

CREATIVITY BY IVAN FRANKO: PSYCHOANALITICAL HORIZONS OF UKRAINIAN-AUSTRIAN LITERARY INTERACTIONS

Pecharskyi A. Ya., Zymomyra I. M.

INTRODUCTION

The creative biographies of I. Franko, S. Zweig and S. Freud constitute rather a biography of an entire era, the division into periods of which goes far beyond the chronological limits of the Austro-Hungarian Empire than the biography of individual writers and psychoanalysts.

In the mirror of biographers, S. Zweig for the most part appears an “apolitical” non-Austrian Austrian with a mysterious death¹, I. Franko appears to be a “revolutionary” Ukrainian patriot with a mysterious, mystical mental illness², and S. Freud is the founder of classical psychoanalysis on the basis of which gestalt-therapy, psychodrama, cognitive therapy, all group methods of psychotherapy, and finally any

¹ See: Лихтенштейн И. Жизнь и смерть Стефана Цвейга глазами врача. *Новости медицины и фармации в мире: проф. спец. изд. для врачей*. 2012. № 19, 20–22.

See: Haenel Th. *Psychologe aus Leidenschaft. Stefan Zweig – Leben und Werk aus der Sicht eines Psychiaters*. Droste, Düsseldorf 1995.

See: Lunzer H. Renner G. *Stefan Zweig 1881–1981. Aufsätze und Dokumente. Zirkular. Sondernummer 2 (Oktober 1981)*. Herausgegeben von der Dokumentationsstelle für neuere österreichische Literatur in Zusammenarbeit mit dem Salzburger Literaturarchiv, Wien 1981.

See: Matuschek O. *Drei Leben. Stefan Zweig – Eine Biographie*. – S. Fischer, Frankfurt, 2006.

See: Weinzierl Ul. *Stefan Zweig, Triumph und Tragik. Aufsätze, Tagebuchnotizen, Briefe* S. Fischer, Frankfurt 1992.

² See: Єфремов С. *Іван Франко: Критично-біографічний нарис*. 2-ге вид. з дод. Київ: Слово, 1926. 256 с.

See: Маланюк Є. *Книга спостережень: В 2 т.* Торонто: Гомін України, 1962. Т. 1. 525 с.

See: Мельник Я. *І остатня часть дороги... Іван Франко: 1908–1916*. Дрогобич: Коло, 2006. 439 с.

See: Мочульський М. *Одно видіння Івана Франка. Іван Франко: Студії та спогади*. Львів: “Ізмарагд”, 1938. С. 175–190.

See: Тихолоз Б. *Психодрама Івана Франка в дзеркалі рефлексійної поезії: Студії*. Львів: ЛНУ ім. І. Франка, 2005. – 180 с.

modern kind of psychotherapy dealing with the psychic unconscious of the person are built.

I. Franko and S. Zweig conquered the epoch with their creative works, because they managed to highlight the painful problems of their time by artistic word, to make the path of “truth” but not “likelihood”, to show how the fate of the “little man” becomes a world-scale tragedy. They were primarily oppressed by the contrasts of misery and wealth in society. Hence comes the strained sense of social injustice which started a conflict between the personal and the public.

Franko’s “Jay’s Wing” and Zweig’s “Letter from an Unknown Woman” sometimes appear to be artistic illustrations of deep psychology. It is not surprising if we take into account that the phenomenological signs of the “unconscious psychic” in Franko’s interpretation of the psychology of creativity (“From the Secrets of Poetic Creativity”) are reasonably sensitive to innovative concepts of Freud’s “Interpretation of Dreams” and to the fact that S. Zweig was a good friend of the founder of classical psychoanalysis, about whom he wrote a biographical essay³ and generally shared his views, applying them in his own writings.

The attempts to briefly characterize the common features and greatness of these three thinkers – I. Franko, S. Zweig, S. Freud – led us to the hardly hyperbolic definition as “psychoanalytical horizons of Ukrainian-Austrian literary interactions”.

1. Ivan Franko – Stefan Zweig: Analogies and Interpretations

The great spiritualized anthems of love in the world literature were the masterpieces of Ukrainian and Austrian writers – “Jay’s Wing” and “Letter from an Unknown Woman”. From the point of view of psychoanalysis, these literary pieces have a different “specific gravity”, but in measurements of the fundamental motive, they complement each other. In the artistic and aesthetic mirror of his character’s love story, Ivan Franko is the genius of rational worldview who pus to the ground the romantic flight of emotions by the prudence of thought, and S. Zweig is the genius of the

³ See: Цвейг С. Казанова; Фридрих Ницше; Зигмунд Фрейд. Москва: Интерпракс, 1990. 256 с.

feelings of a defenseless heart in love that touches the intimate strings of elegiac musical mood of the individual. On the life cross-paths of emotional and mental tensions, the Ukrainian writer showed how easy it was for a person to lose love, when one did not make any effort for that love, and the Austrian writer showed how one could not see love at all and remained spiritually blind when one inflamed the smouldering fire of passion too much. In the first case, this led the protagonist to a three-year solitary confinement; in the second one, to the spiritual devastation.

Yet, in the writings by Ukrainian and Austrian authors, the main “recipe” of spiritual healing of a human is the victory of love over hatred. In this struggle of mental elements, E. Fromm believed that any neurotic form of love is the result of alienation in which there dominates one of the basic human passions (pride, vanity, fornication, avarice, and so on) which becomes the master of the individual. This passion, – the American psychoanalyst writes, – is his idol, which he obeys, even if he is able to explain rationally and give it the most varied and consonant names⁴.

Indeed, either those are Franko’s images-symbols of “jay’s wing”, “light red dress with white spots” or Zweig’s “letter from an unknown woman”, “white roses in a blue vase”, still their main characters (Masinno and Mariya, well-known fiction writer R., and the daughter of a poor widow) are ruled by the isolated desire to “love and to be loved” onto which they transfer all their lost hopes. Thus, a person becomes a slave of his/her own neurotic passion.

The story “Jay’s wing” is more like the “Letter from an Unknown Woman” in the aspect of the genre and style composition of the leitmotif rather than in the content. After all, both the Ukrainian and Austrian authors dramatize the image of love through the prism of correspondence. Revealing both plots starts with a man’s reading a letter addressed to him by an “unknown” woman. However, despite the writers’ interest in the anthropology of love, there is a fundamental difference between their views: Franko depicts it as visible and passionate that achieves reciprocity; Zweig, as an invisible and sacrificial one that seeks perfection.

⁴ Фромм Э. Душа человека. Москва.: Республика, 1992. С. 320.

The importance of reasoning is evidenced at least by the words from the letter of a woman to her beloved; they are different in content, but they are constantly repeated throughout the text, both in “Jay’s Wing” and in “Letter from an Unknown Woman”. Franko’s protagonist, the coddled child of freedom, asks every time: “Do you understand... me?”⁵, and by this, she manifests her conformist, existential-psychological setting “-to have-”. She prefers to refresh their past intimate relations in Massino’s memory and to “receive” something in return from them by sending the jay’s wing in a letter as a symbol of only one half of her soul – love. “If there is still a spark of love for me in your heart, at least a dropping of desire to see me, this will be the force that will draw the second wing, the second half of my soul to you”⁶.

Despite the romantic pathos, Mariya does not give her lover herself entirely, but only partly – in the anticipation of reciprocity. That is why her personality is set on the mutually beneficial exchange of spiritual and material values. According to K. Horny and E. Fromm, it is the so-called commercial setting of love in the modern market capitalist society⁷, where it is expedient to exchange and receive, trade and consume. As we can see, only after the “*vitrohoninnia*” (i.e. adventures with scammer Henrys, thieves’ leader Zigmund, card player Volodia, wealthy goldminer Svietlov, thug Sashko, captain Serebriakov) – Mariya learns who Massino was for her.

Instead, Zweig’s protagonist does not tempt fate, does not prefer to experience love in terms of freedom and new violent emotions, does not reproach her lover, does not make him any conditions and questions, but only pours unspeakable pain and grief: “My (our) child died yesterday...”⁸. These lines are compositionally – like the words “Do you come/understand... me?” in “Jay’s Wing” – are repeated throughout the entire work. They have a deep implication as a “unifying symbol” of the painful emotional moves of female and maternal love: “I did not want to divide myself between you and my son, and I did not give myself to you, spoiled with happiness, whose life was passing by me, and the child which

⁵ Франко І. Сойчине крило. Твори: У 50 т. Київ: Наук. думка, 1979. Т. 22. С. 60–77.

⁶ Франко І. Сойчине крило. Твори: У 50 т. Київ: Наук. думка, 1979. Т. 22. С. 68.

⁷ See: Фромм Э. Душа человека. Москва: Республика, 1992. 430 с.

⁸ See: Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 126–158.

needed me... I seemed to have freed myself from the power of the doom forcing me to be passionate about you, since the second “you” came into existence and truly belonged to me”⁹.

Here, “maternal love” becomes mature, part of the normal “erotic love” which is far from the neurotic attachment to the object. The appearance of the child to some extent contributed to the progress of the Oedipus complex of the protagonist who, being deprived of parental warmth in childhood, fostered maternal consciousness from her own inner desire to love. In other words, a magnificent rose of love grew on the sandy rocky soil of hatred, and only sharp spikes on the trunk reminded of its difficult growth.

So, in “Jay’s Wing” and “Letter from an Unknown Woman”, we can see different vital reference points of love: Franko manages a commercially accumulative setting “-to have-”; Zweig chooses the existential-semantic “-to be-” (Fromm)¹⁰.

This evokes a great motivation for the “actions” of the heroines: one is like a wild jay that cannot go to the proper home shelter; the second one is a stranger who cherishes sacrificial love for a person whose “passion does not know the difference between a beloved woman and a bought woman”¹¹.

It is interesting that at the beginning of “Jay’s Wing” and “Letter from an Unknown Woman” the course of events and the concept of their compositional image are the same: both intelligent men, Massino and R., read letters from women in love on the day of their birth. Even the age of the protagonists is almost identical: Franko’s protagonist is 40 and Zweig’s one is 41. This incredible coincidence is made on purpose. Perhaps the authors, choosing the mature age of the characters, tried to symbolically reveal the diverse “fullness of love”. Moreover, peculiar confessional logotherapy, which is played out between the addressee and the sender, is an unmistakable instance of our lost paradise of the soul, and the metalanguage of the writers’ works is the artistic image of human desire to free themselves from their own passions (original sin), in particular,

⁹ Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 149–150.

¹⁰ See: Фромм Э. Иметь или быть? Москва: Прогресс, 1986. 240 с.

¹¹ Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 155.

Franko's Mariya from unmotivated excessive freedom of love, and Zweig's R. from the dependence of bodily temptations.

In contrast to the Ukrainian author, the Austrian writer makes the letter carry a sacred mystical meaning, because "the story is being told" by the already dead woman who secretly loved with her hopeless love. "But you will know my secret only at the time", she writes, "when I die, – so that you do not have to reply to me..."¹².

Why does a stranger not want to hear the answer?! Because it does not exist. Just like there is no love in the corrupted heart of a person whom she hopelessly loves – even while dying. S. Zweig makes it clear that true spiritualized Love cannot materialize into earthly existence, it must die to disappear. To die so that to live in eternity! After all, Love "has overcome death by death". Is this sacrificial love of the protagonist not a symbolic moment of modification of the biblical story of the infinite love of Prophet Hosea to his wife, a prostitute, whom he loved all his life, in spite of nothing? Thus, God, in the image of Hosea, wanted to show his attitude to the people; and in the image of the prostitute, the attitude of people to Him.

On this occasion, O. Men wrote: "God, rejected and betrayed by people, suffers. Here is the immense mystery opened to the prophet Hosea. This suffering is the pain of unanswered love; it indicates a sacred duty which unites the Created and the Creator. We need Him! Is that not a miracle? Can we grasp this idea? "The deity is not suffering, suffering is a sign of imperfection, philosophers say in the confusion. No, the prophet answers them, there is Divine suffering. God suffers because of our imperfection"¹³.

In the aspect of specifying Zweig's story, the request of the dying stranger is penetrated with extraordinary unearthly love. The woman prefers her sweetheart to buy white roses for his birthday, which she secretly gave him each year, and put them into a blue vase.

After reading the story, R. with trembling hand puts the letter aside and for a long time sits wondering. The former evening sparkles and memories of the stranger erupted as if from the fog. It seemed to him

¹² Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 127.

¹³ Мень А. История религии: В 7 т. Москва: Изд-во Советско-Британского совместного предприятия Слово, 1992. Т. 5. С. 67.

that he had seen all this in his dream. Suddenly, the glance slips on a blue vase, and only now R. notices that for the first time in many years it was empty on the day of his birth. “He felt the breath of death and the breath of immortal love; something was revealed in his soul, and he thought about the passing of life as about a barren vision – distant passionate music”¹⁴.

This is a pessimistic note which ends the “Letter from an Unknown Woman” by S. Zweig, the work which reveals the terrible internal tragedy of a person not in the death of a child or a woman, but in the immorality of the fleeting life of the famous fiction writer R. who did not even suspect that he was a loved husband and father. So, the author makes it possible to understand for each of us: look out at the spirit of faith – perhaps love passes by you invisibly.

These words also relate to Franko’s protagonists, Mariya and Massino (“Jay’s Wing”), the conflict of whom, according to I. Denysiuk, “is based on the inappropriateness of their characters, psychological temperaments”¹⁵. If the image of Massino embodies a passive, cold philosophical understanding of love as a majestic natural harmony and order; for Mariya, love is, first of all, a free and effective penetration into another being. Her unhappy story with Henrys, Sigmund, Volodia, Svietlov, Sashko, Serebriakov is evidence not of a moral decline in the circumstances of life, but a passionate desire to know her love in terms of freedom, incredible feelings and adrenalin.

Mariya perceived Massino’s inertia of feelings and passivity as “betrayal”. She liked to call herself a jay that nested on a fir tree near a wooden hut where her beloved was resting in summer. The girl loved the bird with all her heart and for the sake of it she protected the jay’s whole family. But when they were hugging in front of the hut, the jay looked at them with some kind of wise look, and at this moment the girl thought that the bird had some magical effect on her beloved and at that moment he seemed to kiss her more passionately. In the heat of jealousy, Mariya shot the jay and then lifted it up, blooded, and began to kiss while weeping.

¹⁴ Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 160.

¹⁵ Денисюк І. Ровиток української малої прози XIX – поч. XX ст. Львів: Науково-видавниче товариство “Академічний Експрес”, 1999. С. 209.

Massino calmed her beloved and they ate the bird for lunch, laughing. In the artistic and symbolic sense, this act is a kind of cannibalism of intimate feelings, biologization of love. Manusia hid the bird's wings in a prayer book and never left them.

As the founder of logotherapy, V. Frankl, mentioned, “the expression of *unanswered love* is a manifestation not only of compassion for oneself, but also of the ugly enjoyment of one's misfortune”¹⁶. Because human “immerses in his/her tragic world of the past in order to avoid possible happiness in the future”¹⁷.

The last lines of the story tell that some stranger is waiting for Massino in the hallway:

“– Lady? Old? Young?

– I do not know. She has a veil. I asked her in – she did not want to go. Threw the fur. It is cold there and she sits in such a light dress, red with white spots...

– Ask her in!”¹⁸

What does a light red dress with white spots symbolize?! The splashes of emotions of free love or healing with real love? It is hard to say. Just like it is difficult to assume whether Massino and Mariya's fate would have been happy later in life. But one thing is clear: it is a “bridge” between the painful memories of the past and happy future expectations.

Finally, in the labyrinth of human emotions and mind, love paves different ways, so the image of the beloved is estimated in different ways. Here arises the question: why could Zweig's protagonist in the “Letter from an Unknown Woman” not confess R. even in the most daring dreams, taking this mystery with her to the grave?! She herself explains: “Once, when I was still a child, I saw through the gap how you gave money to the beggar who knocked at your door. You gave him the money before he had time to ask, and you gave him a lot, but you did it somehow with a fear and in haste, with a clear desire for him to leave as soon as possible; and it seemed that you were afraid to look into his eyes. I have forever

¹⁶ Франкл В. Человек в поисках смысла: Сборник. Москва: Прогресс, 1990. С. 261.

¹⁷ Ibid. P. 262.

¹⁸ Франко І. Сойчине крило. Твори: У 50 т. Київ: Наук. думка, 1979. Т. 22. С. 93.

remembered how fast and awkwardly, evading gratitude, you helped this beggar. That is why I have never addressed you”¹⁹.

It is easy to “catch” the reasoning of the heroine on the contradictions of her Oedipus complex, situation and conflict, but it is impossible to deny the interesting unexpected symbolic associations and projections – the so-called *intellectualization* which is a barrier to sensory perception of reality. A. Freud, in her work “Ego and the Mechanisms of Defence”, drew attention to the specifics of intellectual activity of humans in their early age. Logically, one would have to weaken intellectual hyperactivity in order to satisfy the passionate desire. However, in adolescence there is a reverse picture, since previous interests in specific real things are unexpectedly replaced by the tendency to abstract judgment which usually does not coincide with behaviour and actions. According to A. Freud, the propensity for such profound thinking in the period of puberty is explained by the “specific reaction of teenagers for the need to choose between sexual attraction and its rejection, and the process of *intellectualization* is one of the ways to solve this problem”²⁰.

As we see, in Zweig’s “Letter from an Unknown Woman” “giving money to the beggar by the beloved” was captured in the memory of a young girl as a symbolic act reflecting, first of all, her dependence on the game of her own hidden mysterious forces of the Oedipus complex. In other words, she unknowingly identified herself with a similar situation of the poor beggar who, in the imagination of the child, wished that he would be given not penny-worth compassion, but a spiritual wealth of heart warmth.

What do white roses, the blue vase, the death of an unknown son, the beggar, who are in a hurry to give alms, symbolise? All these are the treasures of the sacrificial *unanswered* love which passes invisibly past the whole life of the heroine.

These aesthetically sophisticated writings – “The Letter from an Unknown Woman” by S. Zweig and “Jay’s wing” by I. Franko – reach the most intimate archetypal depths of the human soul, perhaps even veiled by

¹⁹ Цвейг С. Письмо незнакомки. Новеллы. Минск: Выш. шк., 1987. С. 147–148.

²⁰ See: Фрейд А. Психология «я» и защитные механизмы. Москва: Педагогика, 1993. 144 с.

the *alter ego* of the authors themselves. Their narrative high-artistic strategy in “two letters” from “two strangers” outlines the invisible, trouble-free duel of true love with stale indifference, violent emotions with cold intelligence. Indeed, both Franko and Zweig give an opportunity to understand that love is not only a mutual relationship with a particular person or a means of overcoming alienation, but a source of revelation, newly gained conscience, ultimately spiritual health, a mature setting, an orientation of a person’s character which determines his/her attitude towards the world as a whole.

2. Ivan Franko and Sigmund Freud: Texts and Contexts

Franko’s “From the secrets of poetic creativity” as a creative code of Ukrainian literary and psychoanalytic thought is largely consonant with one history of Freud’s academic life. In 1906, on the occasion of the fiftieth anniversary, the students presented their teacher S. Freud with a medallion, on one side of which there was depicted a profile of the jubilant, and on the other side, there was Oedipus who was solving Sphinx’s riddle. The depicted scene was provided with the carved lines from the tragedy of Sophocles, “Oedipus the King”, with deep meaning: “Both the solver of mysteries and the mighty king”. Eyewitnesses retorted: when the jubilant read these words, he was very excited. As it turned out, since his student days, Freud dreamt of seeing his pedestal with the inscription of those lines by Sophocle in the gallery of monuments of famous scientists at the University of Vienna. The presented medallion had a subtext that symbolically embodied the great achievement of the founder of classical psychoanalysis who, just like Oedipus, managed to guess the riddle of the Sphinx.

Outside the mythological expression of ancient Greek stories, it concerns the justification of the unconscious processes outlined in the monograph “The Interpretation of Dreams” by S. Freud. According to the founder of classical psychoanalysis, dreams are formed as the result of two basic mental processes: the first one localizes unconscious instinctive desires, dreams, fantasies, and the other one performs the function of *censorship* which does not allow the unconscious desires to penetrate the

sphere of consciousness in view of the moral aspect. However, during sleeping, the *ensorship* weakens and even displaced unconscious desires can show themselves on the surface of consciousness in the form of metamorphosis, images-symbols, metaphors, etc. Thus, according to S. Freud, the analyst has an opportunity to decode true hidden meaning of dreams and, using the “therapeutic way”, to bring it to the patient who must have an insight that ultimately leads to the disappearance of neurotic symptoms.

Actually, the theory of the Austrian psychotherapist in modern psychoanalysis has become the main axis of rotation regarding the new understanding of a human’s psychological problems of. It is difficult to say whether Ivan Franko wanted to see his monument near the University of Lviv, as well as S. Freud wanted to see his near the University of Vienna, but in 1895, he made an attempt to take up a post at the Department of Ukrainian Literature. However, his candidacy was not approved. A similar fate also occurred with Franko’s reception of the scientific (innovative in the psychoanalytic aspect) treatise “From the secrets of poetic creativity” (1898), published two years earlier than the work of S. Freud “The Interpretation of Dreams” (1900), forestalling his theory. The interesting fact is that the parents of the founder of classical psychoanalysis, Jacob and Amalia (Natanson) Freud, who had a significant influence on the intellectual and psychological development of his son, came from Halychyna in Ukraine (Tysmynytsia and Brody).

The then criticism of “Literaturno-naukovyi vistnyk”, “Kievskaja starina”, “Urguelle. Eine Monatsschrift für Volkskunde”, “Kurjer Lwowski” and other periodicals did not interpret properly the new ideas of Franko. In this regard, the ironic words of one classic-aphorist sound topical: “He was fluent in keeping silent in four foreign languages!” What is the reason for this “silence”? Why did Ukrainian literary and psychoanalytic thought turn out to be in the “alien in ours” state? This unbalanced scientific range can only be explained by a narcissistic-oriented setting. As H. Klochek rightly pointed out, “literary studies, especially in

its methodological part”²¹, often “because of an egotistic need, builds itself only from its own material”²². This leads to anxiety and intolerance to the ideas of a new trend. Unlike the Freudian topical model of the mental apparatus (the system of the unconscious, the subconscious, and the conscious) containing three basic dimensions of the human psyche, I. Franko was conceptually guided by the Dessoire-like dualistic understanding of the concept of the “double ego” of the person, that is, “lower” and “upper” consciousness. In the end, S. Freud introduced the term “subconscious” only for the better understanding of dynamics between the unconscious and conscious internal processes of the person. In this regard V. Leibin rightly remarked: “The founder of psychoanalysis believed that reasoning about the subconscious, or misty obscure consciousness, is more obvious absurdity than the recognition of the hypothesis of the existence of the unconscious mental”²³. Reflecting on the role of the unconscious in poetic creativity, in his scientific treatise, Franko gives many views from the literatures of ancient peoples (including the ancient Indian books of “Rigveda”, ancient Persian “Zend Avesta”, ancient Greek mythology, writings by Homer, Aeschylus, Plato, Democritus, Aristotle, etc.) in relation to the corresponding phenomenon. Thus, he called for the testimony of A. Mickiewicz that he created the poem “Pan Tadeusz” (1834) not by his own intelligence or imagination, but “received from God on the wings of inspiration”²⁴. Some considerations correspond to the interesting fact of the last tragic years of I. Franko’s life. R. Horak writes: “It is surely known that on December 13, 1913, sick Franko came to the Metropolitan’s chambers (of Andrei Sheptytskyi – A. P.), he walked from his native house in Sofiyivka, in snowstorm, in order to congratulate Metropolitan with his birthday and gave him the first copy of the book “Wielka utrata” which, as he believed, was written by A. Mickiewicz. In this book, struggling with pain, he wrote the dedication to the

²¹ Ключек Г. Трактат Івана Франка “Із секретів поетичної творчості” як предтеча української рецептивної поетики. *Слово і Час*. 2007. № 4. С. 41.

²² Ibid.

²³ Лейбин В. Словарь-справочник по психоанализу. Санкт-Петербург: Питер, 2001. С. 412.

²⁴ Франко І. Із секретів поетичної творчості. Зібрання творів: У 50 т. [ред. колег.: М. Бернштейн та ін.]. Київ: Наукова думка, 1981. Т. 31. С. 58.

Metropolitan with his own left hand. It was a miracle: after this incident, I. Franko could write with his left hand...”²⁵ According to the author of the treatise “From the secrets of poetic creativity”, T. Shevchenko’s “Kobzar” proves that artistic creativity is different from the ordinary human ego. After all, the poet “often turns to his “thoughts” as to some creatures, separate from him, gifted by their own will”²⁶, and also exalts the Muse “as his mother and teacher”²⁷ in the eponymous poem. Later, in the psychology of creativity, I. Franko demonstrated the universal law of poetic gradation based on Shevchenko’s works, the essence of that law is to comprehend the extraordinary aesthetic and semantic effect by the means of natural selection of metaphors, ideas and images of our imagination (from one part to the whole and vice versa). Based on the generally accepted laws of associations in the contemporary psychology of W. Wundt and G. Steintal, I. Franko raised the problem of “a special poetic association of ideas”. The scientific basis for this problem has become the future analytical-psychological concept of artistic cognition of the psychology of creativity, mediated by K.-G. Jung, E. Neumann, D. Uznadze, L. Vygotsky and others. I. Franko’s “From the secrets of poetic creativity” coincides with Freud’s theory of the topical (the unconscious, the subconscious, and the conscious), structural (Id, Ego, Super-Ego), dynamic models of the mental apparatus²⁸. If the topical and dynamic models of the human psyche in the interpretation by I. Franko are expressed by the terminology of M. Dessoire, the structural one is most connected with the anthropological and emotional observation of the writer. Thus, the psychological authority “Ego” (according to S. Freud) has Franko’s correspondence to “memory” and “will” which direct “our physical or spiritual forces into one direction”²⁹; “Super-Ego” is considered to be the special consciousness,

²⁵ Горак Р. Львів – місто Івана Франка. Львів: Центр Європи, 2010. С. 13.

²⁶ Франко І. Із секретів поетичної творчості. Зібрання творів: У 50 т. [ред. колег.: М. Бернштейн та ін.]. Київ: Наукова думка, 1981. Т. 31. С. 58.

²⁷ Ibid.

²⁸ See: Холдер А. Фрейдівська теорія психического апарата. *Енциклопедія глибокої психології: В 4 т. Т. 1.* Москва : ЗАО МГ Менеджмент, 1998. С. 226–265.

²⁹ Франко І. Із секретів поетичної творчості. Зібрання творів: У 50 т. [ред. колег.: М. Бернштейн та ін.]. Київ: Наукова думка, 1981. Т. 31. С. 78.

“something separate from our inner “self”³⁰; “It” is a sensation that manifests the instinctive needs of the individual. Unlike S. Freud, I. Franko did not identify the writer’s poetic activity as the sublimation of satisfying sexual desires or escaping from the neurotic perception of reality.

However, S. Freud (see: “Interpretation of dreams”) and I. Franko (see: “From the secrets of poetic creativity”) believed that in every human behaviour as a stimulating factor there is a need for mental adaptation through constant disturbance of mental equilibrium. For this reason, they focus not on adapting the individual to the outside world, but on his inner “equilibrium” of all mental institutions. After all, the processes of mental adaptation lead to changes in certain established emotional structures that are connected with *conflict* and *protection*.

In “From the secrets of poetic creativity”, I. Franko paid a lot of attention to *unconscious processes* in the consideration and interpretation of normal and anomalous phenomena, as well as the driving forces of instincts, desires, ideas about emotional conflict for which the mental apparatus must find solutions to overcome heterogeneous fears and to establish an acceptable level of internal equilibrium.

In Franko’s “From the secrets of poetic creativity” and in Freud’s “The Interpretation of Dreams”, we can trace a common view that, according to the picture of human mental problems, *superseded traumatic experiences* can be masked, the awareness of which (through the method of free associations) leads to insight. In early childhood, the mental device is not structured enough and becomes multi-faceted only in the course of its development. This generates the actualized approach to the differentiation of mental structures, one of which, according to both scientists, performs protective functions. With the advent of the conscious “Ego”, the ability of mental processes develops to “split off” the affectively charged memories, fantasies, representations which enter into contradiction with it and are displaced into the sphere of the *unconscious*.

I. Franko, unlike S. Freud, was close to the analytical psychology of K.-G. Jung who considered the phenomenon of human creativity as a collective unconscious. “The greatest part of all those suggestions which

³⁰ Ibid.

we call upbringing and in which the man absorbs the achievements of many-thousand-year cultural work of the whole human race, passing through a clear layer of upper consciousness, gradually darkens, disappears from the surface, that is, it has a burial place in the deep well of the soul just like gold in underground veins”³¹, – this is the way how the writer interpreted the psychic phenomena of the individual, which, in analytical psychology, is called the “Self”, in his scientific treatise. So like K.-G. Jung, I. Franko insists that unconscious mental covers not only infantile anxiety, negative forces during the artist’s mental illness, but also has positive meaning for him because the thoughts arising because of the illness, independently from the author, can become truly valuable. Franko considered separating the poetic feature of man as a “separate psychic type” of the individual to be necessary in psychology. Since “what is important for science is the cognition of the main mark: the eruptiveness of his lower consciousness, i.e. his/her ability from time to time to lift the whole complexes of long-buried impressions and memories, combined, usually unconsciously, with one another in the daylight of the upper consciousness”, claimed the writer³². The treatise “From the secrets of poetic creativity” traces two types of creative activity of a person: one is characterized by “cold, mental, conscious assembly” and the other one is “the resorptive force of the lower consciousness”. Consequently, I. Franko, considering the poetic fantasy of a dream to be a special kind of hallucinations and affections, remarks that every person in ecstasy or in dreaming is an artist to some extent. In the terms of K.-G. Jung, it is a psychological and visionary type of artistic creativity and an extrovert and introvert author’s position.

Franko’s analytical and psychological interpretation of the “dream” and “poetic” fantasies as a “unifying symbol” of the spiritual treasures of ancestors in the creative process of the individual reveals the archetypal understanding of the “collective unconscious”. This discovery led to significant achievements in modern psychology. Having considered the synthetic nature of methodological systems in Ukrainian literary criticism,

³¹ Франко І. Із секретів поетичної творчості. Зібрання творів: У 50 т. [ред. колег.: М. Бернштейн та ін.]. Київ: Наукова думка, 1981. Т. 31. С. 62.

³² Ibid. P. 64.

in particular psychoanalytic one, H. Klocek came to the conclusion that “From the secrets of poetic creativity” by I. Franko is “the classics of receptive poetics”³³. He pointed out that developments by I. Franko were almost not studied in Ukrainian literary criticism that is explained by the entropy of literature and the anarchism of the very literary criticism, including the methodology because it did not account for other developments in this area, so the same concept was differently named in different methodological directions. Receptively interpreting the text, the author raised the psychological problem of anarchism, egocentrism and narcissism in the methodology of literary criticism. This allows to understand the atheistic reasoning of post-modernist theories in general, literary works of which, according to N. Zborovska, play the meaning, replace real communication by simulation.

This approach deconstructs any logocentric methodology; instead it proposes “over-interpretation” which implies “infinite plurality of meaning separation” in theories of U. Eco, C. Brooke-Rose, R. Rorty, J. Culler, and others. In “From the secrets of poetic creativity”, I. Franko draws attention to the fact that most aesthetic categories in art are related to the senses of sight, hearing, sensation, etc. He outlines the psycho-linguistic problems and perspectives of analytical interpretation of texts in Ukrainian literature, notes that visual images are above the auditory and touching ones, and the least ones are taste and olfactory. Consequently, the methodological approach to the study of the artist’s work is the coexistence of the elements of literature studies and psychoanalysis. I. Franko points out the problem of syncretism, because he believed that literary criticism should be aesthetic, should integrate into modern psychology, to use its methodological apparatus. Unfortunately, psychoanalytic literary interpretation within the limits of the spiritual Christian outlook that was initiated in Ukrainian and Western European literary studies by I. Franko, was not continued.

Thus, the psychoanalytic discourse of the first decades of the twentieth century was marked by the works of M. Wulff “Critical Review

³³ Ключек Г. Трактат Івана Франка “Із секретів поетичної творчості” як предтеча української рецептивної поетики. *Слово і Час*. 2007. № 4. С. 40.

of the 1909 German Psychotherapeutic Literature”, “Psychology of Children’s Whims” (1929), O. Heimanovych, Director of the Ukrainian Research Institute, “On the psychoanalytic method of treatment of neuroses (by Freud)” (1910), V. Likhnytskyi “Psychotherapy and Psychoanalysis” (1912), I. Birshtein “The Dream of Harshyn” (1913), E. Bergler “Psychoanalysis. The essence and significance of the professor’s teachings of S. Freud” (1923), Ya. Kohan “Identification and its role in artistic creativity” (1926), “On some parallels of libido development in phylogeny and ontogenesis” (1927), I. Apner “Sexual neuroses and their therapy” (1926), V. Pidmohylnyi “Ivan Levytskyi-Nechui (Attempt of psychoanalysis of creativity)” (1927), V. Hakkebush “The History of Psychoanalysis in Ukraine”, Ye. Perlin “Again, about Freudism and Art” (1927) and others. Most of them used in their writings a psychobiographic method as an analysis of the Oedipus complex, the situation and the analysant’s conflict.

N. Zborovska rightly noted that “psychoanalytic theory, which was formed in accordance with the spirit of time, was not only a component of modernist culture, but also a tool for its interpretation”³⁴. This is because Western European literary studies initiated intellectual atheistic discourse, mediated by feminist, poststructuralist, postmodernist tendencies of J. Derrida, R. Barthes, J. Kristeva, H. Cixous, L. Irigaray, C. Clément and others. Adhering to the tendency of synthesis of various sciences, they subordinated psychoanalytic consciousness to deconstructivist practice. The Ukrainian opponent of postmodernism, S. Kvit correctly warned about the negative influence of assimilation into “someone else’s rhetoric”, since then, along with positive qualities, one will have to absorb the negative ones. This also applies to Nietzsche’s “philosophy of life” which influenced the European thought of the twentieth century by joining the general cultural discourse of modernism. I. Franko also noticed that these influences were mostly not ideological, but instead they had an aesthetic shade of “cheap fashion”. Naming F. Nietzsche as “a poet-swindler” with absurd dithyrambs about the “superman”, he concluded that “Nietzsche

³⁴ Зборовська Н. Психологія і літературознавство: навч. посіб. Київ: Академвидав, 2003. С. 103.

and Nietzscheans... consider each other superior to all laws, beyond all social development, crave everything for themselves from the society and give nothing instead”³⁵.

In his treatise “From the secrets of poetic creativity”, I. Franko interpreted the laws of association of ideas, the concept of the unconscious mental, poetic and dream fantasies of the person as his/her spiritual factors, and not as psychic reflections as S. Freud did in his “Interpretation of Dreams”. For the writer, the meaning of art as one of the forms of social consciousness and a kind of activity is to bring benefits for the true nature of the individual. Here appears the thesis: the reception of the reader is subjected to the “law of double expression of feelings” (M. Mamardashvili) which is conditioned by objective reality and illusory and artistic fiction. However, the experiences of the reader, real and emotional, are “spiritual reality” which is reflected in the textual images of his/her imagination. This analysis of the aesthetic response for I. Franko is similar to Th. Lipps “theory of feelings” (the recipient introduces his/her emotions into the object of literature) and B. Christiansen’s “theory of reflection of life reality” (literature affects the recipient’s emotions). In his treatise, I. Franko rightly states that in the metaphysical world of fiction, there are processes of manipulation. Since the reader empathizes with the narrator, he/she is concerned with the narrator’s spiritual system of values. Consequently, any image is associated with empirical images in the mind of the recipient which constitute the reflected paradigm of what has been seen.

According to I. Franko, the analytical task of the artist is to reintegrate the subject of his own history, which is “past” to the extent that the past has been historicalized in the present. An individual is constantly experiencing a state characterized by a contradiction in body and spirit. This interpretation of the unconscious mental of the person in the treatise “From the secrets of poetic creativity” gives a lot of explanations to the psychoanalytic problems faced by Freud’s theory of free associations in the paradigm of the topical and structural models of the mental apparatus. This

³⁵ Франко І. Юрій Брандес. Іван Франко Зібрання творів: У 50 т. [ред. колег.: М. Бернштейн та ін.]. Київ: Наукова думка, 1981. Т. 31. С. 382.

drives to the pessimistic unjustified conclusions of the founder of the classical psychoanalysis: “Dynamically moving in all directions, a complex of human nature can be extremely rarely subject to a simple alternative, as our morality would like it to be”³⁶. Unfortunately, the innovative psychoanalytic concept of I. Franko’s “From the secrets of poetic creativity” (1898) was not properly appreciated by the then criticism, and it remains to be a kind of palimpsest of the monograph “The Interpretation of Dreams” (1900) by S. Freud.

CONCLUSIONS

Analyzing the psychoanalytic horizons of Ukrainian-Austrian literary interactions in writings by I. Franko, S. Zweig and S. Freud, we focused on the dynamics of its two main dimensions: artistic and scientific.

The comparative analysis of the stories “Jay’s Wing” by I. Franko and “The Letter from an Unknown Woman” by S. Zweig became a kind of “physiology” of the leitmotif of love which, as an artistic text, was transposed into the psychoanalytic sphere of perception. Besides, S. Freud confirms that fiction is the carrier of psychological knowledge about a person.

The shifting of the ideas and concepts of the psychoanalytic paradigm to the metaphysics of artistic text happens due to the fact that, in the structured system of poetics, there is a diagnostic and therapeutic self-determination of the narrator, protagonist, prototype, author, etc. In this way, the artistic model of thinking is ahead of the psychoanalytic one. This proves the psychologism of Ukrainian and Austrian classical literature, in particular the stories “Jay’s Wing” by I. Franko and “The Letter from an Unknown Woman” by S. Zweig, in which the typology of love concepts by S. Freud, E. Fromm and K. Horni is traced.

The affinity of psychoanalysis and fiction lies in revealing and exploring the deep, inner world of a person. However, the purpose of psychoanalysis contains *interpretative* and *therapeutic* effects; and literature, *aesthetic* one. Paradigmatic relations between these spheres of

³⁶ Фрейд З. Толкование сновидений [под. ред. Б. Г. Херсонского]. Київ: Здоров’я, 1991. С. 323.

activity are in the process of establishing. The bright confirmation of certain considerations is I. Franko's "From the Secrets of Poetic Creativity" and S. Freud's "Interpretation of Dreams" in which the phenomena of dreams and poetic imagination were seen as the "royal road" to an unconscious mentality of an individual. I. Franko's treatise "From the Secrets of Poetic Creativity" is the forerunner of psychoanalytic literary criticism in general. Franko's work coincides with Freud's theory of *topical* (the unconscious, the subconscious, the conscious), *structural* (It, Ego, Super-Ego), *dynamic* models of the mental apparatus of a person. If the *topical* and *dynamic* models of the human psyche, in the interpretation of the Ukrainian thinker, are expressed in terms of the terminology of M. Dessoire, the structural one is more connected with the anthropological and emotional observations of the writer.

S. Freud appreciated the collaboration of analysts and artists; he believed that creative personalities collect artistic material from the inner spiritual sources of a person which remain a mystery to science. This prompted him to the in-depth study of masterpieces of world culture and the creation of vivid illustrations of the clinical findings obtained in the process of therapeutic practice. Thus, the psychoanalytic code of I. Franko's creativity in the context of Austrian literary interactions makes it possible to comprehend the internal problems of the innermost moves of the human soul.

SUMMARY

The paper is devoted to the works of Ivan Franko in the context of Ukrainian-Austrian literary interactions that are considered from the point of view of psychoanalysis. The stories "Jay's Wing" by Ivan Franko and "Letter from an Unknown Woman" by Stefan Zweig are analyzed through the prism of the anthropology of love. Existential problems of a human in the aspect of humanistic psychology (neofreudism) by Erich Fromm are raised by using the factual material. Symbolic parallels in fiction make it possible to understand that the Ukrainian writer portrays the love of vision and passion which seeks for reciprocity, while the Austrian writer portrays invisible and sacrificial love which seeks for perfection. This supports the

use of Fromm's concept of love with two different worldview attitudes to life: “-to have-” and “-to be-”. “From the secrets of poetic creativity” by Ivan Franko and “The interpretation of dreams” by Sigmund Freud are also researched through the prism of psychological analytical measurements. Analogies, differences, interpretations of research by Ukrainian and Austrian scholars open up a systematic approach to understanding the phenomenon of the unconscious, in particular, in the psychology of creativity.

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Information about the author:

Pecharskyi A. Ya.,

Doctor of Philology (Habil.), Professor,
Mykhailo Vozniak Ukrainian Literature Department,
Ivan Franko National University in Lviv
1, Universytetska str., Lviv, 79000, Ukraine

Zymomrya I. M.,

Doctor of Philology, Associate Professor,
Head of the Department of Translation Theory and Practice,
Uzhgorod National University
14, Universytets'ka str, Uzhhorod, 88000, Ukraine