

UDC 821.161.2

DOI: 10.32342/2523-4463-2024-1-27-9

SVITLANA LUTSAK

*Doctor of Sciences in Philology, Full Professor,
Head of Linguistics Department,
Ivano-Frankivsk National Medical University*

NATALIIA VIVCHARYK

*PhD in Philology, Associate Professor,
Ukrainian Literature Department
Vasyl Stefanyk Precarpathian National University (Ivano-Frankivsk)*

PSYCHOANALYTIC DIMENSIONS OF IVAN FRANKO'S GREAT PROSE OF 1887–1893

У статті за допомогою методології психоаналізу досліджено елементи міфопоетики у великій прозі І. Франка 1887–1893 рр. Проектування письменником праобразів (у Юнгівському розумінні) випереджувало в художньому тексті відкриття психоаналітиків, а його передумовою слугувало особисте зацікавлення І. Франка проблемою неусвідомлюваної психічної активності митця. Свідченням цього слугує праця письменника «Із секретів поетичної творчості».

Метою розвідки є дослідження психоаналітичного дискурсу великої прози Івана Франка 1887–1993 рр., у тому числі різноаспектних векторів близнюкового міфу та архетипу Великої Матері. З мети випливають наступні завдання: проаналізувати ключові вектори близнюкового міфу в романі «Лель і Полель»; охарактеризувати амбівалентні прояви архетипу Великої Матері в образі головної героїні повісті «Для домашнього огнища»; виокремити трансформації фрейдівських ідей у художній структурі повісті «Основи суспільності», з урахуванням їх анімоної складової. Реалізація поставлених завдань зумовила використання таких *методів*: рецептивно-інтерпретаційного, психоаналітичного, міфопоетичного, герменевтичного та біографічного.

У розвідці проаналізовано психоаналітичний дискурс великої прози Івана Франка 1887–1993 рр., передусім різноаспектні вектори близнюкового міфу та архетипу Великої Матері, зважаючи на особливості розвитку ранньоукраїнського модернізму з характерними для нього міфологізацією дійсності, стильовими експериментами тощо.

У романі «Лель і Полель» домінантним є близнюковий міф, через який реалізовано принцип парності та дуалістичності світу. Любовне протистояння близнюків через кохання до однієї жінки спричинилося до порушення материнських настанов, важких психологічних переживань та зумовило відхід від суспільної діяльності й відмову від просвітницької ролі. У повісті «Для домашнього огнища» простежено амбівалентні прояви архетипу Великої Матері: образ головної героїні варіюється від Дами Серця, Жінки-Берегині до Жахливої Матері. Відзначено вплив анімоної сили Анелі та Юльці на головного героя. У повісті «Основи суспільності» виявлено домінування фрейдівських ідей. Проаналізовано художню імітацію переживань особи на сеансі психоаналітика, а також натяки на зумовлену впливом матері інфантильність сина. Відзначено, що в стосунках Олімпії та Адася проявляється анімозна складова архетипної семантики Великої Матері.

Модерністське переосмислення міфолого-архетипних образів, які часто втрачають свою цілісність, уособлюючи дисгармонію світу й особистості, засвідчує новий рівень поетологічного синтезу, що відображає одну із найцікавіших ознак художнього методу письменника.

Ключові слова: міфопоетика, психоаналітичний художній дискурс, архетип Великої Матері, близнюковий міф, сюжет, художній текст.

For citation: Lutsak, S., Vivcharyk, N. (2024). Psychoanalytic Dimensions of Ivan Franko's Great Prose of 1887–1893. *Alfred Nobel University Journal of Philology*, vol. 1, issue 27, pp. 128-141, DOI: 10.32342/2523-4463-2024-1-27-9

© S. Lutsak, N. Vivcharyk, 2024

In contemporary literary studies, psychoanalysis is one of the popular methodologies, rooted in the concepts of S. Freud, C.G. Jung, and their followers, who emphasized the unconscious vector of human mental activity, including creativity. An important innovation by C.G. Jung was the analysis of the creative-heuristic function of the archetype as a form of collective images and symbols. As M. Lanovyk put it, ancient archetypes, present in myths, religions, etc., repeatedly manifest in “dreams and fantasies, penetrating all forms of art and literature”, shaping specific established models of images, “ideas, themes, motives, rhythms, narratives, literary forms, and genres” [Лановик, 2005, p. 151].

C.G. Jung examines many archetypal images in world mythology, religion, and art, including various manifestations of the Great Mother archetype – both with positive and negative semantics, as well as in broad, narrow, and metaphorical meanings. The psychoanalyst asserts that literary images of the mother project an archetypal experience of childhood, which can sometimes be a cause of infantile neuroses [Юнг, 2013, p. 587].

It is well known that in Ivan Franko’s work “Secrets of Poetic Creativity”, he touches upon the issue of the artist’s unconscious mental activity, particularly in the consideration of the “upper” and “lower” consciousness. This problem is thoroughly analyzed in the monograph of R. Pikhmanets titled “Psychology of Artistic Creativity”. According to the researcher, “Franko understood creativity as a complex activity of the entire psychophysiological apparatus of the author, as a dialectical unity of the conscious and the unconscious, or the less conscious, mental, sensory, and rational” [Піхманець, 1991, p. 32]. Examining Ivan Franko’s work “From the Secrets of Poetic Creativity” in the context of the psychoanalytic ideas of S. Freud and C.G. Jung, the researcher outlines the mechanism of creativity: “The content impulses of archetypes under the influence of intuitive spirit begin to penetrate the realm of consciousness and take shape in artistic material” [Піхманець, 1991, p. 81].

In the monographs by N. Zborovska, “Psychoanalysis and Literary Studies”, and “The Code of Ukrainian Literature: The Project of Psychohistory of Modern Ukrainian Literature”, the influence of Freudianism and post-Freudianism on modernist-avant-garde literary theory and artistic practice is traced. The researcher referred to Ivan Franko as the “precursor of a new cultural era (modernization of Ukrainian culture)” and a representative of Freudian psychoanalysis, pointing to the problematic issues in Franko’s literary-psychological studies: “the role of the unconscious and consciousness in the creative process; the connection of poetic success with mental abnormalities (‘mental illnesses’); psychological laws of ideas association and special poetic association; comparison of ‘dream’ and ‘poetic’ fantasy” [Зборовська, 2003, p. 321].

Another psychoanalytic aspect of the writer’s work is revealed in the collective monograph “Mythopoetic Images in the Artistic World of Ivan Franko (Ideological Essays)” edited by B. Tykholoz, particularly the rootedness of artistic images, plots, and genres in mythological preconsciousness. The mythopoetic model of Ivan Franko’s world is revealed, including its defining mythologems such as motifs of dualism and serpent-fighting, etc. The researcher sees their genesis “in the depths of myth, the source of all later literary variations of the eternal archetype”, in folk beliefs, especially Hutsul and Boyko ones [Тихолоз, 2007, p. 236].

In the monograph “Mythologism in the Fiction of Ivan Franko”, K. Dron conducted a comprehensive study of the aesthetics and poetics of mythologism, which in his work serve the function of “expressing sensory-emotional, mental, mood, and spiritual phenomena, reflecting the social and cultural worlds of Ukrainian reality at the turn of centuries” [Дронь, 2013, p. 229]. Applying the ideas of T. Hundorova [2006], M. Tkachuk [2003], N. Todchuk [2002], and others about the mythopoetic subtext in Franko’s great prose, the researcher analyzes various aspects of the mythosymbolism of the time-space of Franko’s early modernist works.

In the exploration “Psychoanalytic Discourse in Franko Studies: Genesis and Formation”, Van Xiaoyu summarized the psychoanalytic vectors of Franko studies from the beginning of the 20th century to the present [Сяююй, 2018, p. 178] and, in the doctoral dissertation, analyzed the psychoanalytic discourse of I. Franko’s fiction, including the phenomenon of love and human destructiveness; the correlation of Oedipal, criminogenic, and existential projections; the relationship between the autobiographical basis of texts and artistic fiction, and so on [Сяююй, 2020, p. 3].

However, as of today, there is essentially no separate study of specific archetypal images and mythologems, like the Great Mother or the twin myth, in the artistic world of Ivan Franko,

which is why the novelty and *relevance* of this article are justified. Despite the fact that the psychoanalytic and mythopoetic aspects of Ivan Franko's prose have been thoroughly explored, there remains an obvious interconnection of these aspects on the periphery of scholars' interests, which, in our opinion, is worthwhile to consider as a poetological synthesis, constituting one of the most interesting features of the writer's artistic method. It is precisely in this that we see the novelty of the presented research.

The *aim* of our research is to study the psychoanalytic discourse of Ivan Franko's great prose of 1887–1993 in connection with its (discourse's) mythopoetic component. The following tasks arise from this purpose:

- Analyze the key vectors of the twin myth in the novel "Lel and Polel".
- Characterize the ambivalent vectors of the Great Mother archetype in the image of the main heroine in the novel "For the Home Hearth".
- Identify transformations of Freudian ideas in the artistic structure of the novel "Foundations of Sociability", considering their animistic component.

The implementation of the specified tasks necessitated the use of the following methods: receptive-interpretative, psychoanalytic, mythopoetic, hermeneutic, and biographical.

According to O. Vysokolian, "Lel and Polel" (1887) by Ivan Franko is an example of an urban psychological novel where "the city acts as an aggressor, destroying the soul of a person with intrigues and snares, often becoming an abyss that devours personality" [Високолян, 2015].

The story of the orphaned twins Hnat and Vladyslav Kalynovych unfolds in Lviv, where their difficult childhood passes, the formation of worldview and subsequent professional paths occur. For the psychological compensation of the humiliations suffered from their guardian Voitsekhova, both strive to defend the interests of the peasants: Hnat as a journalist for the newspaper "Honets", and Vladyslav in court. The twins' love for the same girl divides them. The conflict of the work is built precisely on the ideas of unity/separation of the twins, and the title of the novel urges the reader to a psychoanalytic reading, actualizing the symbolism of the twin myth.

Yakiv Holovatskyi writes: "the twins (Lelya and Lel, Polel, children of Lada) – this duality – expressed the primordial nature, when it had not yet revealed itself in opposites, and the final nature" [Головацький, 1991, p. 33]. In folk beliefs, the twins were considered carriers of a single fate, embodying duality. This aspect is emphasized by the mother of Lel and Polel in Ivan Franko's eponymous novel: "*Remember me... – always and everywhere stay together! God called you into this world together, and God will bless you as long as you stay together*" [Франко, 1979, vol. 17, pp. 286–287].

In Franko's novel, the chronicle principle of plot construction is applied for the first time, leading to the division of the work into two temporal periods – the childhood of the Kalynovych brothers and their mature public activities. Moreover, the first stage is characterized by the almost panic fear of the brothers to part (for example, during the street boys' campaign for potatoes; on the day they were imprisoned). Let us also pay attention to the pathos of Nachko's explanation appeals: "*If you separate us, I will die, I will smash my head against the wall!*" [Франко, 1979, vol. 17, pp. 305], from which the existential horror is distinctly visible. In the second stage, the brothers, facing the trial of love (for Regina), fulfilling their public duty, the promise given to Semko Tuman about protecting the rights and freedoms of the ordinary people, almost voluntarily separate. Here, in the text, the author introduces Nachko's feeling of foresight: "*...this separation is the beginning of a new turn in life, which seems to be able to lead them on different paths and, who knows, may even adversely affect the development of the work to which they pledged to dedicate their efforts and their lives*" [Франко, 1979, vol. 17, pp. 389]. The mentioned two-phase chronicle of the plot reflects the process of the formation of the civic position of the Kalynovych brothers and the departure from it caused by the maternal curse prohibiting separation. It is precisely the rupture of the original unity that hinders the twins from fulfilling the role of so-called cultural enlighteners, who help ordinary people and try to lead them out of the darkness.

By showing how Nachko, realizing the futility of his love due to the close relationship between his brother and Regina, kills hope for life within himself, Ivan Franko introduces elements of associative thinking into the text, which culminate in a fatal premonition of Nachko's death. In Hnat's mind, an intuitive guess about the connection between the world, "The Messenger", and some "nail driven into the skull" takes on the character of an answer-clarification, formulated through the stylistic figure of apocrysis: "*I am going to the mother... At this moment, I recall my*

mother's last words... In these words is my curse. Because I have not only parted with you but even with myself, with my soul, with my conviction... You can look clearly and brightly at the world because you have not deviated from your simple and clear path" [Франко, 1979, vol. 17, pp. 449–450]. Despite the self-incrimination by Nachko and the confrontation with his brother (only upon him, supposedly, did Semko Tuman's curse for the "broken word" come true), the reader feels an invisible connection between the brothers in these circumstances. Interestingly, this is confirmed in the text by the image of the same "nail driven into the head" [Франко, 1979, vol. 17, p. 472], but this time Vladko's – when he sees his brother's corpse and reads his last letter. The words "When Lel dies... dies... dies..." [Ibid] serve as this "nail". In addition to this invocation, Vladko hears nothing; it leads him to death-identification with Nachko: "Turning his face to his brother, Vladko sat in the same pose, whispering quieter and slower each time, staring into the black face of his brother marked by the seal of death..." [Ibid].

Oksana Zabuzhko notes that the image of a split soul "tormented Ivan Franko throughout his creative life" – in the status of an "inexpressible irrational residue" [Забужко, 1992, с. 79]. In the resolution of the analyzed novel, Franko's beloved symbolic images dominate – the struggle with oneself, which here takes on the character of internal division, or the confrontation of ego with Shadow, as well as magical death with signs of sacrifice. Among these "emblems" of the writer's artistic consciousness in the novel "Lel and Polel", there is also the mentioned image of the remarkable "nail", which concentrates the unconscious psychic sphere of the twin brothers, creates mirror projections, and, as the voice of all-knowing conscience, the Shadow, leads to the transition from life to death. By the way, C.G. Jung asserts that mandalas "in the form of psychological phenomena spontaneously appear in dreams, in certain conflict situations" [Юнг, 2013, p. 546], which is why the combination of the above symbols-emblems can be interpreted as an attempt to restore the lost wholeness of the ego.

The reader realizes the archetypal necessity of the aforementioned resolution of the work, where the brothers, having destroyed their own unity, became doomed to death. Love for Regina became the reason for the destruction of the unity that existed between the twins and their inner world. Obviously, one of the textual purposes of the image of Regina Kiselevska is to create a situation that tests not only intimate feelings but also the social position of the brothers. The love of the twins for Regina was used by her brother Ernest, as well as the guardian Drelikhova – to make Hnat change his beliefs, abandoning the revealing and satirical stream of "Hinets", directed against the landlords, the nobility, and the exploiters of the ordinary people. Realizing the depth of Hnat's love, these characters pushed him to a state of self-sacrifice for the sake of saving the girl, which later led to betrayal and a fatal outcome.

A careful reading of the main plot images suggests the dominance of tropes with the semantics of diabolical origin in the novel, especially in pivotal moments of life. The sequential threading of artistic techniques (compositional epimone) creates a fatal premonition of death. The childhood of the Kalynovych brothers is enveloped in the sickle of dysphemisms and vulgarisms from Mrs. Voitsekhova ("*Where is the old man taking you?*"; "*thieving seed... does not forget its devilish antics!*") [Франко, 1979, vol. 17, pp. 283, 296]. The verbal intensity of these means mentioned by the author is accentuated by landscape characteristics: returning from the Sunday "potato expedition", the boys feel the "air saturated with electricity" [Франко, 1979, vol. 17, p. 294]. This metonymy distinctly emphasizes the fatal influence of the "unknown force" on the fate of the Kalynovych brothers. In prison, the twins share a cell with Semko Tuman, who tells them about one of his "deeds" – the "murder of a general in Sataniv" [Франко, 1979, vol. 17, p. 322]. The toponym mentioned organically combines with the metaphor of an oxymoronic colouration – "a treasure gained by injustice", which Semko reveals to the children with the condition that they use this money to "defend the wronged" [Франко, 1979, vol. 17, pp. 330–331]. This strange command from the old prisoner initially sets the Kalynovych brothers on the path of active civic engagement, so much so that even the nobility notes that "*The Messenger is being pursued with devilish skill*" [Франко, 1979, vol. 17, p. 371], and then becomes the cause of the brothers' demise, who, having separated, deviated from the chosen path. As already noted, this division-decay occurs under the influence of the fatal force of love for Regina.

The intimate attachment of the twins to one person, which medical science does not deny, is intensified in the text through rapturous metaphors and metonymies introduced into Nachko's

associative thoughts. When he saw Vladko near Regina, as if some “cold hand squeezed the heart”, in his eyes “two pink lights flickered” [Франко, 1979, vol. 17, p. 367]. The state of deep despair, the disharmony of Hnat, is twice emphasized by the author with metaphors of rapturous sound filling – the “cry of broken hope” and the “cry of a broken string” [Франко, 1979, vol. 17, pp. 383, 387]. The impression is created that “lifeless things” have come alive to confirm the depth of the tragedy of the unfortunate lover with incredible sounds and movements – such is the almost pervasive “personification” of conveying Nachko’s feelings. Eventually, it is not him who walks around the room, but some reflection of the previous being, a ghost, a shadow. The metonymy-comparison principle of ascending gradation becomes the epithet “corpse-like pallor”. This is how Nachko becomes after Ernest explains to him openly the essence of his deception and provides him with a letter from Vladko about marrying Regina. A living corpse walks around the room, listening to the fatal symphony of its last life waves. Then, from the mouth of the unfortunate, a refrain of Golgotha origin emerges: “My God! My God! Why have you forsaken me?” [Франко, 1979, vol. 17, p. 434], which further illustrates the dominance of the devil. Finally, Nachko transforms into a symbolic victim. M. Eliade points out that Mephistopheles plays an important role alongside God in the creation of the Universe [Еліаде, 2001, p. 364], and “Christ united the sexes in his nature, for when he rose from the dead, he was neither man nor woman, although he was born and died as a man” [Еліаде, 2001, pp. 379–380]. Thus, the *doppelgänger* aspect of the Kalynovych twins as one of the transformations of the Christ archetype leads to a historiosophical interpretation of their sacrifice.

Undoubtedly, such an interpretation of the structure of the analyzed novel, complicated by mythological fatalism, stems from an understanding of the cultural foundations of Ivan Franko’s creative thinking, who struggled throughout his life with the problem of the duality of the Ukrainian soul, which, according to O. Zabuzhko, became a brilliant insight [Забужко, 1992, p. 79]. According to T. Hundorova’s statement, “Franko’s interest in pathological states of the human psyche (hallucinations, almost schizophrenic perception during moments of special excitement, psychoanalytic nature of dreams, etc.) revealed his inclination towards the modern school of European artistic thinking, initiated by naturalism and developed by literary movements such as impressionism, symbolism, and neoromanticism. Therefore, Franko was perhaps the first Ukrainian writer of a modern type in Ukrainian literature” [Гундорова, 2006, p. 99]. Psychoanalytic parallels can also be traced in the novel “For the Home Hearth” (1892) by Ivan Franko, the basis for writing which was a court case regarding the activities of a brothel on Skarbnyvskoho Street in Lviv. According to C.G. Jung, “in the products of fantasy, ‘prototypes’ are manifested, and here the concept of archetype finds its specific application” [Юнг, 2013, p. 111]. The system of prototypes used relates to the problem of pimping, which the main heroine is engaged in, so to speak, in order to maintain the usual prosperous way of life of her family, which is why the title of the novel is “For the Home Hearth”. Anelia Angarovych justifies her crime as the duty of a mother who is forced to provide for her children independently, since her husband, being in the army, cannot support the family at the level that his wife desires. Hearing about her immoral activity, Anelia’s rich uncle explains to Antosya the psychological prerequisites for his wife’s actions: “She was a good girl, intelligent, energetic. But I, damned, I, unhappy, poisoned her soul! I instilled in her that pride, that contempt for the lower, needy, downtrodden... That fear of deficiency and poverty...” [Франко, 1979, vol. 19, p. 115]. The confrontation between the value systems of urban and rural culture, which often manifests in the loss of moral priorities due to the desire to achieve corresponding social and material status, is a very common problem in bourgeois environments. It was precisely the aristocratic upbringing, the corresponding standard of living in childhood that formed in Anelia the desire to preserve a high social status at any cost, and maternal instincts reinforced the subconscious desire to be an example of love for children and self-sacrifice for their well-being.

Creating an atmosphere of ideal family life, the desire to shield children from existing problems is an expression of the stage of personality development under the influence of the archetype of the Great Mother. Feeling fear of “poverty and deficiency” threatening the family, Anelia, “to ward off those furies and keep them far from her home hearth”, “dedicated so much... so much!” [Франко, 1979, vol. 19, p. 85]. It is to them that the woman sacrifices her own conscience, trading fate and even the lives of the midwives, ruining the most significant moral

values in other people, justifying criminal actions with a desire “not to break her marriage”. Good intentions and unlawful actions merge in her consciousness and subconscious, intertwining like different manifestations of the archetypal image of the Mother – both good and terrifying. The horror in the subconscious of the main heroine is most awakened by Yultsia – the old widow, whom Anelia calls the “*watchful heron*”, who always “*spots some black dots on the horizon*” [Франко, 1979, vol. 19, p. 11], and her husband refers to her as the “*firebrand in female form*” [Франко, 1979, vol. 19, p. 75]. Seeing Yultsia for the first time, Antosya subconsciously associates with her a sense of the fatal development of events: “*A widow? I hate widows. Widows – owls, birds that bring misfortune*” [Франко, 1979, vol. 19, p. 15].

According to L. Kulakevych, manifestations of the archetype of the Great Mother, who can both endow and destroy, are often traced in literary literature, emphasizing the mythological foundation of literature (images of witches, stepmothers, Baba Yaga, etc.) [Кулакевич, 2022]. In C.G. Jung’s concept, Anima appears as a bipolar figure, who “can appear either as positive or negative, either old or young, either mother or girl, either fairy or witch, either saint or demon” [Юнг, 2013, p. 260]. Analyzing the ancient images of women and their influence on the further development of literature, O. Halchuk points out: “...writers of subsequent literary epochs saw in ancient female masks enormous potential for further modifications and illustration of their own ideas” [Гальчук, 2021, p. 20], and heroines appear in the most diverse roles – from a guardian woman to a woman who destroys the home and the world of a man.

In the literary legacy of Ivan Franko, the images of women range from the Lady of the Heart, Woman-Protector, to the Terrible Mother, with all the characteristic features of this archetype. Interestingly, the writer addresses this issue not only in fictional works but also in literary-critical works. In particular, in an article dedicated to the creativity of Dante Alighieri, Christian understanding of women as the “*instrument of temptation and vessel of sin*” is paralleled with the matriarchal concept of the “*guardian of family traditions, preserver of the home hearth*” [Франко, 1978, vol. 12, pp. 43–44].

Thus, Ivan Franko associated the magical ancient power of the female image with the influence of archetypal images of mythological origin on the unconscious psychic sphere of the individual. From this, the specific, unique “*poetics of fear*” in Franko’s prose grew, which is present in the demonic, fatal image of women. The archetype of the Terrible Mother manifests itself in the widow Yultsia, who is elusive, externally “*colourless*”, created by the author in the spirit of medieval symbolic aesthetics, where blurring and indistinctness of outlines were considered a sign of a spiritual principle, with only one facial feature standing out – a certain generalized symbol, an emblem of the entire being. The role of the image of Yultsia in the novel “*For the Home Hearth*” is to generate a sense of fear and is closely related to its fatal outcome. The only detail of the heroine’s appearance that the writer emphasizes is the expression of mortal anxiety.

The writer appears as a true psychoanalyst, an expert in non-verbal communication and proxemics. The moment of examining the influence of the unconscious psychological sphere on Yultsia’s behaviour, introduced by the author in the expositional part of the story, became a kind of sign-symbol, an emblem of the entire plot development, a peculiar mirror reflection of the image of the Medusa-Gorgon, which spreads “*tentacles of fear*” into the subconscious of those around her. Everything in Yulia “*manifested constant inner restlessness*”: she laughed with “*an expression of patience*”, her “*bright eyes ran restlessly*” over her “*pale, fading face*”, during conversations “*the tips of her lips trembled spasmodically*”, she played with her handkerchief, “*adjusted the folds of her dress*”, “*often involuntarily, out of habit, looked around to see if someone was eavesdropping on her*” [Франко, 1979, vol. 19, p. 9]. In her appearance, there was “*something mysterious and enticing, like a riddle, and deep, like a mountain lake*” [Ibid]. Moreover, this torn between the beautiful (divine) and horrifying (diabolical), according to the author, stemmed “*from the lack of balance between the individual forces of her soul, between feeling and will, between desire and the ability to appease them*” [Ibid].

In addition, Ivan Franko describes the antithesis of the mental states of Antos, who feels a “*strange splitting within himself*” and experiences the obliteration of the difference “*between good and evil*” since there is “*no right and left side in boundless infinity*” [Франко, 1979, vol. 19, pp. 99, 102]. A discursive feature of the story is the distinctly subjective, emphatically lyrical dialogue of the “*inner-self*” (chameleonic) and the “*distanced self*”, which is the voice

of conscience. The majority of the plot in the analyzed story is a simulation of an exhaustive “dialogue with oneself” around the images of Anelia and Antos. The structural core of this dialogue becomes the oxymoron of ontological origin, which in the culminating moment is expressed by the author as the painful realization of the captain, who now referred to his wife as “*alternately an angel and a devil*” [Франко, 1979, vol. 19, p. 106]. This remarkable combination is an intuitive premonition of the fatal ending of the sacred home hearth. Later, the foreboding is intensified with the appearance of the “widow-owl” and reaches its climax in a dream related to the loss of a “*precious diamond shining on the forehead of the deity, like a star*” [Франко, 1979, vol. 19, p. 23]. The new component of the plot is no longer simply a mythological vision – it is dominated by an analysis of psychological states: Antos tells Anelia about his encounter with Baron Reihlingen, whose business card he found among the family archives, causing his wife to change beyond recognition without any apparent reason: “*The face, which a moment ago was so pleasant, clear, and energetic, breathing health and joy, was now pale as a corpse, expressing immense anxiety. Her lips trembled spasmodically, as if uttering some unheard incantations following the captain. There was no breath left in her chest. Overcome by some secret force, Anelia fell into the chair and sat motionless for a few moments, a true image of despair and despair*” [Франко, 1979, vol. 19, p. 33].

The internal unrest of Antos’ wife begins to be noticed in her mimicry, gestures (“*her face was covered with a cadaverous paleness, even her lips turned pale, work fell from her hands, and her whole figure slumped, as if withered*” [Франко, 1979, vol. 19, p. 41]), excessive emphasis on her own innocence, and gossip that could poison his life (“*Anelia, dear, you worry me with that solemn tone!*” [Франко, 1979, vol. 19, p. 30]). The dialogues between the characters, explaining events from their past lives to each other, are constantly interrupted by internal dialogues, where Anelia tries to convince herself of the necessity of her own “craft”, justify her innocence (“*What! I was faithful to him, and this gives me strength*”), and the captain seeks to reassure himself that believing in premonitions and psychological manifestations of his wife’s mental disorder as a sign of her sinfulness and immorality is impossible because such an “*assumption would be a crime, sacrilege, full of his love, of his domestic happiness*” [Франко, 1979, vol. 19, p. 55]. Despite such personal psychological masks, both Anelia and Antos experience the presence of the so-called “side-self”, that is, the voice of conscience (alter-ego in Freud’s concept), in the face of which all justifications are powerless. Thus, while waiting for her husband’s return from the casino, Anelia constantly looks anxiously at the door, and when someone knocked, “*she almost screamed in fright, jumped up from the chair, and, turning to the window so that the captain wouldn’t see her pale face, clutched her chest with her hand, trying to stop the violent beating of her heart*” [Франко, 1979, vol. 19, p. 59]. Antos, on the other hand, tries to explain to himself what kind of illness torments Anelia: “*Her blooming, almost childish figure – and her nervous attacks somehow couldn’t reconcile in his head*” [Франко, 1979, vol. 19, p. 54]. And then, involuntarily, the main character recalls the words of the baron: “*Go, go, you have a wonderful wife! An angel, not a woman! Ha-ha-ha! Such angels there beat sinful souls with iron forks in boiling tar*” [Франко, 1979, vol. 19, p. 44].

Characteristics of the external and internal worlds of Anelia (beautiful and grotesque) direct us to a fairy-tale mythological context. According to L. Kulakevych, the archetype of the Terrible Mother is most often objectified in the image of a witch [Кулакевич, 2022, p. 94]. Tormented by suspicions about his wife’s occupation, Antos tries in every way to reject the thought of her involvement in prostitution, but in his subconscious, memories of an angel and a demon constantly struggle. This plot component resembles a peculiar dialogue between ego and alter-ego, dominated by the oxymoronic combination of divine/devilish, activating the “poetics of fear” with the characteristic Franko-style simulation of a conversation encounter with Shadow.

The desire for status and fear of poverty, leading to the intention to engage in human trafficking, reveal another mythological reminiscence associated with the biblical plot of the thirty pieces of silver, symbolizing Judas’ betrayal of Christ for gain. Humanity has long struggled with the tragic puzzle of Judas’ sin: on the one hand, the betrayal of the Messiah, on the other – the fatal necessity of such an act, because the “son of perdition” had to fulfil his destiny, as without suffering and death on Golgotha, Christ would not have fulfilled the mission of saving humanity. Experiencing profound ideological dichotomy (an element of the “poetics of fear”),

Anelia ends her life by suicide. However, Ivan Franko models an extraordinary resolution in the story: the fairies block Anelia from the police, and the captain, who not long ago cursed his demon-wife, "*drenching himself with abundant tears*", falls to his knees before his wife's corpse, kissing her "*bony hands*", saying to himself, "*She dared to do this! Dared to do what I didn't dare!*" [Франко, 1979, vol. 19, pp. 141–143].

Thus, the final image of the green cypress ("*the embodiment of enclosed energy and unyielding determination*") is the inevitable last chord of the story, whose internal structure represents a state of division and horror. Its stylistic representatives include rhetorical questions ("*Could my wife, my Anelia, stoop to debauchery with that Yulia and manage the house at the same time?*"), pathetic exclamations ("*So she lied! And lied at that point!*"), self-correcting apophasis ("*Redlich got a bullet in the chest for shooting above my head. For this?... Is it really for this? No, no, no! For what I said yesterday! For the dishonest, unheard-of slander that I didn't want to retract*" [Франко, 1979, vol. 19, p. 104]), numerous iterative figures ("*– I killed him! Killed a man!*", "*So here I killed! – thought the captain. – I killed a man, a friend! I am a murderer! I have a human life on my conscience, and I live myself!*"), through which the character seems to try to convince or simply reassure himself; as well as stylizations under associative, nonsystematic thinking ("*Yulia, her friend, a widow, a practical and unscrupulous woman. Anelia – a straw widow, two children, a meager pension, no earnings from anywhere... She wrote about lectures – but this is a lie! She played the piano once, but not well enough to give lectures. So – a joint venture! A nice residence, furniture, ... a boarding house for adult ladies – and hunting for cheerful passengers, having gentlemen who desire refined and distinguished luxury*" [Франко, 1979, vol. 19, pp. 105–106]).

Anelia sees the meaning of her existence in the comfort of the "home hearth", which, for Antos, is a tremendous sanctuary, a guardian of existence. Therefore, any disdain for this fetish is unacceptable, as it is considered an unimaginable crime ("*To suspect you of something dishonest – that would mean to put an axe to the roots of my own life*" [Франко, 1979, vol. 19, p. 27]), even more so – sacrilege. From the perspective of the stylistic embodiment of this psychological drama, it is worth noting the compositional synonymous cohesion of the metonymy of "corpse-like pallor" of the face of a person experiencing "*the abyss of disbelief and collapse*". Such a psychoanalytic trope is present in the description of the appearance of Yulka ("*And my lady sits pale as a corpse, wet*", – Shymanova informs Anelia about the widow's arrest), Anelia (the captain noticed that when mentioning Reikhlingen, "*her face was covered with a corpse-like paleness*"), Redlikh ("*stood pale as a corpse, waiting for the captain to calm down*"), Antos ("*Captain, pale and cold as a corpse, looked at Gurter with lifeless eyes*"), and even the allegorical, archetypically conditioned image of Fear ("*And at that moment, Antos felt how the wretch kicked him with its hoof, felt immense pain, felt the corpse-like face staring into his eyes*" [Франко, 1979, vol. 19, p. 79]). The color dominant of "corpse-like pallor" emphasizes the exhaustion of strength, heralding the approaching finale.

The next component of the poetics of fear-doubling is evidently the narrative carnival of masks – personal and social. It is worth noting that the issue of human ambivalence, its detachment from itself, is a predictable consequence of the ontological disharmony of the individual in the 19th–20th centuries. The imitation of a meeting conversation with the Shadow has a distinctly lyrical character: "*Antos felt like all of this was a dream. He even felt a strange splitting within himself, experiencing the impression as if that man in a military blouse, with hands in pockets, attentively examining the lithograph on the wall, is some person foreign to him, distant and uninteresting, on whom his secret 'self' gazes sideways with a slight sense of wonder*" [Франко, 1979, vol. 19, p. 99]. As a result of going through the stage of confrontation with the Shadow, the problematics of existential horror, characteristic of modern discourse, are actualized.

Another example of psychoanalytic treatment of artistic material is Ivan Franko's novel "Foundations of Society", written between 1893 and 1895. According to T. Hundorova, this unfinished novel is characterized by its "relevant radical content, interwoven with a criminal plot of patricide. In the novel 'Foundations of Society', the symbolism embedded in the title has a dual meaning. On the one hand, these are the real 'golden boys' of the Polish nobility who consider themselves the 'foundation of society', and on the other hand, it is the national moral and spiritual force, its integrity and consciousness, which Franko perceives as a guarantee of the

future” [Гундорова, 2006, pp. 99–100]. The semantics of allegorical images used to describe social relationships indicate this. For instance, Dr Vasonh notes: “*The nobility is the foundation of our society, its sturdy trunk, a splendid crown, fragrant blossom, and ripe fruit*”, while “*our peasants and small-town dwellers are just the roots*”, and they only “*in silence and darkness can properly fulfill their social function*” [Франко, 1979, vol. 19, p. 260]. On the other hand, the blacksmith Herder often speaks of “*various shortcomings of peasant thinking*”, as a result of which “*in the imagination, a picture of vast wild wilderness casually arises*”, where “*some secret invisible hand guides the plow*” [Франко, 1979, vol. 19, pp. 194–195]. The narrator emphasizes that the plow of the people’s educator “undermines the roots of hop” or, in the symbols of a biblical parable, separates the chaff from the grain.

As the title of the work itself indicates, the writer turns to the artistic interpretation of the mystery of national self-awareness. Its psychoanalytic illustration is the spiritual decline of Father Nestor – a peculiar death that transforms into a stage of revival-enlightenment through the missionary role of the blacksmith Herder. “*Without love, no work, no sacrifice is worth anything, [because it is then] just an empty form*”, reproaches the blacksmith to the priest, adding, “*Can this be called fulfilling a spiritual duty? Meanwhile, the people in the village are ignorant, corruption is terrible, there is poverty, animosity*” [Франко, 1979, vol. 19, pp. 204, 207]. The main cause of Father Nestor’s spiritual debauchery (formerly a philosophy teacher) was his fatal love for Miss Olympia. Discovering the “sinful” love affair between his daughter and a commoner, the count-father “expelled” Nestor from his estate. Olympia was forced to “*bury her own feelings at the bottom of her heart, bathe them in tears, and cover them with the dust of forgetfulness*” [Франко, 1979, vol. 19, p. 148]. The wound inflicted on Nestor’s soul “*left behind a heavy melancholy, bitterness, and eternal dissatisfaction*”, and he never stopped feeling like a “*wasted man*”, doing everything “*not out of love but out of contempt for people*”, compensating for the lack of spiritual affection with pathological “*attachment to money*” [Франко, 1979, vol. 19, p. 153]. As we can see, the carnival of personal and social masks, as in the novel “For the Home Hearth”, in the analyzed text has the same mythological-archetypal analogy – the idea of sacrifice complicated by the paradox of necessary betrayal based on a great passion for money. For Father Nestor, Olympia is also a “fatal star”, a demonic vampire woman. Now, when she has completely taken him in her hands (through their illegitimate child – Adasya), Nestor keenly feels her animistic power: “*she twisted herself into a beastly physiognomy*” to “*paralyze, force, and tranquility*” [Франко, 1979, vol. 19, p. 224]. The detail-heart of the novel “Foundations of Society” is the metonymy of not the corpse-like pallor of the victim but the pathological exhaustion, sleep, and apathy. This component of the poetics of fear has an important archetypal basis in the aspect of the evolution of human consciousness. C.G. Jung asserts that a dream often gains a place in consciousness, giving rise to a reaction of doubling: “So, if in dreams or other spontaneous formations, an unknown female figure appears, whose meaning oscillates between extremes of goddess and the Fates, it is advisable to leave this figure in its independence rather than belittle it to something arbitrarily known” [Юнг, 2013, p. 260]. The state of the archetypal dream that engulfs a person indicates a new stage in the development of the ego, characterized by a higher level of consciousness.

The artistic techniques used to convey the state of “sleepy exhaustion” are very interesting and psychoanalytically modern. They constitute another aspect of the poetics of fear in the great prose of Ivan Franko. The development of the novel, which simulates the experiences of a person on the psychoanalyst’s couch, consists of a naturalistic exposition (where it is explained that the feeling of cold anxiety arises in Olympia due to a “*rush of blood to the brain*”, giving rise to dream images that torment the heroine, “*like snakes sucking live blood from her heart*”) and the process of reproducing dream impressions. The refrain, “*sleepy exhaustion, like an inexorable executioner, scratches and tears her further, even deeper into the abyss, into impenetrable darkness, and decay, and soot*” [Франко, 1979, vol. 19, p. 151], divides the three central moments of Mrs. Olympia’s nocturnal vision while creating the impression of a dream film.

The most important principle in constructing each frame of the dream vision is the imitation of the inner dialogue of the split “self” of Olympia. It is known that any refrain divides the text into semantically complete components. In the quoted excerpt, this iterative figure not only

“provokes” and “suggests” but also deepens the existential horror of the split personality. Thus, the first frame reflects symbolic configurations of dream illusions, illustrating the idea of the phantom fulfilment of desires in a nocturnal vision, later put forth by S. Freud in the book “The Interpretation of Dreams”. This is the so-called “erotic dream”, shrouded in the “pink mist” of illusions, where the main images are ideas of physical equivalents of *substantia coelestis* (celestial substance). Thus, the sacrifice of one’s own personality on the altar of duty (listening to her father – marrying Count Torskyi because she realizes that “*the count’s daughter must do so when she has such misfortune – to love a commoner*”) logically leads to internal splitting (between the “I-individuality” and the necessary social mask), resulting in Olympia’s dream taking on the character of a terrifying conversation with the man-“devil” (the heroine recoils from the touch of the count’s hand – “*something cold, slimy, and disgusting*”, freezes from his “*tyrannical gaze*”, experiences the “*abyss of hellish torment*” from Torskyi’s justifications, who, supposedly, cannot “*fulfill his male duty*” [Франко, 1979, vol. 19, p. 151]). The impression of sleepy exhaustion deepens even more in the third frame of the dream film, as Olympia’s unconscious encounters the image of Nestor, tries to avoid a conversation with her alter-ego (“*Haven’t I endured enough?*”), but cannot (“No”, says a firm, inexorable voice. “*There is still one corner in your heart, untouched, pure, unblemished! Show it to me! Give it to my hands!*”) [Ibid]. Therefore, unconscious fantasies immediately enter consciousness, resulting in a night terror: “*All those shocking scenes that flashed over her head... like snakes, now crawl towards her heart – all of it gathers around her in a beaten mass, like a leather sack in which she is tied and in which she is choking, choking, tossing and screaming, gaining the last strength in pre-death anxiety, in bottomless disarray*” [Франко, 1979, vol. 19, p. 155].

An interesting episode from a psychoanalytical perspective is the moment of ideological enlightenment for Father Nestor. Feeling the fatal influence of Olympia and Adas on his own subconscious, he exclaims with panic and self-conviction: “*No, I am not yet a corpse!.. I will still fight with you! The evil demon whom you serve has made a joke of you – a disgusting joke!.. You spied on me, and I woke up from a heavy sleep!.. I will establish a foundation! Let at least the poor people remember me with a kind word!*” – and repeats “*those words, as if wanting to fix them in his memory, drive them like a nail into his soul*” [Франко, 1979, vol. 19, p. 224]. Here is another confirmation (the desire for self-conviction, pathological focus on details) of the schizophrenic differentiation of the ego, confrontation with the Shadow, the devil.

The animous features of Olympia’s image are manifested not only in relation to Nestor’s father. Adas also feels her superhuman strength and intelligence, as well as the ability to control the situation, manipulate the environment, and not show excitement even in the most challenging moments. Fear of her power led to her son’s childishness, his inability to contradict her decisions, his willingness to obey her will. The feeling of one’s own powerlessness in front of the mother and a much weaker character gives rise to an extraordinary admiration for Olympia, which gives reason to interpret it through the prism of the archetypal semantics of the Great Mother: “*My mother is a strange woman! – reasoned Adas, on his way to Lviv. – I’m losing my mind, as if I’m all broken, as if tied in a sack, and she has only now regained peace. She laid out the formal strategy in front of me. Oh, such a woman is not quick to lay down her arms! Not everyone will be able to fight with her!*” [Франко, 1979, vol. 19, p. 340].

T. Hundorova notes: “In the novel, first and foremost, the degradation and degeneration of the Polish noble family are reproduced, as well as the corrupting influence of the ‘manor’ on the Ukrainian village in both ‘old’ and ‘new’ times. Alongside unfolds the plot of the fate of Father Nestor, to whom celibacy ‘deranged his entire life’. The decline of the former Torskyi noble family is brought to the degenerative Tsviakh, the last, albeit illegitimate heir of the ‘manor’, and ‘legitimate’ but unrelated Count’s son Adas, who aspires to play the role of the ‘cream’ in the Ukrainian-Polish society” [Гундорова, 2006, p. 100].

The uniqueness of the early modernist discourse in the great prose works of Ivan Franko from 1887 to 1893 lies in 1) the coexistence of the realism characteristic of the protagonist-progressive, public figure, “whole man” problematics with modernist mythological analogies such as the “cultural hero”, etc., 2) the combination of rational structures of thought with mythological, and sometimes even psychoanalytic elements,

the actualization of which was characteristic especially of modernist literature. The synthesis of realistic and early modernist tendencies in Ivan Franko's work is also evident in rethinking of mythological-archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual. This peculiarity is confirmed by the conducted research on Ivan Franko's great prose works from 1887 to 1893. Most vividly manifested in them are the vectors of the archetype of the Great Mother and the mythologem of duality. In our opinion, the projection of archetypes by the writer (in Jung's sense) was not a consciously planned process, but rather a product of creative imagination capable of embodying in the artistic world the cognitive and perceptual models formed by humanity in the mythological era. The artist's creative imagination generated analogies that anticipated the discoveries of psychoanalysts and the tendencies of the development of Ukrainian modernism, which was at its initial stage of development during Ivan Franko's time and partially retained realistic features.

In the novel "Lel and Polel", the dominant motif is the twin myth, which forms the basis of the conflict in the narrative. The images of the main characters embody the mythological principle of parity and dualism of the world, tested in new conditions through the love of both brothers for one woman. Lel and Polel violated the maternal directive to "stick together", which led to a division and decline caused by the fatal force of love for Regina. On one hand, the brothers failed to follow the maternal instruction; on the other hand, they could not exist separately. This love confrontation not only led to intense psychological experiences but also resulted in withdrawal from social activities and rejection of the enlightening role. These plot collisions largely reflect the synthesis of early modernist and realistic tendencies, with the twin myth playing a key role in its formation. Compared to the novel "Lel and Polel", in the novel "For the Home Hearth", the archetypal vectors of Ivan Franko's artistic thought are more evident than mythological ones. The image of the main heroine of the story varies from Lady of the Heart, Woman-Goddess to the Terrible Mother as "an instrument of temptation and vessel of sin". Antos feels the influence of Anelia's animistic power, hence he alternately calls his wife "an angel and a demon". To enhance the sense of disharmony in the world, existential fear, and a fatal ending, the story introduces the image of widow Yulka with an expression of "deadly anxiety" on her face and a "colourless" appearance. These manifestations of the ambivalent archetype of the Great Mother testify to the artist's active use of archetypal images characteristic of early modernist consciousness. At the level of micropoetics, this is manifested in the modelling of an exhaustive "dialogue with oneself" between Anelia and Antos, accompanied by non-verbal communication and proxemics, the impression of a carnival of personal and social masks, dissociative states of personality, and so on. The oxymoron divine/devilish activates the poetics of fear in the plot with the characteristic modeling of a conversation encounter with the Shadow, typical of Franko's works.

The psychoanalytic discourse in Ivan Franko's novel "The Foundations of Society" correlates more closely with Freudian ideas. It is worth noting the imitation of the protagonist's experiences during the psychoanalyst session in the exposition ("feeling of cold anxiety", erotic dream, the effect of dream film, dreadful conversation with the man-"devil", etc.), as well as hints at the son's infantilism conditioned by the influence of the mother. Indeed, in the relationship between Olympia and Adas, the animous component of the archetypal semantics of the Great Mother is manifested: a sense of powerlessness before the mother, fascination with her strong character, which generates readiness to follow her instructions obediently. In all the plot-compositional elements of the novel, states of "pathological fatigue", sleep, apathy, fear are traced, which evolve into the characteristic poetics of fear in Ivan Franko's works. This indicates that the writer's artistic consciousness largely tends towards modernist aesthetics, although it does not sever ties with the social issues typical of realism. In the novel "The Foundations of Society", it is elevated to the title of the work and serves as a certain matrix for the narrative about the psychological degeneration of the Ukrainian-Polish gentry.

In Ivan Franko's great prose works from 1887 to 1893, by modelling the inner world of his characters using primarily mythological and archetypal images, he largely departs from

the principles of realistic aesthetics and employs many early modernist techniques, such as: mythologization of reality, depiction of dissociative states of personality, "pathological fatigue", sleep, apathy, fear, and so on. Indeed, the modernist reevaluation of mythological and archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual, attests to a new level of poetological synthesis, reflecting one of the most interesting features of the writer's artistic method. Further study of the relationship between mythopoetic and psychoanalytic discourse in Ivan Franko's prose is one of the promising directions for further research into the writer's creative legacy.

Bibliography

- Високолян, О. (2015). *Де жили у Львові персонажі роману Івана Франка «Лель і Полель»*. Відновлено з <https://photo-lviv.in.ua/lviv-u-literaturi-ivan-franko-lel-i-polel/>
- Гальчук, О. (2021). Жінка-персонаж і жінка-автор в античній літературі: спроба типології. *Science and Education a New Dimension. Humanities and Social Sciences*, IX (45), 253, 20-24. DOI: <https://doi.org/10.31174/SEND-HS2021-253IX45-05>
- Головацький, Я. (Ред.). (1991). *Виклади давньослов'янських легенд, або міфологія*. Київ: Основи.
- Гундорова, Т. (2006). *Франко – не Каменяр. Франко і Каменяр*. Київ: Критика.
- Дронь, К. (2013). *Міфологізм у художній прозі Івана Франка*. Київ: Наукова думка.
- Еліаде, М. (2001). *Метістофель і Андрогін*. Київ: Видавництво Соломії Павличко «Основи».
- Забужко, О. (1992). *Філософія української ідеї та європейський контекст: Франківський період*. Київ: Наукова думка.
- Зборовська, Н. (2003). *Психоаналіз і літературознавство*. Київ: Академвидав.
- Кулакевич, Л. (2022). Особливості трансформації образу Великої Матері в новелі Д.Г. Лоренса «Прекрасна дама». *Alfred Nobel University Journal of Philology*, 1 (23), 91-98. DOI: <https://doi.org/10.32342/2523-4463-2022-1-23-8>
- Лановик, М. (2005). Розвиток концептів «символ», «архетип» і «міф» у теоретико-літературних дослідженнях науки про переклад. *Вісник Житомирського державного університету ім. І. Франка*, 22, 150-155.
- Піхманець, Р. (1991). *Психологія художньої творчості (теоретичні та методологічні аспекти)*. Київ: Наукова думка.
- Сяюй, В. (2018). Психоаналітичний дискурс франкознавства: генеза та становлення. *Закарпатські філологічні студії*, 6, 178-185.
- Сяюй, В. (2020). *Психоаналітичні виміри художньої прози Івана Франка 1880–1900-х років*. (Автореф. дис. канд. філол. наук). Національний педагогічний університет імені М. П. Драгоманова, Київ.
- Тихолоз, Б. (Ред.). (2007). *Міфопоетичні образи в художньому світі Івана Франка: Ейдологічні нариси*. Львів: Простір.
- Ткачук, М. (2003). *Жанрова структура прози Івана Франка (бориславський цикл та романи з життя інтелігенції)*. Тернопіль: ТНПУ ім. В. Гнатюка.
- Тодчук, Н. (2002). *Роман Івана Франка «Для домашнього огнища»: час і простір*. Львів: Інститут літератури ім. Т.Г. Шевченка.
- Франко, І. (1978). *Данте Аліг'єрі: Характеристика Середніх віків. Життя поета і вибір із його поезії*. Д. Затонський (Ред.), *Зібрання творів* (Т. 12, с. 7-253). Київ: Наукова думка.
- Франко, І. (1979). *Для домашнього огнища*. М. Берштейн (Ред.), *Зібрання творів* (Т. 19, с. 7-143). Київ: Наукова думка.
- Франко, І. (1979). *Лель і Полель*. Г. Вервес (Ред.), *Зібрання творів* (Т. 17, с. 283-473). Київ: Наукова думка.
- Франко, І. (1979). *Основи суспільності*. М. Берштейн (Ред.), *Зібрання творів* (Т. 19, с. 144-341). Київ: Наукова думка.
- Юнг, К. Г. (2013). *Архетипи і колективне несвідоме*. Львів: Астролябія.

PSYCHOANALYTIC DIMENSIONS OF IVAN FRANKO'S GREAT PROSE OF 1887–1893

Svitlana M. Lutsak, Ivano-Frankivsk National Medical University (Ukraine).

e-mail: slucak@ifnmu.edu.ua

Nataliia M. Vivcharyk, Vasyl Stefanyk Precarpathian National University (Ukraine).

e-mail: nataliia.vivcharyk@pnu.edu.ua

DOI: 10.32342/2523-4463-2024-1-27-9

Key words: *mythopoeitics, psychoanalysis, archetype of Great Mother, twin myth, plot, artistic text.*

In the article, elements of mythopoeitics in Ivan Franko's great prose of 1887–1893 are explored using the methodology of psychoanalysis. The writer's projection of prototypes (in Jungian terms) anticipated the discoveries of psychoanalysts in the artistic text, and its precondition was Ivan Franko's personal interest in the issue of the artist's unconscious mental activity, as evidenced by his work "Secrets of Poetic Creativity".

The psychoanalytic vector of Franko's works has been studied to a greater or lesser extent by scholars such as K. Dron, B. Tykholoz, Van Xiaoyui, T. Hundorova, N. Zborovska, R. Pikhmanets, and others. However, as of today, there is essentially no separate study of certain archetypal images and mythologems, like the Great Mother or the twin myth, in the artistic world of Ivan Franko, which is why the novelty and relevance of this article are justified. Despite the fact that the psychoanalytic and mythopoeitic aspects of Ivan Franko's prose have been thoroughly investigated, there remains an obvious interconnection of these aspects on the periphery of scholars' interests, which, in our opinion, is worthwhile to consider as a poetological synthesis, constituting one of the most interesting characteristics of the writer's artistic method. It is precisely in this that we see the novelty of the presented research.

The *purpose* of the research is to study the psychoanalytic discourse in the great prose works of Ivan Franko from 1887 to 1993, including various aspects of the twin myth and the archetype of the Great Mother. The following tasks arise from the objective: To analyze the key vectors of the twin myth in the novel "Lel and Polel"; characterize the ambivalent manifestations of the Great Mother archetype in the image of the main heroine in the novel "For the Home Hearth"; identify transformations of Freudian ideas in the artistic structure of the novel "Foundations of Society", considering their animistic component. The implementation of the set tasks necessitated the use of such *methods* as receptive-interpretative, psychoanalytic, mythopoeitic, hermeneutic, and biographical.

The study analyzes the psychoanalytic discourse in Ivan Franko's great prose from 1887 to 1993, focusing on the diverse aspects of the twin myth and the archetype of the Great Mother. This takes into account the peculiarities of the development of early Ukrainian modernism with its characteristic mythologization of reality, stylistic experiments, and more.

In the novel "Lel and Polel", the dominant theme is the twin myth, through which the principle of the parity and duality of the world is realized. Love for one woman led to the decay, violating the maternal directive to "stick together". The romantic rivalry between the twins over love for the same woman resulted in the violation of maternal directives, intense psychological experiences, and led to withdrawal from social activities and rejection of the role of enlightener.

The novel "For the Home Hearth" is characterized by ambivalent manifestations of the archetype of the Great Mother. The image of the main heroine varies from the Lady of the Heart, Woman-Protectress, to the Terrifying Mother as the "instrument of temptation and vessel of sin". Antos feels the influence of Anela's animistic force, thus referring to his wife as "alternately an angel and a demon". To enhance the sense of fear and the fatal ending, the author introduces the image of a widow carrying the imprint of "mortal anxiety".

The psychoanalytic discourse in Ivan Franko's novel "Foundations of Society" correlates more with Freudian ideas. The article analyzes the imitation in the exposition of the person's experiences during a psychoanalytic session with all its characteristic manifestations ("feeling of cold anxiety", erotic dream, the effect of the film of dreams, a terrifying conversation with a man-"devil", etc.), as well as hints at the son's infantilism conditioned by the influence of the mother. It is noted that in the relationship between Olympia and Adas, the animistic component of the archetypal semantics of the Great Mother is manifested: a sense of powerlessness before the mother, admiration for her strong character, leading to a readiness to follow her instructions unquestionably.

In his great prose, 1887–1893, the writer emerges as a true psychoanalyst, an expert on the unconscious factors of human mental activity. It seems that Ivan Franko, in modelling the inner world of his characters, to some extent, anticipates the discoveries of psychoanalysts in artistic texts.

The modernist reevaluation of mythological and archetypal images, which often lose their integrity, embodying the disharmony between the world and the individual, attests to a new level of poetological synthesis, reflecting one of the most interesting features of the writer's artistic method.

References

- Dron, K. (2013). *Mifolohizm u khudozhnii prozi Ivana Franka* [Mythology in Ivan Franko's fiction]. Kyiv, Naukova dumka Publ., 240 p.
- Eliade, M. (2001). *Mefistofel i Androhin* [Mephistopheles and Androgyne]. Kyiv, Osnovy Publ., 591 p.
- Franko, I. (1978). *Dante Alihiieri: Kharakterystyka Serednikh vikiv. Zhyttia poeta i vybir iz joho poezii* [Dante Alighieri: Characteristics of the Middle Ages. The Life of the Poet and a Selection from His Poetry]. In D. Zatskyi (ed.). *Zibrannia tvoriv: U 50 tomah* [Collection of Works: in 50 volumes]. Kyiv, Naukova dumka Publ., vol. 12, pp. 7-253.
- Franko, I. (1979). *Dlia domashnoho ohnyscha* [For home fireplace]. In M. Bershtein (ed.). *Zibrannia tvoriv: U 50 tomah* [Collection of Works: in 50 volumes]. Kyiv, Naukova dumka Publ., vol. 19, pp. 7-143.
- Franko, I. (1979). *Lel i Polel* [Lel and Polel]. In G. Verves (ed.). *Zibrannia tvoriv: U 50 tomah* [Collection of works: in 50 volumes]. Kyiv, Naukova dumka Publ., vol. 17, pp. 283-473.
- Franko, I. (1979). *Osnovy suspilnosti* [Foundations of Society]. In M. Bershtein (ed.). *Zibrannia tvoriv: U 50 tomah* [Collection of Works: in 50 volumes]. Kyiv, Naukova dumka Publ., vol. 19, pp. 144-341.
- Halchuk, O. (2021). *Zhinka-personazh i zhinka-avtor v antychnij literaturi: sproba typolohii* [Female character and female author in ancient literature: an attempt at typology]. *Science and Education a New Dimension. Humanities and Social Sciences*, vol. IX (45), issue 253, pp. 20-24. DOI: <https://doi.org/10.31174/SEND-HS2021-253IX45-05>
- Holovatskyi, Ya. (ed.). (1991). *Vyklady davnoslovianskykh lehend, abo mifolohiia* [Expositions of Ancient Slavic Legends, or Mythology]. Kyiv, Osnovy Publ., 58 p.
- Hundorova, T. (2006). *Franko ne Kameniar. Franko i Kameniar* [Franko is not Kamenyar. Franko and Kamenyar]. Kyiv, Krytyka Publ., 352 p.
- Kulakevych, L. (2022). *Osoblyvosti transformatsii obrazu Velykoi Materiv noveli D.H. Lorensa "Prekrasna dama"* [Peculiarities of the Transformation of the Image of the Great Mother in the Novel by D.G. Laurence "Pretty Lady"]. *Alfred Nobel University Journal of Philology*, vol. 1, issue 23, pp. 91-98. DOI: <https://doi.org/10.32342/2523-4463-2022-1-23-8>
- Lanovyk, M. (2005). *Rozvytok kontseptiv "symvol", "arkhetyp" i "mif" u teoretyko-literaturnykh doslidzhenniakh nauky pro pereklad* [The Development of the Concepts "Symbol", "Archetype" and "myth" in Theoretical and Literary Studies of the Science of Translation]. *Zhytomyr Ivan Franko State University Journal*, vol. 22, pp. 150-155.
- Pikhmanets, R. (1991). *Psykhohiia khudozhnoi tvorchosti (teoretychni ta metodolohichni aspekty)* [Psychology of Artistic Creativity (Theoretical and Methodological Aspects)]. Kyiv, Naukova dumka Publ., 97 p.
- Siaoiu, V. (2018). *Psykhoanalitichnyi dyskurs frankoznavstva: geneza ta stanovlennia* [Psychoanalytic Discourse of French Studies: Genesis and Development]. *Zakarpatski filolohichni studii* [Transcarpathian Philological Studies], vol. 6, pp.178-185.
- Siaoiu, V. (2020). *Psykhoanalitichni vymiry khudozhnoi prozy Ivana Franka 1880–1900-ky rokiv. Avtoref. dis. kand. filol. nauk* [Psychoanalytic Dimensions of Ivan Franko's Fiction in the 1880s-1900s. PhD Thesis Abstract]. Kyiv, 20 p.
- Tkachuk, M. (2003). *Zhanrova struktura prozi Ivana Franka (borislavskij cikl ta romani z zhittja inteligentii)* [Genre Structure of Ivan Franko's Prose (Borislavsky Cycle and Novels from the Life of the Intelligentsia)]. Ternopil, TNPU im. V. Hnatiuka Publ., 384 p.
- Todchuk, N. (2002). *Roman Ivana Franka «Dlja domashnogo ognishha»: chas i prostir* [Ivan Franko's novel "For the Home Hearth": Time and Space]. Lviv, Taras Shevchenko Literary Institute Publ., 204 p.
- Tykholog, B. (ed.). (2007). *Mifopoetychni obrazy v khudozhnomu sviti Ivana Franka (Eidolohichni narysy)* [Mythopoetic Images in Ivan Franko's Artistic World: Eidological Essays]. Lviv, Prostir Publ., 337 p.
- Vysokolian, O. (2015). *De zhyly u Lvovi personazhi romanu Ivana Franka "Lel i Polel"* [Where the Characters of Ivan Franko's novel "Lel and Polel" Lived in Lviv]. Available at: <https://photo-lviv.in.ua/lviv-u-literaturi-ivan-franko-lel-i-polel/> (Accessed 30 April 2024).
- Yunh, K.G. (2013). *Arkhetypy i kolektyvne nesvidome* [Archetypes and the Collective Unconscious]. Lviv, Astrolabiia Publ., 588 p.
- Zabuzhko, O. (1992). *Filosofia ukrainskoi idei ta ievropejskyj kontekst: Frankivskij period* [The Philosophy of the Ukrainian Idea and the European Context: the Frankish Period]. Kyiv, Naukova dumka Publ., 118 p.
- Zborovska, N. (2003). *Psykhoanaliz i literaturoznavstvo* [Psychoanalysis and Literary Studies]. Kyiv, Akademydav Publ., 392 p.

Одержано 23.08.2023.