably makes all philological judgments in it worldview as well.

²³ The founder of historical poetics has seen its task "to define the role and boundaries of writ in the process of personal creativity". – Веселовский А.Н. Поэтика сюжетов. *Веселовский А.Н. Историческая поэтика*. Москва, 1989. С. 300.

²⁴ "The old Russian scribe begins the Russian history not from somewhere, but from the biblical Flood. Due to this, the Russian history is immediately placed in the context of Sacred history and is thought inseparably. The sacred history begins in heaven – and therefore, there the future of the Russian people is providentially laid". – Кузнецов И.В. *Книжность Древней Руси (XI – XVII вв.)*. Новосибирск, 2013. С. 21.

²⁵ In the New time, it is especially noticeable in the Russian classicism, which considered the Kiev epoch as the epic past.

role of writ in personal creativity" in this case manifests itself evidently. Moreover, until a certain moment (until Pushkin's epoch) the Russian literature is highly national as it develops legend and, therefore, is based on myth.

But afterwards the situation changes. As the time moves, the writ grows new layers, whereas the former ones grain themselves, and more and more of them move to the area of myth. If Tradition is alive, the area of the Writ acquires new meanings and texts generated by history. In the eyes of new generations and with their efforts, *the contribution of personal creativity to writ* is realized. The folklorist B. Putilov gave this, quite original, characteristic of his subject area: "Folklore is a word that has become a *writ* (i.e. a tradition) and as such entrenched in the popular mind"²⁶. But not only the spoken word can become the writ. Written word, literary works are mythologized before our eyes. Not to mention the "Odyssey" or "Iphigenia", plots of Onegin, Grinev and even the very personality of Pushkin acquire the status of national, local mythology. "Who will turn off the light, Pushkin?" – mentioning the poet's name in this reduced domestic context is akin to the mention of totem name in the battle or Vow. And the most sensitive contemporaries of Gogol understood that his "Dead Souls" was a new epic of Russian nationality: "the ancient epic, miraculously emerged in Russia <...> the phenomenon highly free and modern <...> powerfully expressed what lies in the depths, the strong, the substantial, the eternal"²⁷.

And it points to a new mode of existence of the old tradition, that continues and supplements the previous. Today the poet hears within himself not only the voice of archaic ancestors, but the nearest fellow writers too. In the scientific aspect, this circumstance generates a vector of cognitive intention counter to the established by A. Veselovsky and additional to it. If the creator of historical poetics was interested in the influence of writ (and, accordingly, myth) on personal creativity, then today *the influence of personal creativity on writ* (and, consequently, on myth) attracts interest. By and large, this is the beginning of the reflection of the results of Theurgy proclaimed by the Modern era as the basis of

²⁶ Путилов Б.Н. Фольклор и народная культура ; In memoriam. Санкт-Петербург, 2003. С. 48.

²⁷ Аксаков К.С. Несколько слов о поэме Гоголя : Похождения Чичикова или Мертвые души. Аксаков К.С., Аксаков И.С. Литературная критика. Москва, 1981. С. 149–150.

creativity and already implemented in the created and furtherly created culture.

Scientifically, this allows to speak, continuing on historical poetics, about the prospect of a kind of "creative" poetics The one 'creating'. It means practice (more than theory), realizing *addition* of the legend and, in scope, myth. To be precise, the theory today is thinking about its creative potential, allowing literally to create new knowledge. V. Tiupa entitled his program sketch: "Theory as Performative Practice"²⁸. Previously, the ability of the text to generate semantics was mentioned in semiotic studies²⁹. We also had a chance to speak on this topic³⁰. So the practice of poetic creativity and the theory changing by the cognizing effort itself and the generating new knowledge are combined in the designated direction.

CONCLUSIONS

The investigation of term "myth" functioning reveals following. In the philosophy of romanticism, especially by Schelling, the myth was placed as an intermediate aesthetic link between nature and art. According to J. Grimm, myth is "the belief in gods". Therefore, it is understood as a figuratively manifested embodiment of the substance of nation's life. The twentieth century was marked by the generalization of the concept of "myth", characteristic for the Modern culture. But after 1950 the substantive side of the myth was declaratively ignored by scientists in favor of formal understanding. In the second half of the twentieth century, the production of artificial quasi-myths was assembly-lined. Artificial consumerist myth mimics: it is created following the pattern of natural mythology, using its semiotic means. Consumerist myth creates mega-scale epistemology claiming to inclusiveness, creates its own mythology – a mythology of the myth. So it asserts own false equality with other mythologies. In contrast to modernist neo-mythologism, mythology of the myth arises only in the second half of the

²⁸ Тюпа В.И. Дискурсные формации : Очерки по компаративной риторике. Москва, 2010. С. 168–182.

²⁹ Cf.: Шрейдер Ю.М. Текст, автор, семантика. *Семиотика и информатика*. Вып. 7. Москва, 1976. С. 153–169.

³⁰ Cf.: Кузнецов И.В. Адекватность и смыслополагание : две модели исследования. *Понимание : опыт мультидисциплинарного исследования*. Москва, 2006. С. 69–74.

twentieth century, and it is a simulacrum. Neo-mythologism is the substantial culture, but the consumerist myth is not substantial, and therefore, essentially is not a myth.

In the aspect of philological problems, the issue of myth concerns the key issue of historical poetics: the relationship of writ and personal creativity. Literary works are mythologized before our eyes. It points to a new mode of existence of the old tradition. Today the influence of personal creativity on writ (and, consequently, on myth) attracts interest. This allows to speak, continuing on historical poetics, about the prospect of a kind of "creative" poetics.

SUMMARY

The paper problematizes the concept of "myth" in relation to the culture of the twentieth century. An excursion is made into the scientific etymology of this term, which goes back to the philosophy and philology of German romanticism. The regularity of actualization of the concept "myth" in the modern era with its changed mentality is shown. A distinction is made between the substantial understanding of the myth up to and in the modern age and the formal one as a way of expression in postmodern. The mechanism of formation of a simulacrum of "myth mythology" in the culture of consumer society is demonstrated. On the example of Russian literature the relationship of legend and history as two sides of the national cultural tradition is shown. The peculiarity of modernity is seen in the fact that personal creativity scientifically and practically begins to be realized as a continuation of tradition and, thus, the assertion of national myth.

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

Nabytovych Ihor

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 ХХ 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, “найсмільвіший 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 докупити, 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 оточують 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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MYTH OF THE BERLIN WALL IN THE GERMAN WENDEROMAN (T. BRUSSIG, "HEROES LIKE US")

Pomohaibo J. O.

INTRODUCTION

German literature of the early 1990s saw the emergence of young writers from the former GDR who attempted to cast a new light on the events in the newest German history. Free from the burden of the past, they felt entitled to critically reflect on "the Peaceful Revolution", to present GDR's history and the fall of the Wall as a farce or a comedy¹. It used to be considered that the post-modernistic novel "Heroes like us" by T. Brussig was the most "revolutionary" among numerous writings generally referred to as Wenderoman (E. Loest "Nikolaikirche", B. Burmeister "Unter dem Namen Norma", W. Hilbig "Ich", G. Grass "Weites Feld", A. Krauss "Die Überfliegerin", "weggeküsst", "wie weiter", I. Schulze "Simple stories", "Neue Leben", "Adam und Evelin"). Its young author resorted to "techniques of social and sexual grotesque as well as ruthless allegoric travesty"² to annihilate the myth of "a people-that-made-the Berlin Wall-fall" and to create a new scandalously shocking version of the demolition of the Berlin wall: "Die Geschichte des Mauerfalls ist die Geschichte meines Pinsels"³. T. Brussig's removed position and post-modernistic targeting to destroy the myth as a certain "meta-history" claiming to be authoritarian and universal⁴ was fully put in practice and is now of particular interest for researchers.

The emphasis on this theme is also prompted by an approaching anniversary – 30 years since the Berlin Wall was destroyed, and the number of festivities and cultural events proves how important this date is for the Germans of today. Earlier the Wall as a symbol of the division of Germany was perceived to be a part in the context of the Germans'

¹ Emmerich W. Kleine Literaturgeschichte der DDR. Berlin, 2005. S. 500.

² Baßler M. Der deutsche Pop-Roman. Die neuen Archivisten. München, 2005. S. 60.

³ Brussig T. Helden wie wir : Roman. Frankfurt am Main, 2011. S. 7.

⁴ Мережинская А. Ю. Русская постмодернистская литература. Киев, 2007. С. 236.

national identity problem, whereas today the Wall's symbolism goes far beyond the narrow national issue to be viewed as a global problem of a territorial break-up. By way of illustration, we'll refer to the exhibition "Unbuilding Walls" provided by the architects Craft and the politician Marianne Birthler at the 2018 Architecture Biennale in Venice. While mainly accentuating the consequences of separation and hard process of uniting, the exposition curators told a sad story of the walls now existing in different parts of the Earth – such as the walls in Cypress, Northern Ireland, between Israel and Palestine, the USA and Mexico, between North and South Korea, the Ceuta-Morocco fence.

It is obvious that the Berlin Wall, which has been surrounded with myths and legends both during the 28 years of its existence and after its fall, has remained an important memorial place for the Germans, consolidating their national identity. Thirty years since its destruction the recollections of the 1989–1990 events have still been in the stage of memorizing and transition into the society's cultural treasury. As the cultural memory values the myth, recreating and preserving the echo of the event rather than the history, the study of the novel, whose major task as seen by the author, was the myth deconstruction, appears to be necessary and timely.

Thus *the purpose of this paper* is investigating the techniques of the post-modernistic myth deconstruction in Th. Brussig's novel "Heroes like us". *The object of the research* is the GDR's ideological myths and stereotypes about East Germans, formed after the "turning point" (the *Wende*).

1. Berlin Wall as a Myth

Destruction of the Berlin Wall, started on 9 November 1989, symbolized the collapse of once whole and well-ordered World structure as well as the socialist idea and the beginning of a long-awaited unification of Germany. A concrete monster soon turned into a heap of building garbage, only some wall fragments covered with graffiti were taken to museums. The attitudes to the Berlin wall, since its building started in 1961, had not been simple. According to Marion Detjen, the Wall had evoked an extremely negative public response – indignation, anger and, even, despair. Though there had been initial attempts of resistance (as, for instance, students' organizations aiding refugees), over the time the active struggle had given way to despair and pessimism. The

people were ready to put up with the very existence of the Wall and, more than that, to justify it.

It was natural that in the Cold War situation both West Germany and East Germany were creating and supporting diverse official myths about the Berlin Wall. Thus the FRG was suggesting a parallel between the Third Reich and the GDR *as a new socialist dictatorship*. The Wall as a symbol of this dictatorship was “an ideal background for projections” and performed an important *compensatory function*, states M. Detjen⁵. Condemning the erection of the Berlin Wall, West Germans seemed to be implicitly condemning Auschwitz and Holocaust. In the context of postwar evading the talks about the Germans’ shameful past (the position most Germans had kept until 1968), such interpretation of the myth turned out to be quite appropriate.

The Germans had been expressing their criticisms of the GDR (and, indirectly, of their own national-socialist past) through “scandalizing, commercialization and aesthetization”. The Wall was used as a surface for graffiti and inscriptions of all kinds. Escapes as performances were staged at the Wall and tourists were offered a look at the other side of “the monster” from watch towers⁶.

A different myth was being formed in the GDR at that time – the Wall construction was justified by the objectives of the State acting for self-defense and for protecting its citizens. “*The Anti-Fascist Defensive Wall*” (“*Antifaschistischer Schutzwall*”) had to defeat an attack of “the class enemy – imperialism”. It meant that it had to safeguard its citizens from spies, enemy agents and potential military aggression of the West as well as “from threats and temptations of the capitalist world, from Japanese cars and Chinese cotton shirts”⁷. This myth continued the major ideological myth that the GDR had been created to counteract fascism and, “in contrast to keeping silence about national-socialism, as was practiced in the West, it gave [East Germans] an advantage of feeling that they were victims and winners rather than criminals and the defeated”⁸.

⁵ Detjen M. Die Mauer. *Erinnerungsorte der DDR* / Hrsg. v. M. Sabrow M. München, 2009. S. 392.

⁶ Ibid. S. 391.

⁷ Ibid. S. 393.

⁸ Münkler H. Der Antifaschismus als Gründungsmythos der DDR. *Mythos und Mythologie*. Berlin, 2004. S. 227.

Apart from official myths, there arose social myths, for instance, the sufferings were mythologized of those East Germans who felt bitter about their isolation, who perceived the Wall as prison. A concept of “*Berlin Wall illness*” (*Berliner Mauerkrankheit*), became popular in everyday life and was understood as a term for psychic disorder resulting from non-acceptance of violence. In this case the Wall became associated with inhuman and cruel imprisonment, the loss of freedom.

In the years 1989/1990 the old myth of GDR as an anti-fascist state lost its “integrating and orientating power”. “It could not motivate the people to mobilize their forces and agree to the limitations required for preserving GDR’s political independence”⁹, explains G. Münkler.

However, the Wall’s fall gave birth to new myths, one of which was *a myth of the heroic German people who had swept away the Berlin Wall*. This myth interpreted the event of November 9, 1989 as a democratic project initiated and realized by the German citizens, as a culmination of the peaceful revolution.

Over the time there appeared one more interpretation – the collapse of the wall initiated by G. Schabowski’s slip of the tongue emerged as an *unexpected event*, result of a political error, an absurdity which was at the same time a lucky incident opening to the Germans a world of new opportunities. Such “double semantics” did, in the opinion of S. Klinge, separate the Berlin Wall myth from the myth of Peaceful Revolution that, in its turn, had been understood to be a well thought-out project of the GDR’s progressively-minded citizens¹⁰.

Some of these myths became a target of irony and jeer on the part of T. Brussig, the author of the novel “Heroes like us”. Inventing his caricature-grotesque and perversive version of the Wall breakdown (it is not the people but his novel’s main character Klaus Uhltzscht who ruined the Wall with his male genitals!), Brussig attacks and deconstructs a number of myths at once: a) the myth of heroic German people who demolished the Wall; b) the official myth about GDR as an anti-fascist state; c) the myth of the GDR’s national heroes and the heroes of the Peaceful Revolution in the person of Christa Wolf. Consider these myths one by one.

⁹ Münkler H. Der Antifaschismus als Gründungsmythos der DDR. *Mythos und Mythologie*. Berlin, 2004. S. 228.

¹⁰ Klinge S. 1989 und wir: Geschichtspolitik und Erinnerungskultur nach dem Mauerfall. Berlin, Bielefeld, 2015. S. 315.

2. The German Wenderoman as the Myth

The novel “Heroes Like Us “ is already looked upon as a classical example of the *Wenderoman* – a new genre of united Germany which reflected the chaotic reorientation stage, hard and complicated for Germany. The first novels in this trend came into the limelight in early 1990s in response to critical appeals to create a kind of novel which would engrave upon memory the history-making turning point in Germany`s destiny. The first appearances of the *Wenderoman* were perceived to be a journalists` utopian project capable of paralyzing writers` creative initiative, however, it eventually attained the status of a quite popular literary brand. The book market became flooded with numerous writings claiming that they deserved the prestigious title of the famous Novel of the Turn in question, though the only genre feature which could allow them to rank as such was that they topically correlated with the events of 1989/1990.

As time progressed, the list of novels given the *Wenderoman* title expanded, and for this reason the concept of “Literature of the Turn” became preferable very soon. According to T. Grub, all works topically correlated with the Turn period as well as those produced due to abolition of censorship and self-censorship may be related to the Literature of the Turn (*Wendeliteratur*). The researcher also puts into this category the products of those authors who actively studied historical documents and Stasi materials¹¹. Furthermore, *Wendeliteratur* may be treated as being “outside of any genre” or “above aesthetics” as it combines belles-lettres and documentary literature (diaries, biographies, letters, memoirs). Besides, here also belong the texts written still in the GDR which, to some extent, had paved the way for the peaceful revolution¹².

The first literary researcher who suggested understanding the *Wenderoman* as a new independent genre was F. Wedeking in 1990s. In his book “Die deutsche Einheit und die Schriftsteller. Literarische Verarbeitung der Wende seit 1989” (1995) he singles out “four mainstream novels” of early 1990s which skillfully reflected “the epoch-making demolition of the mentality”. They are “Die Verteidigung der Kindheit” by M. Walser (1991), “Stille Zeile Sechs” by M. Maron

¹¹ Grub F. Th. „Wende“ und „Einheit“ im Spiegel der deutschsprachigen Literatur. Ein Handbuch. In zwei Bänden. Berlin, New York, 2003. Band 1 : Untersuchungen. S. 69.

¹² Ibid. S. 72–81.

(1991), “Ich” by W. Hilbig (1993), “Unter dem Namen Norma” by B. Burmeister (1994)¹³. The 2000s saw the *Wenderoman* being still timely and to the point. New works emerge which seek understanding the GDR and the phenomenon of the Turn, among which, primarily, “Zonenkinder” by J. Hensel (2002), “Landnahme“ by Chr. Hein (2004), “Neue Leben” by I. Schulz (2010), “Der Turm” by U. Tempelkamp (2008), “Kaltenburg” by M. Beier (2008). Such vitality of the genre makes still more acute the researchers` fascination with the matter of defining the *Wenderoman* genre borderlines.

Some generalization of what has been observed and concluded by today`s researchers in respect of this genre should be made as follows.

Broadly speaking, the *Wenderoman* does not seem to be a uniform genre outlined with distinct genre features. It incorporates diverse texts which *individually cope with understanding and evaluating* the historic significance and problems of the Turn. This point of view is upheld by an American researcher W. C. Donahue¹⁴ who considers the *Wenderoman* to belong to a “non-existing genre” and substantiates his position with the fact that the list of relative products tends to continuously grow, often because films are also included. A similar reasoning is shared by A. Miyazaki¹⁵ who views the *Wenderoman* as an aggregate number of “post-GDR” heterogeneous literary works or, in other words, a large rhizomatic structure having numerous plateaus and an incorporating topos of silence.

In a more narrow sense, the works “published after the fall of Berlin Wall which describe this historic event and its effect on the people” are identified as the *Wenderoman*¹⁶. A. Hector, a researcher of literature, has distinguished three variations of the novel of the Turn:

- the novels which offer direct comprehensive evaluation of the Turn events and whose plot is placed in 1989;
- the novels centering on the life in the GDR whose plot partially touches 1989;

¹³ Wehdeking V. Die deutsche Einheit und die Schriftsteller. Literarische Verarbeitung der Wende seit 1989. Stuttgart ; Berlin ; Köln, 1995. S. 14.

¹⁴ Donahue W. C. The Impossibility of the Wenderoman: History, Retrospective, and Conciliation. *Konturen IV*. 2013. P. 167–206.

¹⁵ Miyazaki A. Brüche in der Geschichtserzählung. Erinnerung an die DDR in der Post-DDR-Literatur. Würzburg, 2013.

¹⁶ Hector A. Der Wenderoman: Definition eines Genres : diss. for the degree of Doctor of Philosophy. Michigan, University of Massachusetts Amherst, 2009. P. 23.

– the novels narrating the East Germans` life in new Western lands after the Turn¹⁷. However, the researcher has noted that, more often than not, the events in the plot have originated immediately after 1989.

The major function of the novel of the Turn appears to be finding comprehension of Germany`s recent past in the context of its present and future. When it is about coming to reckoning with the past, a chorus of voices is heard and there is a wealth of individual authors` positions. The writers of the Turn are shaping a new approach to the German history, and very often it turns out to be radically ironic and sarcastic (T. Brussig). The young writers are notable for their free attitude to historic facts, their daring re-evaluation of the events in question.

Receptive function of the Wenderoman. In I. Gabler`s opinion, the novel helps to stabilize the sense of identity and articulates the identity diffusion situation”. It enables a reader to overcome his own biographical horizon, to feel involved in crucial points of history as a participant of an important historical process¹⁸.

Cumulative function of the Wenderoman. The novel is a means of preserving the nation` cultural memory, a tool of cultural reconciliation and harmony, says W. C. Donahue. It preserves and conveys the values and aspirations of the former East Germans after the GDR itself stopped to exist. In view of its genre heterogeneous nature, the novel of the Turn may be said to be utilizing the genre schemes of trivial literature, for instance, masking itself as a feminine novel (“Unter dem Namen Norma” by B. Burmeister), a love novel (“Weites Feld” by G. Grass, “Adam and Eveline” by I. Schulze), a horror novel (“NOX” by T. Hettche), or representing an interesting combination of picaresque and pornographic novels (“Heroes Like Us” by T. Brussig).

The plot of Th. Brussig`s *Wenderoman* is based on Klaus Uhltzsch`s “heroic biography” he told an American journalist and which was recorded on tape (seven tape recordings make up the novel`s text). The grotesque-carnival-type culmination has been advanced to the very beginning of the novel and then the storyteller chronologically and consistently describes the most dramatic episodes of his perverted socialist biography: Klaus is an exemplary son of his parents (a hygiene-

¹⁷ Hector A. Der Wenderoman: Definition eines Genres : diss. for the degree of Doctor of Philosophy. Michigan, University of Massachusetts Amherst, 2009. P. 32.

¹⁸ Gabler W. Der Wenderoman als neues literarisches Genre. *Zeiten-Wende – Wendeliteratur* / Hrsg. W. Gabler, N. Werz. Weimar & Rostock, 2000. S. 91.

crazy mum and a dad, Stasi secret agent); he is boastfully smart and the last school outsider; he is a teenager having complexes and suppressing his sexual desires. In the end, he becomes a State Security trainee (a Stasi rat), Honecker's rescuer and, ultimately, "a great German people's Liberator".

It is noteworthy that Uhltzsch's story is presented as a truthful "oral history", that is, as evidence of a witness and participant of a historical event. It is tape-recorded so as to preserve historic information. Such a magnetic recording, on the one hand, opens up a new dimension of viewing a historical event, and on the other hand, offers the reader a personal, subjective interpretation of history without claiming to be accurate and objective. This perspective is strengthened by introduction into the text of the novel of "an unreliable" narrator who suffers from a superiority complex and dreams to get on the front page of the newspaper New York Times. In the meantime Mr. Kitzelstein, Klaus's interviewer, remains an invisible participant of "the dialogue". He does not ask questions, does not comment on what has been said and this silence is fully compensated by Klaus's redundant verbal confessions. Klaus presents them as "voice checks" (*Sprechproben*) and thus disclaims the storyteller's responsibility and gets certain freedom: "Ich darf alles sagen, was mir in den Sinn kommt, ohne dass ich dafür festgenagelt werden kann – ist ja nur eine Sprechprobe"¹⁹.

Klaus's "voice checks" are associated with, and refer us to, other well-known utterances made by public figures of the Wende. This is primarily Ronald Reagan's 1987 speech with a "tear down-this-wall" proposal addressed to Gorbachev, Christa Wolf's speech at the demonstration in Berlin on November 4, 1989, urging to stay in the GDR and the interview of G. Schabowski which caused the immediate destruction of the Wall. In the chorus of the renowned speakers the voice of the German Simplicissimus Klaus Uhltzsch should occupy a proper place. Klaus reasons that his narration will become the most remembered voice check in humanity's history: "Es wird die berühmteste Sprechprobe der Menschheitsgeschichte!"²⁰

I. B. Orlov, discussing advantages of written evidence compared to verbal ones, states: "Oral remembrances are "more independent" than the

¹⁹ Brussig T. Helden wie wir : Roman. Frankfurt am Main, 2011. S. 18.

²⁰ Ibid. S. 18.

written ones because when a man sits down to writing, his mind starts functioning intuitively both as an editor and a censor. They are valuable for their random choice of facts and density of details”²¹. This makes clear why all Klaus’s attempts to write his life story in the “a la European eye witness” style have failed (“Kein Wunder, dass ich nach zwei Jahren Nachdenken gerade einen Ansatz Lebensbeschreibung fertigbrachte”)²². Thus the oral story form turned out to be quite a convenient compromise: “Wenn ich über meinen Schwanz schon nicht schreiben kann, werde ich eben darüber reden. Und das sind keine Pennälerprotzereien, sondern Mosaiksteine der historischen Wahrheit, und wenn sie nicht wollen, dass noch Fragen offenbleiben, müssen Sie schon akzeptieren, dass meine Schilderungen ziemlich schwanzlätzig geraten”²³.

3. Myth of the German People`s Heroism Breaking Down the Berlin Wall

Klaus begins his life story as he is driven with a specific idea – to refute the legend of the people who demolished the Wall (“*Das-Volk-sprengt-die-Mauer-Legende*”) and thereby alter “the dominant historical image of peaceful revolution”²⁴. In his version the events were developing in this way. While the people who in their own eyes were revolutionaries were crowding at the Brandenburg Gate and did not have the courage for any action, he, Klaus Uhltscht, put down his pants and showed the gaping frontier guards his gigantic privy part, which act caused confusion and resulted in opening the frontier crossing. But later that episode sank into oblivion: “Als die Mauer plötzlich nicht mehr stand, rieb sich das Volk die Augen und musste schließlich glauben, es hätte selbst die Mauer abgerissen”²⁵. Now the offended Klaus is going to reveal to the American journalist and the whole humanity “the truth” about the Fall of the Wall: It was he (outsider, nancy and pervert) who fulfilled his historic mission on November 9, 1989: “Ja, es ist wahr. Ich war’s. Ich habe die Berliner Mauer umgeschmissen. Aber wenn es nur

²¹ Орлов И. Б. Устная история. *Теория и методология истории : учебник* / под. ред. В. В. Алексеева, Н. Н. Крадина, А. В. Коротяева, Л. Е. Гринина. Волгоград, 2014. С. 354.

²² Brussig T. *Helden wie wir*. S. 18.

²³ Brussig T. *Helden wie wir : Roman*. Frankfurt am Main, 2011. S. 8.

²⁴ Geier A. Brussig, Thomas. *Metzler Lexikon DDR-Literatur: Autoren – Institutionen – Debatten*. Stuttgart; Weimar, 2009. S. 59.

²⁵ Brussig T. *Helden wie wir*. S. 6.

das wäre – die Rezensionen des Historiker und Publizisten jedenfalls lesen sich so: „Ende der deutschen Teilung“, „Ende der europäischen Nachkriegsordnung“, „Ende des kurzen 20. Jahrhunderts“, „Ende der Moderne“, „Ende des Kalten Krieges“, „Ende der Ideologien“ und „Das Ende der Geschichte“. Wie das tapfere Schneiderlein: Sieben auf einen Strich. Ich werde Ihnen erzählen, wie es dazu kam. Die Welt hat ein Recht auf meine Geschichte, zumal sie einen Sinn ergibt“²⁶.

The narrator hiding behind the guise of rogue and pervert can openly condemn the Eastern Germans. Shattering the official myth of the GDR citizens' courage and consciousness, he denounces their infantilism and passiveness. Th. Brussig underlines “helplessness” of the GDR's generation which had not revealed itself before the fall of the Wall and after that took place was not interested in interpretation of what was going on²⁷. This definition will appear in the novel's final pages: “Sehen Sie sich die Ostdeutschen an, vor und nach dem Fall der Mauer. Vorher passiv, nachher passiv – wie sollen die je die Mauer umgeschmissen haben?“²⁸ His conclusion is mono-semantic: there was not any wall-breaking people (“Die illusionsloseren Betrachter kommen nun zu dem Schluss, dass es kein mauersprengendes Volk gegeben hat“)²⁹.

The researcher K. Reimann assumes that the main character exposes Germans as “an incompetent submissive petty-bourgeois nation”, he being its typical representative³⁰. Actually, the entire book is dedicated to proving this idea: Though they attribute to themselves the services of revolutionaries and wall crushers, East Germans are in fact none of these. The forty years of living in the GDR have made out of them the inert conformists: “Wie konnte diese Gesellschaft Jahrzehnte existieren, wenn alle unzufrieden gewesen sein wollen? ... Alle waren dagegen, und trotzdem waren sie integriert, haben mitgemacht, kleinmütig, verblendet oder einfach nur dumm. Ich will das genau wissen, denn ich glaube, dass sich *alle* modernen Gesellschaften in diesem Dilemma bewegen“³¹.

²⁶ Brussig T. Helden wie wir. S. 7.

²⁷ Dieckmann Chr. Klaus und wie er die Welt sah. Der junge Ostberliner Autor Thomas Brussig hat den heißersehten Wenderoman geschrieben. *Die Zeit*. 08.09.1995.

²⁸ Brussig T. Helden wie wir. S. 319–320.

²⁹ Ibid. S. 6.

³⁰ Reimann K. E. Schreiben nach der Wende – Wende im Schreiben? Literarische Reflexionen nach 1989/90. Würzburg, 2008. S. 256.

³¹ Brussig T. Helden wie wir. S. 312.

T. Brussig calls his novel: “a book about the unrealized confrontation of young East German generation with the GDR”. In contrast to West Germans, actively seeking a dialogue between generations since late 1960-s, a communication between older and younger generations in GDR was practically non-existent. In fact, a message was addressed them which was expected to mobilize the GDR’s public activity to evaluate the current events. The novel covering the loser Klaus Uhltscht’s life story was expected to make the readers admit their own failures and realize their causes. According to T. Brussig, that that generation was reluctant to examine their past was his great omission but he “is now convinced that this confrontation will never take place. The chance has been lost, first, because the GDR’s reality is being gradually forgotten. And, second, because ”the 1968 generation” putting questions to their fathers won’t be repeated in 1989”³².

4. The Myth about Socialism

In his novel T. Brussig turns inside out the major ideological myth of the GDR that socialism was associated with the hopes for building a new and happy future contrary to Germany’s fascist past. The writer creates his own personal myth of a great pervert and “messiah with a penis” in order to expose all perversions of the socialism: “Mr. Kitzelestein, ich lege Wert auf die Feststellung, dass ich pervers wurde, um dem Sozialismus zum Sieg zu verhelfen. Mein Forschungsgebiet war heikel; das Verhältnis von Sozialismus und Perversion nirgends geklärt. Wie gefällt Ihnen die dialektische Einheit *Sozialismus braucht Perversion, Perversion braucht Sozialismus!*“³³.

The novel “Heroes like us” can be essentially read as an inverted education novel (*Bildungsroman*), as “a distorting mirror of [KlausUhltscht’s] youth in the progressive GDR” where education turns out to be deformation of personality³⁴. It is not accidental that the hero is born on 20 August 1968 when Soviet tanks moved to Czechoslovakia: “In Panik durchstieß ich die Fruchblase, trieb durch den Geburtskanal und landete auf einem Wohnzimmertisch”³⁵. His date of birth marks the

³² Gunske V., Poser S. S. Nachdenken über Thomas B. *Tip-Magazin*. 1999. № 21.

³³ Brussig T. Helden wie wir. S. 247.

³⁴ Dieckmann Chr. Klaus und wie er die Welt sah. Der junge Ostberliner Autor Thomas Brussig hat den heißersehten Wenderoman geschrieben. *Die Zeit*. 08.09.1995.

³⁵ Brussig T. Helden wie wir. S. 5.

death of illusions and hopes that “the Soviet power is capable of realizing the socialist utopia”³⁶.

Uhltzsch's **personality myth** is built on the principle of grotesque inversion. On the one hand, the hero feels in his consciousness that he is a messiah (“a savior with a penis”), on the other hand, he is conscious of his inferiority and describes himself as “the most miserable of all losers”: “Ich hatte den widerwärtigsten Namen, ich war der schlechthinformativste Mensch, ich war Toilettenverstopfer, Sachenverlierer, Totensonntagsfick und letzter Flaschschwimmer”³⁷. This involves rejection of the heroic in its entirety and “the socialist heroism” in particular.

Klaus Ulzsch is a new German picaresque, an adventurer who grew up under socialism. The Brussig's novel as a whole can be interpreted as a post-modernistic parody of the picaresque novel genre (*Schelmenroman*). Just like other adventurers (Portnoy by Ph. Roth, Harp by G. Irving or Oscar Mazerat by G. Grass), Klaus Ulzsch behaves as a typical rogue-hero who does not accept society and whose naivety exposes its inhumanity³⁸. As a rule, a picaresque character is a homeless vagabond, a rogue whose amorality was born by an equally amoral society. His image is always ambivalent having both positive and negative traits. As stressed by G. Grass, “a picaresque urinates on the pillars of power, destabilizes them, but at the same time he knows that he has no ability either to destroy a sanctuary or overthrow a throne”³⁹. Ulzsch's image has been structured on the principle of grotesque inversion or “anti-imagery”. Klaus sees himself as a hero who accomplished a feat, a historically significant action, but at the same time he is incapable of heroism or an evil deed. On the one hand, a reader perceives Klaus's behavior as immoral (he tracks down a dissident, kidnaps a child, is close to raping a woman), on the other hand, he may be called a conformist, “a one of us”⁴⁰.

³⁶ Sabrow M. Sozialismus. *Erinnerungsorte der DDR*. München, 2009. S. 190.

³⁷ Brussig T. Helden wie wir. S. 92.

³⁸ Zachau R. K. «Das Volk jedenfalls war's nicht!» Thomas Brussigs Abrechnung mit der DDR. *Colloquia Germanica. Internationale Zeitschrift für Germanistik*. 1997. Bd. 30. S. 388.

³⁹ Грасс Г. Продолжение следует...Нобелевская речь / пер. с нем. Н. Тишковой. *Иностранная литература*. 2000. № 5. URL: <http://magazines.russ.ru/inostran/2000/5/grass.html>

⁴⁰ Gebauer M. Wendekrisen: Der Pikaro im deutschen Roman der 1990er Jahre. Trier, 2006. S. 69.

When still a child, Klaus was unable to oppose adults' authority. His parents made him an object of educational drills and gradually turned him into mother's darling, a nancy. Only while telling his story, he finally, puts an end to his surrounding⁴¹. His parents are an embodiment of absurd "petty bourgeois virtues". "Authoritarian and respectable" father, ignoring his son, and mother – "a goddess of hygiene", smothering him with excessive care and thinking it was her duty to learn all his intimate secrets. The author hyperbolizes his hero's traditional qualities of a hero-rogue's character – stupidity and ignorance. Klaus is unaware of where his father works (it is not spoken about at home, therefore he is naïve to assume that his father is a staffer of the Ministry of Foreign Trade).

As a result, Klaus grows up ignorant in intimate affairs. He knows about them less than do boys his age, as human anatomy was explained to him by his mother on the pictures of antique statues. Klaus is stuffed with knowledge but this advantage does not make him socially competent. He picks his friends from those who know the plural forms of the nouns *Kompas*, *Atlas* and *Lexikon*⁴², but when the matters of sex are touched, Klaus "turns out to be a little fool again": "Nein, da war ich plötzlich das Dummchen – was ist das? Wovon reden die? Sicher ging es wieder um irgendwelche Schweinereien, in denen sich diese halbverwahrlosten Kinder besser auskannten als ich, das Einzelkind aus gutem Hause, das Titelbild, das Vorbild, der zukünftige Straßename"⁴³. He is always literal in understanding words: thus he thinks that "philately" (by analogy with "sodomy" or "pedophilia" means "sex with post stamps" or "at least, sex with post stamp collectors"). He understands "Ministry of State Security" in a distorted way as "a great anonymous defender": "Wo kann man in einem Staat in Sicherheit leben, wenn nicht gegenüber dem Ministerium für Staatssicherheit? <...> Es hat Jahre gedauert, bis ich anders darüber dachte, aber zunächst war es wirklich so, dass ich die Stasi wie einen großen anonymen Beschützer vergötterte"⁴⁴. His thinking perversity manifests itself in exaggerating the importance of common things: he admires his dad's driving skills ("Das Auto gehorchte seinem

⁴¹ Gebauer M. Wendekrisen: Der Pikaro im deutschen Roman der 1990er Jahre. Trier, 2006. S. 72.

⁴² Brussig T. Helden wie wir. S. 61.

⁴³ Ibid. S. 63.

⁴⁴ Ibid. S. 36.

Willen!”⁴⁵), his ability to sleep and snore at the same time and to blow his nose (without his mother`s assistance!) on his own, using a large handkerchief and so on.

Th. Brussig endows his hero with a grotesque anatomy (“*Da-kann-man-direkt-neidisch-werden-Anatomie*”) which comes into reciprocity with the outside world. This grotesque physical nature of the hero is shown most prominently in the novel`s final scene when he, showing his enormous phallus, distracts a frontier pass point guard on Borholmer Strasse from performing his duty, and crowds of people stream across the border into West Berlin⁴⁶.

All the hero`s fate is shown through the prism of his sexual perversions (a similar collection of perversions can only be found in a pornographic novel). P. Zachau defines “Heroes like us” as “a soft-porno novel” written in the spirit of American alternative literature (books of such authors as J. D. Salinger, H. Miller, Ph. Roth, Ch. Bukowski, J. Irving)⁴⁷. Attempts of Klaus`s phallic emancipation (from being an impotent to becoming a porno-star) strike the very heart of dictatorial bigotry which demonizes sexuality in human life but proclaims ideological and existential repression as its basic principle: “Zum einen trifft die Schilderung von Klaus' phallischen Emanzipationsanstrengungen exakt ins Herz diktatorischer Prüderie, die das Sexuelle verteufelt, ideologische und existentielle Vergewaltigungen aber zum Prinzip erhebt”⁴⁸. An allegoric parallel is drawn between the hero`s impotence and that of the regime which follows its perverted principles. Actually, all his sexual perversions are read in the context of “unhealthy” relations between the GDR and the FRG (the first sexual experience, peeping at western girls familiar from fashion catalogues) are crowned with a symbolic East – West unification when Klaus becomes a porno star in the West after the Fall of the Wall⁴⁹. R. Zachau has expressed an idea that the novel of Brussig should rather be

⁴⁵ Brussig T. *Helden wie wir*. S. 38.

⁴⁶ Gebauer M. *Wendekrisen: Der Pikaro im deutschen Roman der 1990er Jahre*. Trier, 2006. S. 93.

⁴⁷ Zachau R. K. «Das Volk jedenfalls war`s nicht!» Thomas Brussigs Abrechnung mit der DDR. *Colloquia Germanica. Internationale Zeitschrift für Germanistik*. 1997. Bd. 30. S. 388.

⁴⁸ Brandt S. Bleiche Mutter DDR. Thomas Brussig kuriert den Sozialismus aus einem Punkt. *FAZ*. 10.10.1995.

⁴⁹ Briel H. Humor im Angesicht der Absurdität. Gesellschaftskritik in Thomas Brussigs *Helden wie wir* und Ingo Schulzes *Simplex Storys*. *Schreiben nach der Wende: ein Jahrzehnt deutscher Literatur; 1989–1999*. Tübingen, 2001. S. 266.

taken as a political pamphlet written for the benefit of East Germans and representing a kind of look from inside the GDR. This proves continuously shifting narration perspective as Ulzsch's position is replaced with Brussig's own point of view. For all this, all literary allusions, all "perverse inserts" as well as the very structure of a post-modernistic picaresque product recede to the background and "the book produces the impression of purposefully designed pamphlet" exposing the thinking of a GDR's petty bourgeois, a conformist burdened with a host of complexes⁵⁰.

5. "Deheroization" of the Mothers' Generation

It is natural that Brussig, destroying the myths and illusions about the GDR and the Wende by means of "liberating laughter", revolts against the officially recognized "deities", particularly – Christa Wolf, the major figure in the GDR's literary life. The novel's conflict symbolically reflects the mythological struggle of the heroes' younger generation ("heroes like us") who were born after the GDR's illusions had been put an end to) with "the socialism's titans", the mothers' generation of those who believed that it was possible to build socialism with the human face. In the person of Christa Wolf, T. Brussig attacks the whole of East German intellectuals' generation who for a long time were devoted to socialist ideas and believed in false ideals: "Wenn Christa Wolf, die Meisterin des Wortes oder welche Aura auch immer sie umflorte, am 4. November trotz befreiter Sprache darauf verzichtete, zur Maueröffnung anzustacheln, dann wird sie schon gewusst haben, warum. Und ich habe es trotzdem aufgemacht! Eigenmächtig! Ohne mich mit ihr abzustimmen!"⁵¹

It is that Brussig, essentially, discredits Christa Wolf's image. When she was speaking at the demonstration, he took her first for Jutta Müller, a figure skating trainer – one more "GDR's icon", "the Queen of his sexual fantasies" who had trained Katarina Witt, an Olympic champion. The collective Christa Wolf – Jutta Müller image is an author's projection on the "tender mothers'" generation. These mothers are "im-pecc-able" ("ta-del-los") in everything they do – they were winners at the Olympics,

⁵⁰ Zachau R. K. «Das Volk jedenfalls war's nicht!» Thomas Brussigs Abrechnung mit der DDR. *Colloquia Germanica. Internationale Zeitschrift für Germanistik*. 1997. Bd. 30. S. 394.

⁵¹ Brussig T. Helden wie wir. S. 305–306.

they wrote preambles for the Constitution projects, they raised the country from ruins. How can their offspring show its worth with these “Olympic mothers” in the background? “Wie soll man, umgeben von olympischen Müttern, darüber sprechen können, mit eigenen, unsicheren Worten! Wo sie doch die Exklusivrechte an befreiter Sprache gepachtet haben, auch wenn ihnen als erstes frei von den Lippen geht, dass aus Forderungen Rechte, also Pflichten werden“⁵².

The famous Christa Wolf’s speech she made at the demonstration of November 4, 1989 becomes an object of deconstruction in the novel’s 7th chapter. The chapter’s title “Der geheilte Pimmel” (“The cured prick”) is an ironic play on the title of Christa Wolf’s most popular novel “Der geteilte Himmel” (“Devided Heaven”). Her speech given in this part of the novel is followed with a full-scale criticizing of Christa Wolf’s work and the whole GDR’s literature (“can this be a liberated language?”). Ultzscht` criticism playing here the role of “the author’s mouthpiece” concerns the whole generation of “mothers and figure skating trainers” (the trainer’s name Jutta is rhymed with “Mutter”). “Mr. Kitzenstein, eigentlich wäre es zum Lachen, wenn es nicht so tragisch wäre – aber diese Mütter und Eislauftrainerinnen hängen wirklich am Sozialismus. Sie sind aus den Trümmern der tausend Jahre gekrochen. Die Angst vor den Luftangriffen saß ihnen so gründlich in den Knochen, dass sie noch heute bei jedem Feuerwerk an die Flaks denken. Sie hatten Hunger. Der moralische Teil unter ihnen litt daran, deutsch zu sein. Sie hatten weiss Gott keine vorzeigbare Vergangenheit und obendrein eine freudlose Gegenwart. Aber die Zukunft!”⁵³. The narrator shows that the mothers’ generation dreams (“Stell dir vor, es ist Sozialismus und niemand geht weg!“) have not found response from the new generation (“Stell dir vor, es ist Sozialismus und keinen interessiert“) ⁵⁴.

In his critical attacks at Christa Wolf, Brussig resorts, as thinks K. Reimann, to the stereotyped accusations of this lady-writer which have already sounded before, he reproaches her for “the cowardly petty-bourgeois ways, adaptability and sentimentality”⁵⁵. The hero wants to find a proof of the fact that Christa Wolf has really urged Germans to

⁵² Brussig T. Helden wie wir. S. 311.

⁵³ Ibid. S. 287.

⁵⁴ Ibid. S. 290.

⁵⁵ Reimann K. E. Schreiben nach der Wende – Wende im Schreiben? Literarische Reflexionen nach 1989/90. Würzburg, 2008. S. 264.

break the Wall down: “Ich wollte in ihren Büchern so lange suchen, bis ich meine mit ihren Worten entschuldigen kann. Irgendwo würde sich schon was finden! Dann kann ich wieder ruhig schlafen! ... Vielleicht war Christa Wolf sehr für die Mauereröffnung? Vielleicht hat sie sogar mit *Gefühlswörtern* hantiert? *Stell dir vor, die Mauer ist weg*, und so weiter. Dann könnte man mir nicht mehr allein das Ende der Geschichte anhängen! Dann könnte ich geltend machen, daß ich im Einklang mit den aufgeklärtesten Geistern der Gesellschaft gehandelt hätte!”⁵⁶. However, having reread all her books, he realized that there was not a single hint in them of her participation in the event of the Berlin Wall Fall. The myth of the German intellectuals personified by Christa Wolf’s having prepared the ground for the Peaceful Revolution has not thus withstood the test.

Brussig reproaches Wolf for her knowing in 1968 that the GDR had no future and not writing about that. It was exactly then that his “hero was born, when, according to Wolf, everything had ended”⁵⁷. In the novel his settling the scores with Wolf’s generation is merciless: thus, her most acclaimed love novel “Der geteilte Himmel” is recommended in a hospital as a reading suppressing desire. It should be noted that such sarcastic mockery of the older writers’ generation is characteristic of the younger generation of German writers.

The subjectiveness of this interpretation of the GDR’s literature should not be overlooked. In H. Briel’s view, Brussig does not take into account the dubious GDR’s writers’ position as well as that the GDR’s literature nevertheless produced space for freedom⁵⁸.

CONCLUSIONS

The conclusions are as follows. Despite “the historic setting” and political references, the novel of Brussig cannot be identified as a historical novel in the commonly accepted sense. What it represents is an exclusively post-modernistic version of history – it is comical, satirical, ironic and morbidly perverse. The writer’s intention was not to convey the historical truth but to replace it with the “historical lies”, that is to decompose reality by means of creating a great grotesque myth. The

⁵⁶ Brussig T. *Helden wie wir*. S. 306.

⁵⁷ Günske V., Poser S. S. Nachdenken über Thomas B. *Tip-Magazin*. 1999. № 21.

⁵⁸ Briel H. Humor im Angesicht der Absurdität. Gesellschaftskritik in Thomas Brussigs *Helden wie wir* und Ingo Schulzes *Simplex Storys*. *Schreiben nach der Wende: ein Jahrzehnt deutscher Literatur; 1989–1999*. Tübingen, 2001. S. 265.

hero's mask merges diverse narrative strategies which in their combination give the feeling that the historical truth is relative: a) seven chapters marked in the novel as "voice tests" emphasizing the speaker's subjective perception; b) numerous inter-textual allusions hinting at the story as being secondary; c) picaresque and carnival-like motives alluding to the replacement of long-established hierarchy of values (both in the political system and the system of literature).

An especial ironically removed attitude to the GDR's political situation is characteristic of T. Brussig as was typical of the young writers' generation of his time. Non-participation in GDR's past allows the author to make an arbitrary treatment of historic facts, to destroy and recreate the myths.

T. Brussig is active in destroying both GDR's old ideological myths and the new ones emerging on the Berlin Wall's and liquidated state's debris. Exposing inadequacy of the former conceptions, the author gives birth to his own myth of the socialist perversions. Klaus Uhltscht with his perverted personality suppressed by totalitarian structures (school, family, office work) is a typical product of this world. The new savior of the German nation is as helpless and a passive A Philistine as all East Germans.

Th. Brussig, a post-modernist, interprets the GDR's reality as a chaotic world, an inverted one, the one which turns all values inside out, depriving a man of landmarks indicating the past and the future. And yet there exists a way out of this crisis, the escape is possible, it consists in conscientious and responsible attitude of Germans to their history and its interpretation.

SUMMARY

The article deals with the problem of the post-modernistic myth deconstruction in Th. Brussig's Wenderoman "Heroes like us". As a representative of the young generation of authors from the former GDR who were not personally involved in the postwar German history Brussig has a target to destroy the myth as a certain "meta-history". It is shown that Brussig deconstructs popular ideological myths and stereotypes about East Germans by creating his own scandalously shocking version of the demolition of the Berlin wall with techniques of grotesque and travesty. This text reviews different myths that has been ironically attacked in the novel: 1) the myth of heroic German

people who demolished the Wall; 2) the official myth about GDR as an anti-fascist state; 3) the myth of the GDR's national heroes and the heroes of the Peaceful Revolution in the person of Christa Wolf. Exposing inadequacy of the former conceptions, Brussig gives birth to his personal myth of the socialist perversions. Klaus Uhltscht with his perverted personality suppressed by totalitarian structures (school, family, office work) is a typical product of GDR. The function of the demythologization is to criticize the passiveness of the GDR citizens and to call them to be more conscientious and responsible to their history and its interpretation.

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**MYSTIFICATION AS AN AUTHOR'S
MYTH CONSTRUCTION STRATEGY IN
A SHORT NOVEL BY A.USTIMENKO
"CHINESE MASKS OF CHERUBINA DE GABRIAK"**

Shtepenko O.

INTRODUCTION

The central vector of our academic interests is to identify and describe the strategies of interpreting the artistic atmosphere of the Silver Age of Russian literature in the prose of the 21st century, to create images of its iconic figures in contemporary works, and to identify in this regard the most important tasks set by the writer for himself.

The paper focuses on the short novel by A. Ustimenko "Chinese Masks of Cherubina de Gabriak" published in the journal "Druzhba Narodov" in 2010. On the one hand, the story represents a vivid example of artistic interpretation of the era of myth-creating and aestheticism of the turn of the past centuries. On the other hand, it shows the phenomenon of literary mystification as the author's myth construction strategy.

Studying the phenomenon of literary mystification in A. Ustimenko's short novel "Chinese Masks of Cherubina de Gabriak" as one of the dominant vectors of author's search of artistic identity presupposes considering it as an object of self-interpretation, analyzing author's intentions to expand the historical and artistic context of the work, tracing the change of the optics of the main character's representation and exploring the process of transforming the well-known myth about Cherubina into the author's existential myth about Li Sian-tszy, revealing the new self-identification guidelines. The chosen angle of the study is also conditioned by the fact that eccentric creative behavior was organic for the atmosphere of myth creation and aestheticism of the Silver Age. "At the turn of the 19th – 20th centuries, the mythologization of life becomes a life-creative program. Mystifying and creation of cultural and personal myths are perceived as an aesthetic act, equally significant both in the space of poetic creativity and in the space of real

destiny. Mythological experiencing of personal destiny leads both to creativity and life building”¹.

1. Contrast of E. Vasileva’s Self-Identification Samples

First of all, let us draw attention to the perspective of the artistic interpretation of the Silver Age chosen by A. Ustimenko. As the artistic optics he chose the most playful and aesthetic (or “elegant” as M. Voloshin defines it) situation, which caused a violent reaction of the poetic environment and formed into a dramatic plot (love intrigue, search for a stranger, exposure, duel, destruction of reputation). Apparently, according to the author, this story reflects the poetic atmosphere of the beginning of the century, with its tendency to aestheticize reality and change masks, as well as its inclination for the game element where myth and reality cause the phenomenon of life creation and mystification as its integral part.

This concerns a well-known mystification carried out by the poetess Elizaveta Dmitrieva and Maksimilian Voloshin, which drew Nikolai Gumilev, Sergey Makovskii, and all writers closely connected with the journal “Apollon” into a whirlwind of events. It is important within this mystification, that the intrigue of the search for the mysterious stranger was urged by refined poems reflecting the tastes of the time. Intrigue would have lost the sense of the aesthetic phenomenon without poems.

In our opinion, this indicates the author’s desire to remove the object of reflection (the aesthetic concepts of the Silver Age), to see the reflection of a profound in a small and strange; to model the contrast between different plans of being, which, in fact, occurs in the process of intensification of tragic, existential modi of the work.

Thus, opposing E. Dmitrieva’s mask and destiny, A. Ustimenko interprets the mystification, which is widely famous as a resonant joke on the literary public of the Silver Age. However, the writer appealed not to the famous Cherubina’s mask, but to a later image – self-identification, which was chosen by E. Dmitrieva after the fatal turn of her real, not fictional, destiny in Tashkent exile. Cherubina’s mask which was generated by aestheticism and myth-creation of the Silver Age can be seen in the light of a new image, world view and self-conception. This period of E. Dmitrieva’s

¹ Палачева В. Родословная Черубины де Габриак // Русская литература в XX веке: имена, проблемы, культурный диалог. Вып. : "Отцы и дети" в русской литературе XX века / Ред. Т.Л. Рыбальченко. Томск: Изд-во Том. ун-та, 2008. С. 3.

(E. Vasileva's) life and this new mask of her are studied and artistically interpreted far less than the brilliant mystification of 1909.

Let us emphasize that addressing this, later and undoubtedly, more tragic and philosophical mask, significantly changes the interpretation of the image of the poetess in A. Ustimenko's short novel, taking him out of the amusing connotations of the game, revelations and literary scandal. This also indicates the writer's intention to sum up not only the specific destiny of the poetess, but also to reconsider some aesthetic attitudes and creative utopias of the Silver Age within the context of the outcome of the cruel 20th century.

Scholars rightly find the connection between seemingly extremely contrasting samples of E. Dmitrieva's self-identification – Cherubina and Li Sian-tszy, as well as some artistic looping of the destiny of the poetess. V. Glotser notes in this regard: "In Tashkent, Vasileva was visited by her beloved. It was a young and talented specialist in Chinese philology Yu.K. Shchutskii (1897–1938). Vasileva created a cycle of 21 poems "House under the pear tree" in consultation with him about the form of her book of poetry. It was written as if on behalf of the Chinese poet Li Syan-tszy. "They are not Chinese inside at all, of course, – Vasileva confessed, – except for 3 or 4 samples" ²[2, 201]. Just like at the beginning of her path, Vasileva chose to hide under the pen name and only then designate her soul. So she looped her life path. *«Здесь и в реке – зеленая вода, / Как плотная, ленивая слюда / Оттенка пыли и полыни... / Ах, лишь на севере вода бывает синей... / А здесь – Восток. / Меж нами, как река, пустыня, / А слезы, как песок»* ("The River").

In Tashkent, in exile, in a house under a pear tree, E. Vasileva's life path ended when she was 41. Her poetic prediction came true: *«И я умру в стенах чужбины, / Не разомкну проклятый круг...»* ³. The short novel by A. Ustimenko claims to be a description and artistic interpretation of this so far unreflected integrity of the personal destiny and world view of the Silver Age.

² Грякалова Н.Ю. Стихотворения Е.И. Васильевой, посвященный Ю.К. Щуцкому. *Русская литература*. СПб, 1988, № 4. С. 201.

³ Глоцер В. Васильева Елизавета Ивановна // Русские писатели XX века. Биографический словарь / Главный редактор и составитель П.А. Николаев. М.: Научное издательство "Большая российская энциклопедия", Издательство "Рандеву-Ам", 2000. С. 141.

It should also be noted that the strategies of self-interpretation by means of an aestheticized and detaching mask (including the game elements), suggested by E. Dmitrieva, have found their followers, which is very important and worthy of special study in itself, since it indicates the actualization of the Silver Age artistic identity and the search for various strategies and forms of its implementation. Moreover, these forms have already taken into account, played up and stylized the experience of Cherubina's masks.

Thus, V. Palacheva notes that the revelation of the mystification neither ceased the disappointment of its "victims" and E. Dmitrieva's anxiety, nor prevented the attempts to repeat such jokes. "The myth resulted in the emergence of new "poetesses" who actually were male poets writing under female names. Many poets used M. Voloshin's discovery, considering Cherubina to be the mask of the poet himself. F. Khodasevich's poems appeared under the name of Elizaveta Maksheeva in 1913 (the name Elizaveta indicates Dmitrieva directly). In 1913, the book of poetry "Nelli's Poems" was published. It was dedicated to Nadezhda Lvova, who supported V. Briusov's mystification and positively assessed the new "poetess"; V. Briusov created an image of a high-society poetess ("a bored woman"), who tells about her amorous adventures in the manner of the heroines of Igor Severianin's poetry. The source of the mystification can be discerned in the poem "Nelli" from I. Severianin's book of poetry "Thunder-boiling Goblet" (1913). In 1915, E. Bagritskii creates Nina Voskresenskaia's poems. Another example of women's boudoir poetry appeared in the poems by Anzhelika Safianova ("Satirikon", 1913), in 1918, "Anzhelika Safianova's story and poems supplement with her family tree and poems dedicated to her" was published in a mystified edition "The Green Island". The author of the mystification was a young poet L. Nikulin, who created his Anzhelika Safianova according to Cherubina's "model": "the book describes a romantic story of meeting an unknown beauty who dropped a volume of Petrarch where also were her own poems put in, which gave rise to a poetic dialogue with "Russian Laura", bearing angelic name (Anzhelika in Latin means "angelic" by analogy with Cherubina)"⁴. Undoubtedly, all the above examples belittle and travesty E. Dmitrieva's Cherubina, which

⁴ Палачева В. Родословная Черубины де Габриак // Русская литература в XX веке: имена, проблемы, культурный диалог. Вып. : "Отцы и дети" в русской литературе XX века / Ред. Т.Л. Рыбальченко. Томск: Изд-во Том. ун-та, 2008. С. 20.

indicates that writers apprehended chiefly the game and mystifying modus. According to V. Khodasevich, “the unceasing endeavour to change thought, life, relationships, even everyday life due to the imperative of another “anxiety” involved symbolists into unceasing acting in front of themselves and “performing” their own lives as if at the theater of scalding improvisations”⁵.

The characteristic features of the romantic worldview of the Silver Age, its heightened aestheticism and life-creation crystallized under the cover of the mask which Dmitrieva had grown to. This side of the “mask”, its artistic innovation and prospects of discovery, was clear for a lot of contemporaries. Modern researchers often refer to the high appreciation of A. Dmitrieva’s creative work by A. Tolstoi and to significant words said by M. Tsvetaeva, that there was a small (three months of 1909) but indeed “Cherubina de Gabriak’s era” in Russian poetry, recognition of E. Dmitrieva’s primacy in many discoveries, which later became significant in the creative work of M. Tsvetaeva: “... the Akhmatova image, my blow, poems written before Akhmatova and before me”⁶.

The re-evaluation of E. Dmitrieva’s place in the hierarchy of the Silver Age authors can be signalized by her “discovery” in the post-Soviet scientific literature of the late 1980s – 2000s (this process started earlier abroad), which is important since Ustimenko’s short novel, that offered his own original artistic interpretation, was created in this context. Several editions of poems and autobiographical notes (confessions) by E. Dmitrieva, reminiscences of her contemporaries, offering options for self-reflection and artistic interpretation of this symbolic figure, appeared.

The new versions (A. Ustimenko dared to write one of them) seemed unpromising in comparison with highly artistic sourcebooks, namely, Maksimilian Voloshin’s “The Story of Cherubina”, Cherubina de Gabriak’s “Confession”, written by E. Dmitrieva and S. Makovskii’s memoirs. However, modern author ventured to offer his own interpretation, essentially turning the plot to the broadest and most tragic context of the entire twentieth century, to the problems of the fate of art, the relevance of the heritage of the Silver Age. The scandalous joke

⁵ Ходасевич В. Конец Ренаты // Ходасевич В.Ф. Некрополь. Воспоминания. М., 1991. С. 13.

⁶ Цветаева М. Живое о живом (Воспоминания о М. Волошине) // Стихотворения и поэмы / вступ.статья, сост., подг.текста и прим Е.Б. Коркиной.- Л., Сов. писатель, 1990. 800с. (Библиотека поэта. Большая сер.). С. 125.

turned out to be an event in literary life, which, on the one hand, can already be interpreted as frivolous and parodistic (“parody” is one of the motifs of the short novel) due to further literary and historical upheavals, and on the other hand leaves behind symbols of the aestheticism, poetic play, the ease of the “lost paradise”, the sunken Atlantis of the Silver Age. And from this perspective, the story of Cherubina can serve as an evaluating criterion for future literature and contemporary cultural crisis.

2. Broadening of the Context and Change of the Optics of Image Representation as a Vector for Constructing the Author’s Myth and Self-Interpreting the Symbol of the “Mask”

Broadening of the context and change of the optics of image representation in A. Ustimenko’s interpretation is realized in the author’s concept naturally and logically, following the turns of the real dramatic destiny of Cherubina’s creator. She at the time thought that her life was fatally broken after the mystification exposure (“Two things in the world have always been the most holy for me: verses and love. And it was a payment for the pain inflicted on N.S.: both love and verses were taken away from me forever. Only their signs remained”⁷). However, the real breakdown came later with the arrest and exile in the late 1920s after the story with Cherubina was over. They, as the author of the short novel shows, killed, but “took away” neither verses nor love. A. Ustimenko’s work depicts the poetess in her last and hardly known to the reader period of life, when the mystification remained in the distant past and captivating Western mask of the Catholic beauty Cherubina was replaced by another one that fitted the new self-identification guidelines. It was an imaginary poor exile, a stranger, patient poet Li Syan-tszy, who tried to accept his hard luck and resonate the world order in a wise oriental way. He was declared the “author” of Dmitrieva’s last book of poetry “A House Under the Pear Tree”. Thus, A. Ustimenko rewrites Cherubina’s story once more and creates an interpretative text preceding from the other prospective, namely, the late creative and existential findings of the heroine.

Prefacing the short novel epigraph was taken from the Li Syan-tszy’s preface to the book of poetry. It provides important semantic clues to the understanding of the author’s message. They are as follows: the idea of

⁷ Дмитриева Е. Черубина де Габриак. Исповедь // Антология русской женской поэзии. От Анны Буниной до Анны Ахматовой. М.: Эксмо, 2007. С. 678.

transforming fate into poetry, interpreting life as material for poetry (which is peculiar to symbolism and post-symbolism), pan-aesthetic ideas about the world filled with art, universal spirituality, the concept of life-creation. All these ideas received an unexpected embodiment in the spirit of oriental stylistics. They synthesized with Dzen enlightenment and resignation, thereby isolated and acquired a new perception.

В 1927 году от Рождества Христова,
Когда Юпитер стоял высоко на небе,
Ли Сен-цзы за веру в бессмертие человеческого духа
Был сослан с Севера в эту восточную страну, в город Камня.
Здесь, вдали от родных и друзей, он жил в полном уединении,
В маленьком домике под старой грушей.
Он слышал только речь чужого народа и дикие напевы желтых
кочевников.
Поэт сказал:
«Всякая вещь, исторгнутая из состояния покоя, поет».
И голос Ли Сян-цзы тоже зазвучал.
Вода течет сама собой, человек сам творит свою судьбу:
Горечь изгнания обратилась в радость песни <...>⁸

But let us emphasize another especially important point. Using this epigraph, and later also quoting and modeling the author plunges E. Dmitrieva's destiny into the broadest poetic context of exile reflection: from the poems of Ovidius Naso before the poetry and prose of emigration (reflections on his "inner Rome" in V. Nabokov's essays, imaginary journeys home in Bunin's stories, implications in B. Zaitsev's novels, metaphysical exile motives in B. Poplavskii's prose, etc.), to the interpretations of the Ovidius image by J. Brodsky and A. Tarkovskii and comprehension of loneliness and outcast. In Dmitrieva's poems, the traditional for Ovidian texts accent is made. Namely, this accent is on an enlightened exile amid savages in a remote province, ignorance of their language, salvation by creativity and preservation of one's own "ego".

The author's intention to expand the historical and cultural context is evidenced both by the "carnival" motif and one of the senses of the dominant symbol of the "mask". A casual acquaintance turned out to be a Russian woman who, nevertheless, wore a paranja – chichvan, hiding

⁸ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 130.

from those who knew her and was aware of her sins (prostitution). She developed an unexpected cultural association in her discourse: «Я в одной книжке карнавал видела – там все в масках, ну, прямо как я... Должно быть развратно до этого-то, до карнавала, всем городом жили. Вот и попрятались друг от дружки» И она засмеялась»⁹. The author's note that the particular story of this woman is real as well as references to sources only strengthen the chain of associations between personal and general historical, based on the archetypes of guilt – repentance, retribution and punishment (in this case it is an admitted exile, disappearance under the mask, attempt to hide from the world, the threat of losing oneself). The lifelike story, voiced in the backwater of the post-revolutionary Tashkent and perceived by the exiled Dmitrieva as close (dialogue which was impossible with others began precisely with this woman, her chador was tried on and an unexpected confirmation that the poetess wore masks was given) acquires a historical perspective. There is a wide spectrum of senses of the carnival: from the gaming, mystifying discourse of the Silver Age to the consequences of bloody actions of the revolution, when people, or even the country as a whole, “lost their faces”, acquired or changed masks, or, perhaps used these masks to protectively cover their essence, as a result of these actions. Such interpretations fit in with the traditional (since the Middle Ages) concept of the Divine retribution for sins.

Description of the semantic dynamics of the dominant “mask” symbol gives a reader the key to understanding of the work.

Dmitrieva took Cherubina's image as a mask, and a very close one – a “mask of the soul”¹⁰. It contains what Dmitrieva lacks, fulfills her dream of beauty, represents the desire to create an image and destiny opposite to her own that is devoid of pain, poverty, deformity reflected in a mirror. The “mask” motif contrasts with the “mirror” motif, adding a markedly tragic sense. It concerns disposing reflections, predictions of her own sad destiny, as well as a window glass that estranged her from the world, since only her own face was reflected in it, finally, a pocket mirror, which remained unclouded by the breath of the deceased heroine. “Mirror” removes the “mask”. The “mask” motif correlates with the motifs of “mystification” and “game”, reflecting the general artistry of the Silver Age. In Dmitrieva's

⁹ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 140.

¹⁰ Ibidem. С. 137.

memoirs, everyone plays and tries on masks. Moreover, the ability to create, to invent a mask is perceived as a criterion of depth and aesthetic value of a person, who is either rewarded with love or, on the contrary, is exiled from the world of the “unusual”, “higher” into the world of the “today’s”, that is routine, non-poetic. *«Я тогда примеряла маску Черубины де Габриак <...> Благородный Макс – маску разгневанной чести, но какую же примерял несчастный Коленька Гумилев? Влюбленного? Добывающегося моей руки человека? Бог весть <...> Один только Воля Васильев не надевал маски. И от этого был достаточно быстро разлюблен Елизаветой Васильевной, – он уже тогда стал для нее сегодняшним человеком <...>»*¹¹. The quoted episode emphasizes artistry of life-creation and reveals (according to F. Nietzsche), the “artistic metaphysics” of the whole Silver Age.

Addressing such a universal “mask game” reveals writer’s knowledge of the academic reception of this phenomenon. A lot of researchers note specific mythopoetic function of the mask as well as the guise and roles change in different movements of symbolism and postsymbolism. “The “devilishness” as non-existence and non-communication is rendered clearly in early works of Briusov, Balmont, Sologub, Gippius and other poets of 1890s. <...> By the end of the century this image became so usual and stylistically formed that it was inevitable that it would turn into positively and religiously definable, mystically motivated type of poeta vates, poet-demiurge, poet-thinker, poet-magician, rebel-artist, saver-artist, etc. All these roles can be found in works of “devilists” (they sometimes resemble their positive opposites indistinguishably), but the role is always the m a s k, stylization, gesture. The turn to the positivity of the symbolism, as an authentic model of the world and artistic creative work, can be prepared only by existentialization of anti-behaviour and anti-communication into the lifestyle of the devilist (in images of dandy, profligate, Lucifer, seducer, demon, vampire, Antichrist, etc.), by parareligious, heretical and gnostic “religion of the art” of panaestheticism”¹².

¹¹ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 134.

¹² Ханзен-Леве А. Русский символизм. Система поэтических мотивов. Ранний символизм / Ааге Ханзен-Леве / Пер. с нем. С. Бромерло, А.Ц. Масевича и А.Е. Барзаха. СПб: "Академический проект", 1999. 512 с. (Серия "Современная западная русистика", т. 20). С. 59.

Dmitrieva's story of masks change follows the described by the researcher way of overcoming the routinized images in a lite gaming manner. Poetess starts with the "devilish" which has become parodic by that time (according to M. Voloshin's recollections Cherubina was named by a toy imp called Gabriak by common agreement). The further change of masks meets the general atmosphere of game and aestheticism. And final mask signifies the world-view and aesthetic revolution, absolutely opposite to initial role.

The next vector of the interpretation of the "mask" motif is the intensification of its existential semantics and self-identification potential. The author demonstrates that Cherubina's narcissistic image is inseparable from Dmitrieva's "ego"; she takes it as a part of herself even in the conditions of its discreditation by reality. At the same time heroine abandons this image and finds herself in the state of loss of guidelines and search for new ones, in the mode of anxiety of an existentially confused person. *«Сейчас она не была Черубиной, как не была и Лилией Дмитриевой, невестой Воли. Сейчас она оставалась только лишь Елизаветой Васильевой, завтра встречающей любимого человека. А какая из этих частей ее души была в ней частицею настоящей, она никогда не знала. Может, даже и каждая являлась маской души какой-то другой, еще никогда не перед кем не явленной...»*¹³.

It should be noted that the state of existential confusion of a person who moved from one cultural paradigm to another is perceived by the modern reader as relevant and modeling parallels with the cultural crisis of our days. Presumably, the author set himself the task of drawing the transitional phases of the beginning of the 20th century and the turn of the 20th – 21st centuries closer.

Addressing the existential dimension of the short novel, we note that the short novel creates the outmost hard situation where the heroine experiences a deadlock and searches for a way out of it. The heroine loses external and internal support. Thereupon the particular significance has an image of the corset, medical in this case. This device supported sick and skewed body of E. Dmitrieva. The chapter "Without Corset" describes a number of existential doubts of the heroine, who lacks support

¹³ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 137.

and feels internally naked. The remaining erotic connotations, connected with the image of Cherubina, only aggravate the contrast between mask and reality. This contrast emphasizes the motif of the “mirror”. Let us pay attention to fundamentally different, painful, but also more humane and democratic (compared to the aristocratic Cherubina) self-identification guidelines. *«Ведь стихи – это как зеркало. А какой она может отразиться в них? Такою, какой отражалась в зеркале настоящим? <...> Без поддерживающего корсета <...> Одна нога в полуизгибе колена, другая вытянутая в напряженную струнку, будто худенький солдат на плацу. Хромоножка из Достоевского. Вечно мерзнувший Квазимодо <...> худенький солдат на плацу <...>¹⁴.*

The tendency to humanize mask, to give it a universal meaning can be traced both in replacing the demonstrative Cherubina with a wise and hiding philosopher-poet, and in refusing the masks as such in the scene of death insights. By the will of the author, the heroine gains desired integrity (the motif of the “center”), all roles of the “little spiritual theater” are united exactly in this transitional state¹⁵, one’s own essence (according to E. Dmitrieva) is “re-experienced” and “re-felt” internally and the “meaningfulness of further existence” is acquired. Each of the masks finds its place in this discourse of existential transition. Li Syan-tszy expands to the image of an eternal wanderer, grieving for equally eternal losses (of his world, his country). Cherubina, with her aesthetic artificiality, contrasts with the globality and incomprehensibility of a different, posthumous being: *«<...> теперь ей отъезжать не на две недели в Париж за шляпками, как отъезжала Черубина де Габриак, но в страну тьмы и света, света и тьмы, где не существует некрасоты, костистых и хромяющих тел, а только законченность и совершенство низменной землею не измятого творения»¹⁶.*

It is obvious, that the masks, made up by the heroine (Cherubina, the fatal paramour, Li Syan-tszy) and proposed by the author of the short novel (Lamer, Quasimodo, soldier on the parade ground, carnival participant, a sinner, hiding from the world under the veil), put together with the power of true creativity, poetry. The poetry, as the author shows in the subtext, becomes the justification and guarantee of E. Dmitrieva’s

¹⁴ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 135.

¹⁵ Ibidem. С. 148.

¹⁶ Ibidem. С. 149.

spiritual forgiveness and recognition. Poetry turns out to be stronger than the most terrible – the State Political Administration, moreover, it is regarded as an attribute of the “celestial”, inaccessible to “earthly” punitive forces. The correlation of the author’s subtext and the lines from Li Syan-tszy is significant in this respect. Describing the integrity of perception and indifference to the world and the fate of a dying poet, the author issues his verdict. *«Так, лежа, она однажды пропустила опасную для себя среду, но отчего-то никто не пришел, не поинтересовался, не забрал ее за тюремную решетку <...> Все произошло так, будто бы теперь сидящие в зарешеченном автомобиле знали, что она, хоть не отмечалась у них, в ГПУ, но уже отмечалась на земле, а также – выше»*¹⁷. And Li Syan-tszy, in his turn, builds a spiritual vertical, highlights new landmarks and asserts a special, life-creating role of art in verses: *«Покрыло сердце пылью страха / Оно, как серые листья.../ Но подожди до темноты: / Взметнется в небо fuga Баха. – / Очнешься и увидишь ты, / Что он весь страх твой вытер / И наверху зажжет Юпитер»*¹⁸.

Broadening of the context of the short novel and a significant change in the optics of representation are deepened by the introduction of Orthodox discourse. All the “masks” are in its sphere – from the demonstrative Cherubina with her “criminal Catholic love for Christ” (according to the mocking remark of M. Voloshin’s co-author of the mystification) to meek Lee Xiang-tzu. And all the guises, in which the heroine exists for herself and others, fade into the background, moved away in a most abstract way. This is a person suffering in the vale of life, carrying her own cross, dying lonely, but having the opportunity to comprehend her existence and ascend. It is significant that none of the characters who dirged and buried the heroine, knew that she was a poet. Dmitrieva was a lonely mortal human being for compassionate Chinese neighbor and cemeterial old ladies. *«Неизвестная могила неизвестной поэтессы среди других неизвестных могил»*¹⁹. This author’s position signifies the trial of one of the basic symbolist ideas about status, the idea

¹⁷ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 149.

¹⁸ Ibidem. С. 147.

¹⁹ Ibidem. С. 149.

that “art is not only higher and more valuable than life, but is also stronger than it”²⁰.

In our opinion, this position is reinforced by estrangement. E. Dmitrieva’s existential in spirit verses, assembled in Chinese style (with traditional images of sleep, butterfly and flowers which embody life interpretations), and the sign of the cross, imposed by the same “unfamiliar” old ladies, are mounted in the final. This gesture can, on the one hand, be interpreted as a desire to “disown” from the unusual (“unfamiliar” silent smoking Chinese). On the other hand, it can also be taken as an all-forgiving outcome, a general ritual farewell and a Christian hope for the salvation of the soul, for resurrection (this is additionally hinted at by the name of the Church – “Joy of All Who Sorrow”).

«... И сон один припомнился мне вдруг: я бабочкой летала над цветами; я помню ясно: был зеленый луг, и чашечки цветов горели, словно пламя. Смотрю теперь на мир открытыми глазами, но, может быть, сама я стала сном для бабочки, летящей над цветком»²¹.

CONCLUSIONS

Consequently, the author of the short novel deals with the resurrection from obscurity, realizing, in fact, the Easter archetype characteristic of Russian literature as a whole²². However, he does not reconstruct Cherubina’s legend, a mystification, but creates a new author’s myth centred on the tragic fate and legacy of E. Dmitrieva, who managed to overcome the horror of reality, personal and historical disasters with her creative work, thereby implementing one of the most important principles of symbolism: “the poet is “the heir of the lyre”, who is capable, “to shake the world on his own, just like the spells of the ancients...”²³.

In the analyzed short novel, the author sets the creative task to eliminate the era of the Silver Age, to form a new view at the originality of the previous artistic experience, rather than to reconstruct the artistic image of this era and to stylize the texts of this period. This peculiarity is revealed in comparison between the cultural paradigm of the Silver Age, the period

²⁰ Колобаева Л.А. Русский символизм. М.: Изд-во Московского ун-та, 2000. С. 223.

²¹ Устименко А. Китайские маски Черубины де Габриак. *Дружба народов*. 2010. № 3. С. 150.

²² Есаулов И.А. Пасхальность русской словесности. М.:Кругъ, 2004. 560 с.

²³ Колобаева Л.А. Русский символизм. М.: Изд-во Московского ун-та, 2000. С. 223.

of totalitarianism and the current period (in the subtext), as transitional periods marked by crisis and change of ideological and aesthetic systems.

Thus, A. Ustimenko's short novel "Chinese masks of Cherubina de Gabriak" demonstrates the versatility of the Silver Age of Russian literature experience and its applicability to the description of modern catastrophic events, while the Silver Age reflection becomes a mode of self-reflection in modern literature, actualizing the process of myth-creation.

SUMMARY

The article deals with the phenomenon of literary mystification as the dominant strategy of the author's myth construction (a case study of the short novel "Chinese masks of Cherubina de Gabriak" by A. Ustimenko). This strategy results in the re-establishment of an atmosphere of myth construction and aestheticism of the Silver Age in the context of contemporary cultural paradigm with the aim of creating an innovative view on the uniqueness of the artistic experience of modernism. The literary mystification is considered as a vector of the author's interpretation of new self-identification guidelines in the process of transformation of the well-known myth about Cherubina into the existential myth about Li Sian-tszy. Scientific interest is focused on the equivalent research perspectives: the study of the contrast of the author's self-identification samples, analysis of the author's intentions towards expansion the artistic and historical context, changing the optics of the main character's representation and highlighting the semantic dynamics of the dominant symbol of "the mask".

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**“SHADOW OF THE RAVEN” IN ICELAND IN THE
13TH CENTURY (TO THE CHARACTERISTICS OF THE
ODINIC MYTH-RITUAL CONTEXT OF THE PLOT ACTION
IN “HARÐAR SAGA OK HÓLMVERJA”)**

Vysotsky A. A.

INTRODUCTION

It is impossible to study the life of medieval Scandinavian society without addressing to the narrative monuments of the proper era. In order to get closer to an adequate understanding of the socio-cultural processes that took place in northern Europe at that time, one must take into account the peculiarities of the mentality and religious beliefs of the northern peoples, which were etched in the lines of family and royal sagas, “Poetic Edda”, “Prose Edda”, skaldic poetry etc., to ask new questions to these works. It will help to look at the early medieval community as a complete system where religion and politics, private and public, secular and sacred are intertwined; to realize more clearly that the social ties of a man for example of the Viking Age were not limited to just one or other material aspects, but they were based on direct personal relationships that were defined by a complex of concepts that were rooted in the archaic layers of human consciousness – individual and group. This complex manifested itself practically in everything – in the blood revenge, in the relationship of konungs and jarls with the bonds, in the attitude of the Scandinavians to the gods, etc. Its study significantly expands the boundaries of modern historical, anthropological, cultural and anthropological knowledge of various symbolic and ritual nuances of the social behavior of the Scandinavian in the Middle Ages – an individual who is in a peculiar relationship with his surroundings.

Turning to the origins of Icelandic culture, we deal with the mythological stage of the pre-writing tradition, its transformation into epic and other forms of creativity. Here, in the mythological layers, it is natural to meet the names of gods and heroes of the ancient Scandinavians, their moral norms and values, everyday traditions and more.

During the time of Christianity extension in the Scandinavian countries and Iceland, settled primarily by natives of Norway, the northern peoples already had a developed mythological culture with its gods and heroes. But if in Europe – and in the North Europe including – the introduction of Christianity was accompanied by the eradication of paganism, in Iceland the adoption of the new faith in 1000 led to the preservation of the old heritage¹. “Christianity ...,” wrote H. Laxness, “for a long time could not cope with the firm position of the Icelanders, so never being able to finally subjugate them to themselves. Contrary to official Christianity, which was primarily a form and a foreign law, Icelanders were never Christians to the extent that other Western European peoples. And in the period (around 1200), when the country had the largest number of churches in its history, there was created the most pagan of all European literatures, and Iceland became the only European country where the pagan spirit produced works of high cultural value»². These works refer to family sagas, or Icelandic sagas. It is known that the tribal sagas refer to the events of the first century after the settlement of Iceland, that is, about 930 – 1030. The sagas were written in the 13th – 14th centuries. However, despite the fact that the “Icelandic sagas” were created almost two hundred years after the introduction of Christ’s faith, “the influence of Christian ideology is quite insignificant³.” As A. Gurevich wrote in his time, the spirit that pierces the sagas “is completely pagan”⁴. They always have “the shadow of the ravens”^{*}, the birds of the pagan god of the Scandinavians Odin (Óðinn), Hugin (Huginn; “thinking” or “Thought”) and Munin (Muninn; “the one who remembers” or “Memory”) which flew everywhere in the world and then whispered to God about everything they saw.

As H. Palsson showed in the survey “The Odin-like in the «Gisla saga Surssonar»”, if we careful read the text of the family sagas we can

¹ Стеблин-Каменский М. И. Культура Исландии. Л.: Наука, 1967. С. 120.

² Лакнесс Х. Заметки об исландских сагах. *Писатели Скандинавии о литературе : Сб. статей.* М.: Радуга, 1982. С. 132.

³ Стеблин-Каменский М. И. Культура Исландии. С. 123.

⁴ Гуревич А. Я. История и сага. М.: Наука, 1972. С. 16.

^{*} Скористаюся назвою фільму одного з провідних режисерів ісландського кіно Храфна Гуннлаугссона (Hrafn Gunnlaugsson) «У тіні ворона» (ориг. *I skugga hrafnans*; англ. *The Shadow of the Raven*) (1988), у якому йдеться про християнізовану Ісландію, де вирують міжособні пристрасті язичницьких часів (українським глядачам фільм відомий під назвою «Тінь ворона»).

feel the invisible presence of a deity in certain plot events: “In the sagas where the main events unfold in Iceland or where the main characters come from, it is not enough to look for the Odin-like on the surface level; most often, these motives lie deeper”⁵. The researcher interprets “the Odin-like” as “moments ... that may be related to the cult of Odin”⁶. Based on the experience I will try to find manifestations of the Odin-like in “*Harðar saga ok Hólmverja*”, without claiming, of course, on dogmatism of my observations, and being aware of this survey only as an outline, as a distant approach to an interesting topic that needs more thorough coverage.

1. The Old Man in the Blue Cloak – “the Sower of Runes of Discord”

In the book “The Vikings: The Descendants of Odin and Thor (Russian translation was with such a title *A History of the Vikings*), G. Jones points out that the Freyr cult was paramount in Sweden, and provides such statistics for Norway onomastics: names including Freyr and Freyja occur 48 times, Ullr – 33, Thor – 27 times, Njörðr – 26, Odin – 12. As for Iceland at the time, Jones wrote that “no locality bears the name of Odin”⁷. The idea that the Odin cult in Iceland was less common than in Sweden or Denmark is confirmed, according to researchers, by Odin’s infrequent appearance on the pages of family sagas⁸. Often, the supreme Viking god appears in “royal” sagas, as, for example, in “*Ólafs saga Tryggvasonar*” where it is said that konung Ólaf was attended by “a man, old and very eloquent. He had a wide-brimmed hat and only one eye. He was able to talk about all countries. He had a conversation with Konung. <...> Konung asked him many things, and the guest always knew how to answer his questions, so Konung sat with him until late in the evening. <...> Some time later, Konung woke up and asked where the guest was, and told him to call him. But the guest was nowhere to be found. The next morning, Konung summoned the chef and the one who prepared the drink and asked them if any stranger had come to them. They said that when they were about to cook, a man came up to

⁵ Палссон Х. Одиическое в «Саге о Гисли». *Другие средние века*. М.-СПб.: Университетская книга, 1999. С. 254.

⁶ Палссон Х. Одиическое в «Саге о Гисли». С. 253.

⁷ Джонс Г. Викинги: Потомки Одина и Тора. М.: Центрполиграф, 2003. С. 336.

⁸ Розсдаль Э. Мир викингов: Викинги дома и за рубежом. СПб.: Всемирное слово, 2001. С. 135.

them and said that they were cooking bad meat for the Konung table. He then gave them two large and fat pieces of beef, and they cooked them with other meat. Then Konung ordered all this brew to be thrown away.

“It was probably not a man,” he said, “it was probably Odin the Gentiles had long believed in. But Odin will not be able to outwit me”⁹. These pieces of beef, as noted by M.I. Steblin-Kamensky, were, of course, pieces of horseflesh. Odin preferred that Konung Ólaf Tryggvasonar, who converted many people to Christianity, eat the horse and thus become a Gentile again. Obviously, there was an idea that the essence of paganism was the consumption of horseflesh for food; the origins of this representation date back to the ancient horse cult that existed in Scandinavia and its associated rites¹⁰.

Odin also appears in the family “Harðar saga ok Hólmverja”, which was thought to have been written in the early 14th century and is a reworking of the saga of Harðar, created at the beginning of the 13th century. It was formed directly on oral tradition¹¹. It is known that the tragic fate of the saga hero, Harðar, the son of Grimkel, is reminiscent of the story of Gísla Surssonar from “Gísla saga Surssonar” or Grettis, the son of Asmund, from “Grettis saga Asmundarsonar”, both announced like Harðar, outlawed. Harðar and his companions – the pariahs – were killed around 989¹².

Harðar met Odin on a trip to the Viking Soti Mound, which one of Harðar’s sworn brother, Hróar, was about to enter.

Harðar saw a man in a striped blue cloak with a hood^{13**}, called Björn (in ancient times dark blue meant something supernatural or magical in Iceland. Very often objects used by magicians or fortune-tellers while conjuring were colored in this color (blár). In addition to Odin, alvi-elves appeared to humans as strangers in cloaks of dark blue¹⁴). Bjorn, reminding Harðar that he was a friend of his relatives,

⁹ Снорри Стурлусон. Круг Земной. М.: Наука, 1980. С. 139.

¹⁰ Стеблин-Каменский И. М. Комментарии. *Снорри Стурлусон. Круг Земной*. М.: Наука, 1980. С. 646.

¹¹ Стеблин-Каменский М. И. Примечания. *Исландские саги. Ирландский эпос*. М.: Худож. лит., 1973. С. 815.

¹² Ibidem.

¹³ Исландские саги. Ирландский эпос. М.: Худож. лит., 1973. С. 465.

**Далі посилання на це видання подаємо в дужках із номером сторінки арабськими цифрами; переклад саги – О. О. Смирницької.

¹⁴ Из рассказов о древнеисландском колдовстве и Сокрытом Народе. М.: ИД «София», 2003. С. 76.

facilitated the hero to penetrate the mound with the help of a magic sword, and then disappeared, after that, as it is said in the saga, people became convinced that he was none other than Odin (468).

“Prose Edda” tells the story of how Odin went after honey poetry owned by the giant Suttungr and met nine slaves mowing the hay. Odin proposed them to sharpen their scythes, and the mowers agreed to. Deciding that it was much easier for them now, the slaves asked Odin to sell the whetstone. He also offered to buy a whetstone to someone who “will pay for it to the extent. Everyone liked this, and everyone began to ask for a whetstone for themselves. One threw a whetstone in the air, but as everyone wanted to grab it, it turned out that they slapped each other with scythes around their necks”. To the master of these slaves, the giant Baugi, Odin was later called Bólverkr, which means “villain”¹⁵.

The appearance of Odin could have preceded the fighting. For example, chapter IX of the Ynglinga saga by Snorri Sturluson states that Odin appeared to Swedes before the great battles¹⁶. “God of warriors, Odin is both a god of victory and a god of defeat at the same time. After all, even when both sides pray to the same deity before the battle ..., the one still wins and the other loses. ... Odin is the

luck of the battle or the lack of it. Therefore, he himself, deprived of his strength and his luck, dies in the Last Battle¹⁷.

Odin is the deity of the battle fury, he is the spontaneous beginning, the madness and chance of battle, the god changeable and cunning¹⁸. Odin gives victory on a whim, not on merit, leaving those he previously favored in the time of the greatest distress. In “Lokasenna”, Loki tells about Odin in such a way:

Ты, Один, молчи!
Ты удачи в боях
не делил справедливо:
не воинам храбрым,
но трусам победу
нередко дарил ты¹⁹.

¹⁵ Младшая Эдда / Пер. О. А. Смирницкой. М.: Наука, 1970. С. 59.

¹⁶ Snorri Sturluson. Круг Земной. М.: Наука, 1980. С. 15.

¹⁷ Бедненко Г. Школа рун. М.: ЗАО Центрполиграф, 2006. С. 22.

¹⁸ Бедненко Г. Школа рун. С. 21.

¹⁹ Старшая Эдда. Древнеисландские песни о богах и героях / Пер. А. И. Корсуна. М.-Л.: Изд-во АН СССР, 1963. С. 56.

Odin's favorite pastime is to make trouble, sow squabbles, strife, break the strongest family, friendship and other ties between people, as he explicitly states in the verse 24 of "The Song of Harbard" (Hárbarðsljóð) from "Poetic Edda":

Я в Валланде был,
в битвах участвовал,
князей подстрекал,
не склонял их к миру²⁰.

Among the names of Odin we find, in particular, the names Hnikarr and Hnikuðr, the "sower of discord". The Scandinavian of the Viking age had no doubt about the culprit. For example, in "Helgakviða Hundingsbana II" from "Poetic Edda", Högni's son Dagur tells his sister Sigrún about the murder of Helgi, her husband, as a revenge for the old death of their father. He explains his act to an angry Sigrun in such a way:

Сестра, ты безумна,
затмился твой разум,
коль беды зовешь
на голову брата!
Один повинен
в этом несчастье,
меж нами руны
раздора посеяв²¹.

In this connection, it is possible to point out at one moment of "Harðar saga ok Hólmverja" which, in my opinion, correlates with this feature of God. Chapter XIII deals with the story that happened to Harðar's sworn brother, Geir, in Norway, that at that time was ruled by konung Harald the Gray Cloak: "Once, Brunolv left the country, and Geir left home. He was wearing a fur coat. Geir saw there: some people were heading toward him, and one of them was wearing a blue cloak with a hood. Soon, they came up and asked Geir his name. Geir without a secret called his name and asked who they were. Their leader was named Arntor, treasurer of Gunnhild, mother of a konung. They appreciated Geir's cloak, but he did not want to sell it. Then one of them tore off his

²⁰ Старшая Эдда. С. 47.

²¹ Ibidem. С. 90.

cloak. Geir did not budge and grabbed his sword. They laughed loudly, and made fun of him, and teased that, the Icelander did not keep his cloak. Geir did not bear their ridicule and loss of his cloak and became furious. He grabbed his cloak, and everyone pulled to his side. Arntor clutched at the cloak and forced to snatch it. Geir swung his sword and cut Arntor's arm higher than his elbow. Then he grabbed his cloak and ran home because they were all lost. And his sheaths remained there. People were busy with Arntor because he was bleeding.

<...> Arntor was completely exhausted from the loss of blood and fell into the hands of those who stood nearby, and soon died of blood loss" (462–463). Harðar and Brunolv, whose ship was used by the Icelanders in order to sail to Norway, managed to persuade konung Harald not to punish Geir's throat and accept a ransom for his dead friend. The presence of the mysterious "one in a blue cloak with a hood" among Norwegian teasers suggests that this episode did not go without Odin's intervention, but the role of the fatal whetstone of myth was played here by Geir.

2. Prophecy for "Hero with a Secret Vice"

"Это великое несчастье, и, верно, не к добру оно. Лучше повернуть назад, не хочу я дальше ехать" (449), – so Signý, daughter of Valbrandur from the Broad Court (Breiðabólstað) reacted in the "Harðar Saga..." to the news of the death of her horse Blackbird (Svartfaxi) even planning to cancel her wedding trip to her future husband, Grimkell*, whom she had promised to by her father against her own and her brother Torfi's will.

It is known that in Indo-European cultural traditions the horse is associated with a semantic complex of death, burial, sacrifice. The frank hubris of the horse and its connection with burial rituals have been commented on numerous times and in great detail. Within our subject we

* The name of this saga hero is related to Odin: Grímkell comes from Grím+kell (Grím – "The one hiding under the mask" is one of Odin's names; kell – is a form of Ketill, "kettle", than Grímkell – "Odin's kettle" (recall that in the burial chambers of Odin, Valhöll, the cook Endhrímnir cooks for the fallen Einherjar warriors the meat of the marvellous boar Sæhrímnir in the kettle Eldhrímnir). Indeed, as the "Harðar saga..." shows, in the family and surroundings of Grímkell, this powerful and wealthy man who did not shy away from violence (446), the fatal passions that led to the death of Harðar and many other people stirred up like in a kettle.

can recall at least the wild hunting of Votan-Odin at the head of the souls of dead warriors or Odin's warrior riders-Valkyries, who are involved in the division of victories and defeats in battles. In "Poetic Edda" (*Edda*), "Grímnismál" speaks that the best horse is Sleipnir – the Odin's horse with eight legs²², according to modern interpretations, a shamanic horse that transports a rider to different worlds. On this horse, Odin travels to the realm of the dead Hel and there his son Hermóðr rescues the god Baldr, using essentially Odin's method to enter another world and return²³. The horse became an instrument of revenge for the gods of the protagonist of the "Örvar-Odds Saga": Odd, who was accustomed to relying more on his own power and the power of his sword than on sacrifice, was killed by the snake bite that came out of the horse Faksi's skull.

But back to the "Harðar Saga...". The premonitions did not deceive Signý, the death of her horse became a sign for a woman: relations with her husband were not settled, they were cool; the son of Signý from Grimkell, the saga hero Harðar, was unloved for his mother; she herself will die during heavy labor, giving birth to Harðar's sister Thorbjörg (Þorbjörg) and prophesying great misfortunes to her relatives before her death; the Signý's brother Torfi, who believed that his sister would not have happiness in the home of her much older husband, would become one of his nephew's fiercest enemies and make every effort to Harðar's death...

Norwegian writer Sigrid Unset called Harðar a wonderful and courageous man "and yet with a certain secret vice in his soul that determines his fate – he becomes a hevding (leader – A.V.) of the scum of Icelandic society, and he does not control them, but they control him"²⁴. Harðar – a tragic character with the traits of an Odin-like hero. He was born of Grimkell Godi and Signý, who did not feel any warm feelings for each other. The saga says of little Harðar: «Скоро он стал большим и красивым, но в одном отставал поначалу: ему было три года, а он всё не ходил» (451)*. Harðar's first step was unsuccessful: «Вот однажды, во время жертвоприношения в капище на Эльвус-Озере, – а Гримкель усердно приносил жертвы богам, – сидела Сигню посреди горницы и наряжалась. А доброе ее ожерелье лежало

²² Poetic Edda. P. 39.

²³ Bednenko G. Runes School. P. 19.

²⁴ Unset S. The book that played a crucial role in my fate. *Budur N. V. The Vikings. Pirates of the North*. M.: OLMA PRESS, 2005. P. 302.

* The one-eyed Odin was physically deficient himself (if we can say so about God).

у ней на коленях. Маленький Хёрд стоял у столба, и тут он впервые отступил от столба, и бросился прямо к матери, и ткнулся в ее колени. Ожерелье упало и расколосось на три части.

Сигню очень рассердилась и сказала:

– Плох был твой первый шаг, и еще много плохих впереди. Но последний будет всех хуже.

Она сказала вису:

– На пол упало сокровище,

На три куска расколосось.

Кто соберет осколки,

Кто мне вернет ожерелье?

Плох был твой первый шаг,

Хуже будут другие.

Но последний твой шаг

Будет худшим из всех» (451).

The words of his own mother, as seen in the subsequent events of the saga, will prove prophetic.

Next time Harðar appears on the saga pages at the age of twelve – in the circumstances connected with the seeking in marriage of Illugi from the Island manor with Turíðar (Þuríðar), Grimkell Godi's daughter from Rannveigar (Rannveigar Þorbjarnardóttur), his first – dead because of illness – wife. Illugi had come to invite Harðar to his wedding and to offer his friendship, and that man told a lot of arrogant words and refused to go. But in the end, Harðar agreed to persuade of Geir, the son of his named father Grimm The Little, to the family of which Harðar was submitted to parenting by Grimkell Godi, who did not want to leave him at home after he had heard the sinister Signý's verse about the Harðar's future. When they caught up with Illugi, he was very happy and behaved as if Harðar had not spoken any proud words to him. When parting after the wedding, Illugi wanted to give a shield to Harðar – a sign of good friendship between them. But in response, he heard from Harðar: “- У Грима, моего приемного отца, хватает щепок.

И он (Harðar. – *A. V.*) сказал вису:

– Щит никудышный дал мне

Гривен дробитель в подарок.

Эта луна ладьи

Ему самому пригодится.

Пускай делитель колец,
Любящий Хлин полотен,
Хранит у себя сокровище
До бури костров крови” (459).

Harðar did not keep his tongue here as well, as if confirming Odin’s words from “Hávamál” in “Poetic Edda”:

Кто нравом тяжёл,
тот всех осуждает,
смеётся над всем;
ему невдомёк,
а должен бы знать,
что сам он с изъязном²⁵.

«Никто не мог отвести ему глаза, – saga tells about Harðar, – потому что он видел всё как есть» (460), and that was confirmed when Harðar and his islanders were confronted by Thorbjörg Katla, a well-known witch and fortune teller: her spells (the impenetrable darkness she sent upon the Harðar’s and Geir’s people) could not darken Harðar’s eyes, and the islanders went wherever they wanted, killed some cattle, embarked their ship to the top and left for the Island (XXV) (481).

The saga hero is endowed with the gift of foreseeing the future – a property of Odin himself, who participated in the creation of the world, learned from the seeress the events of recent times and knew beforehand all the events of divine and human history. Harðar has a hunch that despite all of Illugi's wishes, he won't become Harðar's good son-in-law (460). Harðar gives to beloved sister Thorbjörg for a good memory a precious wrist, a gift from Illugi that Harðar took instead of a shield: he knows that Torbjörg will outlive her brother (460). Harðar, in spite of his desire, concedes to his sworn brother Geir at his request not to refuse the assistance of his father, Grimkell, in arranging a trip to Norway. Again, not wishing that Harðar agrees to persuade Geir and Helgi to take him with them, saying that in due time they will regret*.

²⁵ Poetic Edda. P. 17.

* Helgi witnessed the family shame of the Harðar family: his father, Sigmundur, who was engaged in begging, was for some time a sworn father of Harðar's sister, Torbjörg, who Torfi had been brought to their care, being angry because of Signý's death after the girl's birth, to be one in the eye for Grimkell Godi (462).

Not only one Harðar's grim prophecy was addressed to Helgi. When Helgi swore to be with Harðar and Geir as long as they were alive, Harðar wished Helgi to make sure that he would not cause their and many other people's deaths, noting that they would not survive each other for long (465). The highlight was Harðar's prophecy, which he made after Helgi killed young Sigurd, who accidentally wounded a horse: «- Злой ты человек, раз убил юношу, и притом безвинного. Тебя бы следовало убить. Все же я не пойду на это, хоть и лучше бы тебе не жить после этого злодеяния. Отсюда начнется твоя неудачливость. Вот и совершилось то, что я предчувствовал, и это, вернее всего, приведет нас так или иначе к гибели, да и не нас одних, когда сбудется все, что суждено судьбой» (475). Realizing that the presence of unlucky Helgi will not bring him luck as well, Harðar, however, as the leader being sworn in fraternal loyalty by others, adheres to the Odin's testament:

Надобно в дружбе
верным быть другу...²⁶.

Helgi's haplessness began to “work” when Harðar sent him to his son-in-law, Indriði, for him to come to alto and represent his interests in the litigation with Torfi. When Indridi explained to Helgi that he had already promised to go with Illugi the Red to one of the local tings, but he was going to invite Harðar to himself, Helgi replied rudely: «- Подумаешь, важное дело – ехать на тинг Килевого Мыса, когда надо защитить такого зятя. И ты самая последняя дрянь после этого». In these abusive words, Thorbjörg, Indridi's wife and Harðar's sister, remarked: «- Ещё можно было бы уладить дело, если бы послали путного человека. А теперь, верно, ничего не выйдет. Вот оно, несчастье, которое ты принёс!» (476). And so it happened: Harðar and Helgi were declared outlawed because of murder. Harðar's Odin-like premonitions were also confirmed during one of the big island clashes with the bonds, when Harðar had to fight with the people of his son-in-law, Illugi the Red, and with him as well, as they sought to wean their cattle from island robbers (484 – 485).

Harðar, “programmed” for the rest of his life to fail with maternal prophecy, sees danger everywhere, but boldly moves toward his own destiny without seeking to change something in the coming events. The

²⁶ Poetic Edda. P. 19.

gods themselves turned away from Harðar, telling Grimkell that they were not going to turn their luck back on his son (472). That is why Harðar does not argue with his sworn brother Geir in making a decision, he does not insist on his point of view, because he knows that everything will happen as it was destined and the way he anticipates (for example, in the case of the Bolli's, the slave of Ormur, arrival on the Island, when Harðar, sensing danger, urged the islanders not to listen to his advice and not to go ashore to return the chest with tools, captured by the islanders in irruption to Ormur, but Geir insisted, hit trapped, lost four of his men and barely escaped himself).

As events unfold, Harðar feels stronger antipathy to things that his people and he did, and tried to “rebuild” his fate. The first attempt to counter the customs of the islanders was Harðar's decision not to catch up with the cattle of his sister Thorbjörg and her husband, Indridi, captured earlier, which, after taking advantage of the sleep of the Harðar's people, an assistant of shepherd murdered by the islanders drove home. «Будет лучше, если это останется у моей сестры, чем попадёт в руки островитянам», – Harðar told to the boy and let him go (486). For the second time, Harðar was about to break out of a vicious circle of violence and robbery when he offered his people to seize a merchant ship and sail from Iceland. But the proposal did not find support for the islanders: the majority refused Harðar to capture the ship and were in favor of continuing the raids. Harðar stepped in, noting that he does this despite his own will to stop all these robberies and bloodshed. When Geir offered to burn Torfi, Valbrandur's son, Koll from the Forest, Kilgrim the Old Man, Indridi and Illugi in their own houses, Harðar initially protested, reasoning that they would not be allowed to do this and would just be killed, but then he accepted the offer of his sworn brother.

During the attack of the Harðar's people at Indridi's Court, Thorbjörg refused to drop her husband and go to her brother's side. Harðar had to back down, he was unable to burn Indridi as Thorbjörg ordered the water to be brought and skillfully organized the protection of her property.

3. Hel's Shoes, Mound Dweller, Berserker Frenzy – Odin-like “Markers” in the Saga

In the “Gisli Saga”, in the scene of the burial of Westin (XIV), there is a detail that, according to experts, is nowhere else to be found:

«Когда... завершили обряд над телом Вестейна по тогдашнему обычаю, Торгрим подошёл к Гисли и сказал:

– Есть обычай обувать покойного в башмаки Хель, чтобы в них он вошёл в Вальгаллу. Я сделаю это для Вестейна. – И покончив с этим, он сказал:

– Я не умею завязывать башмаков Хель, если эти развяжутся» (40). So, in the tome of the sagas, they believed that the dead should come on foot to the Odin's palace, Valhalla²⁷.

“Harðar Saga...” contains an episode that can be correlated with the above storyline of the “Gisli Saga». After a brutal ball-and-horn beat game, in which there were the victims and the Harðar's people emerged victorious, a strange case happened with one of the participants in these competitions, Öundur, the son of Tormóð (Öundur Þormóðsson), who had to play against the famous Harðar's fighter: returning home, Öundur stopped to tie his shoe, and died instantly. Öundur, as it said in the saga, the strong man respected by everybody (so, by his qualities – he is a suitable candidate for the Odin's hero), carelessly performed a burial act and left the living. Obviously, it was not accidentally, that the saga emphasizes: «Ни Хёрду, ни его людям не предъявляли обвинения по этому делу» (479): no one thought to appeal to the will of Odin, who was eager to supplement his army with another worthy warrior, needed for the last battle with the monsters during Ragnarök...

From the mythological songs of the “Poetic Edda”, from the “Baldrs dreams” (*Baldrs draumar*), for example, we can learn that in the representations of the Scandinavians, the Hell and the grave could be combined: Odin at Sleipnir goes to Niflhel, o cast spells to rise a seeress²⁸, who died for a long time ago, from the grave. Originally, the word “hel” meant “grave”. Actually, the grave was the embodiment of hell. Battles could be fought in burial mounds. One of them, between armies in red and black clothes, was observed in the mound by Torstein, Icelandic from the “Book of the Flat Island”²⁹.

The echoes of these singular motifs can be found in the episode with a visit to the Sóti Mound. During the visit of sworn brothers Harðar, Geir and Helgi in Gautlands, visiting Haraldur jarl, his son Hróar at the holy

²⁷ Palson H. The Odin-like in the “Gisley Saga”. P. 261.

²⁸ Poetic Edda. P. 158.

²⁹ Petrukhin V. Myths of ancient Scandinavia. M.: Astrel, AST, 2005. P. 166.

winter swore to enter the Sóti viking mound during a year. When it came time to keep his word, Hróar was frightened, and Harðar, his friend, had to go after the buried viking's treasures himself, especially since he also made a public oath to follow Hróar into the mound. In the mound crypt Harðar enters the battle with the suddenly revived Sóti, who defends his treasures, and emerges from this duel as the winner. Thus, Harðar enters the viking's mound as an Odin-like traveler. However, a meeting with the haug-búi ("the inhabitant of the sacrificial mound") did not go to Harðar. After the clash in the mound, Sóti, whose valuable wrist Harðar had taken away (that is, encroached on a thing that had to serve a viking hero in Odin's Valhalla and belonged to Odin himself as to the god of fallen warriors), told:

«Хёрд у меня
Отнял обручье.
Это сокровище
Мне было дороже
Всего другого
Бремени Грани.
Но берегись,
Несет оно гибель
Всем, кто посмеет
Им завладеть» (467).

The words of the Hundred of Vikings came true: Harðar was outlawed, and along with other similar outcasts he settled on the island. They all died in clashes with the Bonds. Soti's wrist went to Harðar's murderer, Thorstein Gullknapp, (steinorsteinn gullknappur). He, in turn, was killed by Indriði, the husband of Herd Thorbjörg's sister, who, at the request of his wife, cut Thorstein's head off. Then The Viking's wrist went to a witch and a fortune-teller named Torbjörg Katla, mother of Old Refur who was involved in the murder of Harðar. Another sorceress, Torgrima Master (grorgríma smíðkona) wanted to take this wrist to her son Indridi; the rivals slapped each other in the fight, and the treasure was gone...

However, let's return to the story of "a hero with a secret ganja". When Harðar offered to pay the Vira (a fine for murder) to Aud, whose son, Sigurd, killed Helgi, Aud (Auður) replied that he had passed the case to Torva, Harðar's uncle, and hoped that Harðar and his men would now be indulgent. Harðar, in full accordance with his earlier prophecies

concerning his fate of prophecy, without remembering his anger, kills Aud, and behaves in the same situation as an angry warrior of Odin, a berserkr, endowed with inhuman power. For example, in “The Saga of Ingling” (VI), Snorri Sturluson writes: “Odin could make his enemies in battle blind, or deaf, or terror-struck, and their weapons so blunt that they could no more but than a willow wand; on the other hand, his men rushed forwards without armour, were as mad as dogs or wolves, bit their shields, and were strong as bears or wild bulls, and killed people at a blow, but neither fire nor iron told upon themselves. These were called Berserker” (translation by M. I. Steblin-Kamensky)³⁰. The idea of berserk (the word actually means «bear-skinned») was associated with beliefs about werewolves, which, in the Scandinavian and more broadly, in the German cultural-mythological tradition, were bears or wolves (werewolves)³¹. Obviously, people believed that such properties were inherent in members of the Harðar clan. Let us recall the words of Grimkel, Harðar's father, in Torvey's quarrel with his uncle, which would be bad if the proverb that people are born to a maternal uncle is justified, because Torvey is a werewolf (458).

The saga states: “Harðar said:

«You got the wrong thing – quarrel with Torvey.» But you will pay for it!

He grabbed Soti's sword and cut Aud in half and the employee who was with him, too. Harðar was so furious that he burned the manor and all the stacks and two women who did not want to go out” (475).

Once again, Harðar demonstrated his superhuman qualities of the Berserker Odin in the last battle. Harðar managed to break free from the shackles, which the Indridi's son-in-law had tied his hands, snatch his ax, and break through the triple ring of people. Together with him, the faithful and unlucky Helgi, escaped from the encirclement. Several times Herd was shackled (herfjötur) – the Icelandic magical way to deprive an enemy of the ability to move³²) and several times he was able to drop his spell, breaking through the surroundings of the bonds and carrying Helgi's back. But when the shackles once again enveloped Harðar and he

³⁰ Snorri Стурлусон. Круг Земной. С. 13.

³¹ Хлезов А. А. Предвестники викингов. Северная Европа в I–VIII вв. СПб.: Евразия, 2003. С. 125.

³² Кораблёв Л. Рунические заговоры и Апокрифические молитвы Исландцев. М.: Велигор, 2003. С. 209–210.

was overtaken by the whole crowd, he threw his brothers from his back and, like the ancient conung Gunnar from *Atlakviða* in *grónlenska*, who demanded the death of Hughni's own brother to take secret of the Niflung treasures to the grave – he cut Helgi in half and said that now they would not be able to kill his sworn brother in his presence; “Harðar was so frightened in anger that no one dared approach him in front” (494). He was killed by the traitor Thorstein (gold-button), – an ax strike from behind, at the back of his neck, since no one dared to attack Harðar from the front, though he was unarmed (495). In all, in that battle, Harðar killed thirteen enemies. “Everybody praised his bravery, his friends and enemies, and they believe that at that time there was no man more valiant and smarter than Harðar, but he had no luck. In the same, that he participated in such atrocities, firstly, his companions are guilty and, secondly, you will not escape from fate” (495). It should be noted that Herd's sister, Torbjörg, in her axis, on the death of her brother, was convinced that he had been overcome by evil sorcery (496).

He is endowed with singular features in “Harðar saga...” and the Torvo's alumnus Sigurd, the leader of the Vikings, led by five warships. He had, as you can guess from the text of the saga, the talent of a scald that was also inherent in Odin, as Snorri Sturluson writes in *The Saga of Inglinga*: “He (Odin – AV) also possessed the art of speaking so beautifully and smoothly that to all who listened to him, his words seemed true. In his speech, everything was as complicated as in what is now called poetry³³.” Scald – a divine elect who received from Odin as a gift a sip of wonderful honey poetry, a drink endowed with the power of direct magical influence, as did Odin himself, the purveyor of honey poetry and, accordingly, the supreme god of all scalds – marked with the seal of the otherworld.

It can be assumed that the Viking hedging Sigurd Pet Torvy was a *krapta-skáld*, a poet who, through the power of his magical works, could have power over people and spirits, and was able to forebode or anticipate the danger that lurked on him. These qualities of Sigurd showed themselves when he was captured by the Vikings, who were going to kill him in the morning. Sigurd offered his guard to listen to his poems, from which everyone fell asleep, after which he freed himself from the ropes and shackles, cut the sleeping guard and fled to Harðar (470).

³³ Snorri Sturluson. *Круг Земной*. С. 13.

4. Betrayal and Loyalty to the Oath

Valkyrie Sigrdrif (Sigrdrífumál's speeches in Senior Eddie) advises Sigurd's Dragon Slayers:

Совет мой второй –
клятв не давай
заведомо ложных;
злые побеги
у лживых обетов,
и проклят предатель³⁴.

In “Sörla líátrr eða Heðins saga ok Högna”, through the perfidies of Odin, the heroes are sworn enemies because of Hedgney's breach of the Hogeneity oath³⁵.

The greatest swearing-in of the Scandinavian Gentiles was the supreme god himself.

Клятву Один
дал на кольце;
не коварна ли клятва!³⁶ –

it is mentioned in the «Speeches of Hávamál « (Hávamál).

According to «Völuspá» from the Elder Edda, oathbreakers suffer among other sinners on the Bank of the Dead³⁷. Among those characters in “Harðar saga...” who went the Odin’s crime route was Thorstein Gullknapp (gold-button), with which “the Holm-Dwellers “secretly agreed to send all the Islanders to the Isle and tell everyone that the Bonds were plotting against them. “He swore to them to do all this and not to deceive them in anything; they promised not to plunder him” (482). But Thorstein did not keep his word, moreover, he allowed the Bonds to use their boat so that the Island could reach Kjartan, who undertook to convince Harðarand his men of the illusory intent of Illuga and his comrades. To entice the island, Kjartan even swore an oath. Geir, as always, believed what he Harðar, and Harðar didn't. And this time, the premonition did not deceive Herd: those people who believed Kjartan,

³⁴ Старшая Эдда. С. 111.

³⁵ Прядь о Сёрли, или Сага о Хедине и Хёгни. URL: <http://norroen.info/src/forn/sorla/on.html> (дата звернення: 17.07.2019).

³⁶ Старшая Эдда. С. 24.

³⁷ Ibidem. С. 34.

grabbed Bond and cut their heads off. Also killed was Geir, who, despite all Harðar's warnings, went with another party of islands and before his death understood the justice of the advice of his cautious sworn brother. When Kjartan arrived on the Isle for the third time, he accused Harðar of wanting to go in a cowardice, and Harðar was forced to board the boat. But Kjartan did not have to be comforted by the glory of the man who lured the island: seeing Heir's body floating on the shore, Harðar understood everything and cut the traitor with Soti's sword in half, along with a double chain mail. By the way, the ancient Icelandic name Geirr means "spear". This name of the Harðar's brother can be seen as a kind of myth: it is known that Odin had a magic spear Gungnir, which always involved in the target; the spear killed the sacrifice for this treacherous god; Geir was killed in the back by Spear (dart), when he escaped from the bonds, tried to swim to get to the rocks. According to O. Khlevov, "in any of the other types of weapons the "norn sentence" is not as clearly manifested as when using a dart. The good fortune and will of the gods so clearly influenced on the final result of the cast that it was most often the highlight of a duel of heroes. Other variants of the epic clash were definitely secondary³⁸."

... At one time, when Harðar presented his wrist to his sister for remembering him, which Illuga had once given him, Torbjorg said a vow:

– Если прослышу,
Что ты и правда
В поле сражен,
Оружьем повержен, –
Замыслом умным,
Тайным советом
Сумею сгубить
Твоего убийцу (460).

In the wake of Harðar's death, Torbjörg, like many other women in the sagas, appears in a single hypostasis – the instigator of murder. After unsuccessfully attempting to slay Indridi, a member of Harðar's persecution, she demands that Indridi bring the head of Thorstein (gold-button), the murder of a brother – for reconciliation with her husband. Harðar's son-in-law fulfilled the wishes of his wife and his sister who

³⁸ Хлевов А. А. Предвестники викингов. С. 111.

preferred revenge: Indridi shook Torsteynov's head with Viking's sword Soti, announcing that the Gold Button had been a traitor for a long time (497)*. But Torbjorg did not stop there: she attempted to assassinate Reva from Mailed Vale, another active participant in the murder of Harðar, by promising the executor of revenge, Toroleva Shpak, to pay for him the widow of her brother, Helga Jarlsdóttir, who had been imprisoned. A wrist, which Harðar took away from Soti, housing and much good. But it was not possible to kill Reva. Revenge was averted by his mother, the witch Thorbjorg Katla, who warned her son of danger, and Torolov Shpakov only managed to chop Reva's legs off, after which he died from Katla, who had a snack on his throat. In total, to retaliate for Harðar's death, twenty-four people were killed by his relatives, none of which was paid for the funeral. Several were killed by Harðar's sons, at the behest of Helga, his widow, his relatives and son-in-law, as well as his brother, Hroar. Most were killed on the instigation of Thorbjörg, Harðar's sister. It was probably one of the largest feuds in Iceland, a worthy sacrifice for «God of Warriors», «Father of Wives», «Father of Rates» – Odin.

SUMMARY

The article attempts to identify the signs of myths related to the Odin cult and the pagan Scandinavian traditions in one of the Icelandic saga, “Harðar saga ok Hólmverja”. The features of a single hero in the protagonists of the work, Harðar and Sigurd, are emphasized, for example, single hypostases of the heroines of the saga are demonstrated. This is an effort to project the attributes of the characters on such characteristic attributes of Odin, as the ability to predict the future, aptitude for oaths and incitement enmity, scaldic talent, the ability to give soldiers combat rage and invulnerability in battle. The results of the research, which are based on an understanding of the content of the “Harðar saga ok Hólmverja” in its mythological “arrangement”, historical-mythological, “eddic” contextualization, moreover, may serve as another confirmation of the scale of the spread of the Odin cult in Iceland. The experience of this work makes it possible to conclude that the archetypal basis of what is happening in ancient monuments. A single

* Цікава деталь: за вбивство Херда бонди віддали Торстейнові золоте зап'ястя Соті, що було на руці у Херда, але воно виявилось для Торстейна фатальним, «притягнувши» до свого нового хазяїна смерть від іншої речі вікінга – його меча.

one, which runs through the event plan of the individual fates of the characters, converts the depicted into a heroic plane. The analyzed textual material also demonstrated that the identification of pagan, single receptions in sagas, orients the researcher to the use of a comprehensive approach to solving consonant problems.

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