

**The Word About Personal Myth of Ivan Franko, Andzhej Ktsiuk and Bruno Shults: Review of a Monograph [Durkalevych V.V. In Searching for Narrative Identity: Personal Myth in the works of Ivan Franko, Andzhej Ktsiuk and Bruno Shults: Viktoriya Volodymyrivna Durkalevych. – Drohobych: Kolo, 2015. – 366 p.**

First of all I note the encouraging fact that Laboratory of Ivan Franko and Slavic Studies of Drohobych Ivan Franko State Pedagogical University constantly directs young scientists to study Ivan Franko's life and work as a social and cultural phenomenon in his universality. The new facts are introduced in scientific use, the literary, philosophical and historiosophical heritage of great writer is promoted in a new way. This fact is confirmed by a number of issues «Ivan Franko's Studies» and specifically the reviewed monograph of Victoria Durkalevych – the researcher of Ivan Franko's Laboratory.

Ivan Franko's creative heritage is as unique phenomenon as whole-Ukrainian one. We can't speak about Andzhej Ktsiuk and Bruno Shults in the same way despite the fact that all of them deal with the Ukrainian topos. It is evidenced by Ivan Franko's small prose, specifically by such autobiographical texts as «Small Myron», «Mykytych's oak», «My crime», «Hryt's School Lesson», «The Pencil», «Father humorist» and others. They contain extremely intellectualized spirit of native land, escaped from folklore «decanters» and celebrates the freedom in a new way reasonably and uninhibited.

Viktoriya Durkalevych's monograph «In Searching for Narrative Identity: Personal Myth in the works of Ivan Franko, Andzhej Ktsiuk and Bruno Shults» – doesn't forget about this nerve of Ivan Franko's artistic thinking, especially in the second chapter.

The world of Ivan Franko's word still remains as inexhaustible source for various interpretational approximations. Properly selected theories and concepts allow to open new facets of Franko as an artist. The multifaceted contextualization plays an important role in the process of updating interpretative potential of Franko's heritage.

It is specifically spoken about the possibility of chronotope research problems, more precisely – about Drohobych text and its correlation in the works of Ivan Franko and other artists, for whom Drohobych plays the role of significant topos. The author however goes beyond this problematic and offers to research the works of Ivan Franko, Andzhej Ktsiuk and Bruno Shults through the prism of personal myth.

Many native scholars have been studied the problem of symbolic biography as well as the concept of personal myth. Regarding to this we can name some of them: «The Poet as a Mythmaker: A Study of Symbolic Meaning in Taras Shevchenko's works» by George Grabowicz, «Shevchenko's Myth of Ukraine» by Oksana Zabuzhko, «Problems of Individual Mythologies: Shevchenko's Mythmaking» by Tetyana Meyzerska, «The Mythological Horizon of the Ukrainian Modernism» by Yaroslav Polishchuk, «Mythological paradigm of Nickolay Vorobyov's poetries» by Demydiuk Liliya, «The Discourse on Oneirical and Mythological Aspects of Valeriy Shevchuk's Prose» by Tetyana Zhovnovskaya.

The concepts of symbolic and cultural biography in the projection on Ivan Franko's works are also analyzed. In this context it is necessary to mention such important researches as: «Texts and Masks» by George Grabovych and «Franko is/not the 'Stonecutter'» by Tamara Hundorova. The works of Andzhej Ktsiuk and Bruno Shults have found their researchers. Among them are «Bruno Shults the Great Inhabitant of Drohobych» by Roman Mnych, in which «comparative parallels» of Bruno Shults and Ivan Franko's works are

represented, and monograph «Ethnocultural Discourse and Literature of the Polish-Ukrainian Boundary of the XX Century» by Oleksiy Sukhomlynov.

Reviewed monograph indicates that Victoria Durkalevych has found her own interpretative approach to literary creations of Ivan Franko, Bruno Schulz and Andzhej Ktsiuk. Based on the number of current research in the sphere of literary and cultural studies, sociology the author builds an original interdisciplinary discourse, where the main role is given to such concepts as narrative identity, personal myth and cultural memory. Operation by these categories allows the researcher to identify and analyze common to all works of three authors mechanism of meaning production.

Monograph consists of an introduction, three chapters and conclusions. In introduction «From the story about the life to the life as story» Victoria Durkalevych justifies the need for the appearance of this type of study, refers to the theoretical basis associated with the research of current problems.

Historical discourse of the analyzed problem arises in sufficient semantic completeness and analytic personal micro-portraits; this segment of research has the general theoretic weight and significance. It is not connected with one or other definitions according to principle: narrative identity, self-narration, autobiographical memory, personal myth, which may be varied to infinity but concerned with certain formulas that convert theory into real effective tool of reception. From the first chapter the multidimensional interpretative approach to literary creation of Ivan Franko, Bruno Schulz and Andzhej Ktsiuk has began. In the chapter «Self-narration and therapy: the mythologization of autobiographical discourse in Ivan Franko's creation» the author focuses on the specifics of the emergence and constitution of the individual myth in several Franco's texts. The reconstruction of personal myth is based on the Ivan Franko's understanding of literary communication and model of autobiographical prose. The next chapters of monograph has written in the same way, and they deal with formulating and solving the problem of narrative identity in Bruno Schulz and Andzhej Ktsiuk's creation. The great role in the interpretation of personal myth by the author of «Cinnamon Shops» and «Sanatorium Under the Sign of the Hourglass» the philosophy of the word and literary hermeneutics are also played. (the researcher clearly shows this in in chapter «Self-narration and catastrophe: the deconstruction of personal myth in Bruno Schulz's prose») In turn, in the constructing of narrative about «Great Kingdom of Balak» (chapter «Self-narration and responsibility: the semiotization of memory in Andzhej Ktsiuk's dilogy») the great modeling role belongs to the author's reflection and self-reflection which has a form of clear meta-discourse articulation. So, it can be state that reviewed work deepens the problem of personal myth primarily with philosophical positions. It's important that mentioned chapters, which at first sight look like apart, are in holistic harmony.

The book enriches primarily the study about Ivan Franko as a science, shows the creation of Ivan Franko in new interpretative context. The author is quite right that chronotypical analysis (the Drohobych text) has its limit of using and it is necessary to review the effects of the use and deepen by the other methods. It seems that there is the most significant achievement of Victoria Durkalevych and her book in this self-consciousness limit. So, it is a certain step towards understanding the prose works of Ivan Franko, on the way that will really lead us to the truth.

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## SUMMARY

**Дуркалевич В. У пошуках наративної ідентичності: індивідуальний міф у творах Івана Франка, Анджея Хцюка і Бруно Шульца : монографія / Вікторія Дуркалевич [наук. ред. Т. Гундорова]. – Дрогобич: Коло, 2015. – 366 с. (21,27 друк. арк.)**

**Durkalevych V. In Search of Identity: Individual Myth in Artistic Works by Ivan Franko, Andrzej Chciuk and Bruno Schulz. – Drohobych: Kolo, 2015. – 366 p.**

In present work, for the first time in the Ukrainian literary studies, the complex interdisciplinary approach to the study of autobiographical narrative has been applied. The narrative identity as internalized life story/individual myth in Ivan Franko's, Andrzej Chciuk's and Bruno Schulz' artistic works has been reconstructed. The thesis reveals and analyses the basic structural elements of life story, analyses the key mechanisms of its modeling, defines the system of its functions. There is singled out the addressee of life story and defined the motivational basis of life story creation.

The category of narrative identity, which refers to an individual's internalized story/individual myth, allows to actualize the new interpretative dimensions of Ivan Franko's creative works. The act of contextualization allows to understand self-narrative as: a) structure of self-understanding, which permits to select, arrange and reinterpret the diverse events and actions of one's life into a meaningful coherent whole; b) as artistic fiction, in which identity is realized as self-reflective project.

The category concerning narrative identity as a life story/individual myth also allowed the author to actualize an entirely new dimension of Ivan Franko's, Andrzej Chciuk's and Bruno Schulz' artistic works' functioning. The work poses that modeling of narrative identity in analyzed texts is projected as sequential self-therapeutic, autocommunicative and self-reflective practices connected with "gathering in meaningful wholeness". It underlines a fundamental role of working with autobiographical memories for creating a life story/individual myth. Autobiographical remembering is understood as an important and significant type of cultural practice.

*In Search of Identity: Individual Myth in Artistic Works by Ivan Franko, Andrzej Chciuk and Bruno Schulz* analyses a change in the understanding of several categories that belong to the basic apparatus of philosophy, humanities and social science, the change that has been taking place over the last several dozen years in different fields of study. The present work analyses the proses by investigating some example chosen from philosophy, sociology, philosophy of history, narrative psychology, cultural literary studies and memory studies. The analyses reveals that the change in understanding of literature as the space of

remembering, working with sense and personal values and rewriting the individual experience leads to reinterpretation of the fundamental notions of an interpretation and, consequently, to redefining its subject of study, its methods and the epistemological status of research result.

In the research the main aspects of memory discourse in Andrzej Chciuk autobiographical prose are analyzed. The author underlines that memory mechanisms are represented in this prose on two level: both as modeling mechanism of the past and pivotal object of metafiction discourse. The author underlines that representative schemes of this image create the complex semantic structure which plays the key role in autobiographical texts by Andrzej Chciuk.

The present work is an attempt at an analysis of the changes occurring in the area of Bruno Schulz's narration identity that is being constituted. It is assumed that the turning point for Bruno Schulz's personal myth was first of all the success of *The Street of Crocodiles* and a number of events in his personal life (splitting up with his fiancée, his brother's death, his health problems). Each of these factors starts to influence in its own way the writer's questioning the possibility to continue writing, that is interpreting the world, discovering history, "making reality sensible".

The success of *The Street of Crocodiles* becomes a challenge that is difficult to respond to in the new conditions. The writer's "brilliant epoch", the epoch of "writing for himself" comes to an end. The "Schulz" case is in danger of sinking into oblivion. The narration space is gradually transformed into a space of coping with alienation, divide, loneliness. In a special way these motifs are articulated in the stories: *Dodo*, *The Pensioner*, and *Loneliness*. If in the mentioned stories overcoming the life failure is indeed impossible (*Dodo*) or proceeds owing to "sponging off somebody's life" (*The Pensioner*), or "parasitizing metaphors" (*Loneliness*), in *Homeland* rewriting an individual myth ab origine takes place.

The act of this "rewriting" is understood as consequently going away from the basic principles of Bruno Schulz's literary hermeneutics and philosophy of literature. Reality appearing as a result of this going away is reality that is not rooted in a genuine experience, quasi-reality of "negative values", reality of a narrative disaster signaling the definitive "death of Bruno the Great".

*Dywanek Brzozowski*