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THE “POETRY” AND “ART” OF THE PSALMS IN IVAN FRANKO’S PROSE (ON THE MATERIAL OF NOVEL “A THORN IN FOOT”)

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Роман Лілія, Роман Ігорь. «Поэзия» и «искусство» псалмов в прозе И. Франко (на материале новеллы «Терен в ноге»). В первой части статьи «Поэзия» и «искусство» псалмов в прозе И. Франко» представлен контекстуальный и экстратекстуальный анализ известной новеллы И. Франко «Терен в ноге». Впервые в истории литературной критики рассмотрено псалом 31 как интертекст и хронотоп новеллы И. Франко «Терен в ноге». Показана актуальность экзегетической традиции в качестве ключа для экспликации содержания сакральных образов и библейских материалов в прозаическом творчестве писателя.

Ключевые слова: псалом 31 интертекст, хронотон, архетип, Bildung, Wirkungsgeschichtliches Bewusstsein, Erlebnis, герменевтика.

Problem field of the research. The basic problem of our article is discussion of validity and aims of interpretation of Biblical materials in the sociocultural contexts of European literary critics of the XIX-XX centuries and the hermeneutic dimensions of the Psalms in I. Franko’s prose. This publication is considered as part of the modern discussions about contextual and extratextual analyses within the problem of genre interpretation of sacral texts.

The artistic and philosophical maturity of I. Franko’s novels (such as “*Teren u nosi*” (“*A thorn in foot*”), “*Jak Jura Shekmaniuk briv Cheremosh*» («*As Jura Shekmaniuk Made His Way Through Cheremosh*» and others) attracts attention of many literary critics. Yet none of the publications mentioned the enigma of implicit and explicit presence of the psalms in the upper mentioned novels by I. Franko. Our basic purpose is to drive the explorers’ attention to the Psalter as a hermeneutic key for I. Franko’s literary work, the clue neglected by many explorers in spite of the fact that the author himself mentioned it for many times.

Our aim is not only to prove the late I. Franko’s intention of interpreting the Bible materials in concordance with the exegetic tradition, but also to show the influence of the German «Bildung» tradition upon the Ukrainian philological hermeneutics.

For the first time in the literary critics there has been exposed and explained the importance of Psalm 31 in the plot, characters and setting of the novel «*Teren u nosi*» («*A thorn in foot*»). Only within the structure of Psalm 31 comprising the macro and the micro levels of the plot; the differ-

entiated temporal and social settings of the novel start working as one whole, communicating a strong message. The discovery of implicit presence of Psalm 31 in the narrative and story time of the novel provokes many questions concerning I. Franko’s vision of the Christian Biblical conceptual landscapes in Ukrainian and European spiritual processes. Exploration of exegetic paradigm applied in I. Franko’s mature creativity, gives many answers concerning his discovery of new intellectual horizons for the future intercultural dialogue.

The methodological enterprise of our exploration is:

to consider new scientific and artistic ways of contextualisation of Bible materials in modern cross cultural communication;

to rework the hermeneutic laws of interpretation arising from W. Dilthey’s concept of «*Erlebnis*» and G. Gadamer’s «*Wirkungsgeschichtliches Bewusstsein*» on the material of I. Franko’s prose.

to suggest a theologically oriented interpretation of the «exegetic» «devotional» and «seremonal» meaning of the sacral symbols, motives and images of I. Franko’s literary art.

To meet the challenges of the present intellectual life the humanities are constantly stimulated for improvement of the foundational categories and theories, and for selection of trustworthy scholarship, in order to represent the past in ways that might promote cross-cultural conversations recognized as useful for the future of mankind. One of the constituting factors of the cross-cultural frame of the new histori-

cal discourse is reconstruction and methodological analyses of the philosophical and ideological grounds of the national historiographies. Speaking of the Ukrainian scholarly tradition one of such philosophical grounds is rooted in the ideals of German «Bildung» traditions. In case of I. Franko we find many examples of practical realization of the ideals of «Bildung», «Geisteswissenschaften», «Erlebnisse», «Wirkungsgeschichtliches Bewusstsein» in his historical, literary and ethnographical research. Both the authors intentional meaning and the significance of I. Franko's texts for his modern readers induce an uninvestigated potential of new opportunities for bringing the exegetic hermeneutic tradition more fully into the contemporary cultural and philosophical dialogue.

The unexpected resonance of I. Franko's way in ethnography with the key concepts of W. Diltheis and G. Gadamer's hermeneutics is most vividly exposed through of step by step hermeneutic analyses of the famous novel by I. Franko «*Teren u nosi*» («*A Thorn in Foot*»). As it has been announced at the beginning of the article the basic innovation of our exploration is using Psalm 31 as a hermeneutic key for unveiling the implicit meanings of the novel. We consider the discovery of implicit presence of psalm 31 in the plot of the novel «*Teren u nosi*» («*A Thorn in Foot*») as an important clue for an adequate interpretation of the religious motives in the Ukrainian literary process of XX century.

Historiography view. The novel «*Teren u nosi*» («*A Thorn in Foot*») attracted attention of many advanced literary critics such as A. Kovalchuk¹, I. Denysiuk², A. Scoc³, L. Hayevska, M. Guniak⁴, Y. Melnyk⁵. Most of the authors ascertain the sacral content of Christian character in the novel, yet none of the explorers mention the structural parallel of the plot of the novel and of Psalm 31. That is why the first step of our hermeneutic investigation is to expose this structural parallel before submerging into philological hermeneutics and conceptual comparative analysis of W. Diltheis, I. Franko's and G. Gadamer's approach to historical ethnographical materials.

As it has been mentioned above, we consider psalm 31 as an important clue for exploration of the intentional meaning of I. Franko's novel «*Teren u nosi*» («*A Thorn in Foot*»). In our investigation of the writer's interpretation of psalm 31 we considered an important commentary about the literary rational approach and the allegorical approach presented in Z. Lanovyk book «*Hermeneutica Sacra*». Z. Lanovyk underlines the importance of historical approach to interpretation of the Bible materials as a means of finding the intertextual parallels between the books of the Bible, and in interpretation of symbolic images and of the allegorical pictures of the Scripture. In this respect Z. Lanovyk mentions: «As soon as the Bible has been written as a cult text, the religious aspect is the central one for understanding its cul-

turological context. However the religious aspect does not expire the culturological context and analyses of the biblical texts. In the process of interpretation, it is important to have knowledge of every day realities, traditions or customs, which have not direct connection to the worship practices of the bible nations»⁶. The upper mentioned logics of analyses of the biblical materials, presupposes at least two stages of investigation in the process of exposing the correlation of three parallel dimensions of I. Franko's novel «*Teren u nosi*» («*A Thorn in Foot*»): the biblical religious exegetic meaning, the authors vision of story and his intentional meaning, the sociocultural context and validity of the sacral images used in the novel. The first stage is dedicated to analyses of the religious and conceptual aspect of the Bible materials used in the novel. The second stage will be dedicated to the problem of genre interpretation of the sacral texts in I. Franko's literary art as compared to the methodological approaches of his time and to contemporary paradigms.

While investigating the role of psalm 31 in revealing the implicit meanings of I. Franko's novel «*Teren u nosi*» it is important to mention that this psalm is written in the form of lament. According to Grant R. Osborne: «Lament is the most common type of psalm. More than sixty laments are found in the psalter. These include both individual (such as Ps 3; 5-7; 13; 17; 22; 25-28; 31; 38-40; 42-43; 51; 54-57; 69-71; 120; 139; 142) and corporate (such as Ps 9; 12; 44; 58; 60; 74; 79-80; 94; 137) laments in which the person or nation cries out its anguish to God. David uttered two outside the psalms, for Saul and Jonathan (2 Sam 1:17-27) and for Abner (2 Sam 3:33-34). Such hymns both agonize over the situation and petition God for help... The value of such psalms for every believer is obvious. Whether one is ill (Ps 6; 13; 31; 38; 39; 88; 102) beset by enemies (3; 9; 10; 13; 35; 52-57; 62; 69; 86; 109; 120; 139) or aware of sin (25; 38; 39; 41; 51) the lament psalms offer not only encouragement but models for prayer. Many have claimed that one should pray them directly; I agree but prefer to meditate, contextualize and then pray these psalms as they reflect upon my own situation»⁷.

Although these words were written by Grant R. Osborne more than half a century after the publication of the novel its hermeneutic intention coincides with the key events of the novel's narrative. Lament as a prayer of repentance and as a prayer for God's help was appropriate both for the central personage of the novel, for the author at the time when the novel was written and for the whole European community which was already suffering from the latent running of the illness which was later called First World War. This intended meaning of the text is expressed through the story told by three narrators: the implied author, the central character of the novel Mykola Kucheraniuk and one of his neighbors who represents «*vox populi*» in the scene of

¹ Kovalchuk A. «Zlochyn ta ochyshchennya: Problema katarsysu v psykholohiyi Frankovykh personazhiiv» [Crime and purge: The problem of catharsis in the psychology of Franko characters], *Ukrayins'ka mova y literatura v serednikh shkolakh, himnazyakh, litseyakh*, 2000, № 6, P. 23-37.

² Denysiuk I. «Hutsul's'ki opovidannya Ivana Franka» [Hutsul Stories of Ivan Franko], *Ivan Franko, Statti i materialy*, L'viv, 1964, Zb.11, P. 28-38.

³ Scots A. «Do dzherel Frankovoyi "Prytchi pro teren" ["To the sources of Franko's "Parables of the Terrain], *Ukrainian Literary Studies*, Ivan Franko, Articles and Materials, Lviv, 1972, Vyp.17, P. 21-27.

⁴ Hunyak M. Teren u sumlinni: (Opovidannya I. Franka "Teren u nozi" ta odnoymenna poema [Teren in conscience: (I. Franko's story "Teren in the leg" and the poem of the same name)], *Humanizm i moral'nist': Ekzystentsiyi vymiry*, L'viv, 1997, P. 34.

⁵ Melnik Ya. I. Apocrypha Ivan Franko: the problem of reception and interpretation, the dissertation author's abstract for obtaining a scientific degree of the doctor of philological sciences, Lviv, 2006, 36 p.

⁶ Lennik S. *Hermeneutica Sacra*, Ternopil: Editorial and Publishing Department, TNPU, 2006, P. 553.

⁷ Grant R. Osborne *The hermeneutical spiral: a comprehensive introduction to biblical interpretation*, Inter Varsity Press – Downers Grove, Illinois, 1991, P. 182.

Mychola Kucheraniuk public confession. Thus the verses of Psalm 31 are parceled between the three narrators, or rather unite the three different narrations into one archetypal dimension providing the non-discrete philosophical sacral semantic continuum of the narrative.

The first verse of the psalm "*Blessed is he whose transgression is forgiven, whose sin is covered*" (Ps.31:1) maybe literally applied to the novel as a summary of the beginning of the story narrated by the implied author.

The old hutzul felt the approach of his death and sent his sons for a priest in order to prepare for death and to make peace with God in accordance with the mountaineers' religious tradition.

Soon the priest came and Mykola Kucheraniuk after confession got forgiveness of all of his sins and received the Holy Communion. Thus from the Hutzul religious point of view he could be without doubt considered as a blessed person who used the chance of covering all of his/her sins through the sacrament of Confession and Holy Communion. The second verse of the psalm (*Blessed is the man to whom the LORD does not impute iniquity, and in whose spirit there is no deceit*. (Ps.31:2)) may surely be considered as evaluation of inner intellectual and spiritual disposition of Mykola when he was resolute to find out the answer to the spiritual questions that gnawed him. The old man does not lie to himself and to the people surrounding him about his inner feelings and doubts concerning his life. Because in his spirit there was no deceit in his search for truth, Mykola Kucheraniuk decided to make his public confession. This decision resulted in solvation of his inner psychological conflict through vox populi, for Mykola's good friends and neighbours are believers in God, the God's People, who bear and keep the Gods Law in their everyday life. (*Blessed is the man to whom the LORD does not impute iniquity*. (Ps.31:2)). The next verses of the psalm (Ps.31:3-4) (*When I kept silent, my bones grew old through my groaning all the day long. For day and night Your hand was heavy upon me; my vitality was turned into the drought of summer. Selah*) are contextualized through Mykola Kucheraniuk's story about a mysterious incident (which happened after he committed a series of sins). When Mychola was driving his crafts through the Cheremosch river he saw a hand of a drowning teenager. Mykola could do nothing for the teenager's solvation, so the image of the hand of a drowning human became a symbol of Mykola's personal tragedy, gnawing him days and nights. It is not difficult to drive a direct parallel of this story with the words (*For day and night Your hand was heavy upon me*) (Ps.31:4).

Speaking about his feelings of that time, Mykola said: "And again in Yaseniv I was enveloped by the same wild anxiety, which could pierce only the worst sinner and it turned over all of my interior". This part of Mykola Kucheraniuk's confession gives ground for connecting the plot of the story with the verse of the psalm (31:3) (*When I kept silent, my bones grew old through my groaning all the day long.... my vitality was turned into the drought of summer. Selah*)

The next verses of Psalm 31 (*I acknowledged my sin to You, and my iniquity I have not hidden. I said, «I will confess my transgressions to the LORD, » And You forgave the iniquity of my sin. Selah*) (Ps.31:5-6) could be surely considered as a brief summary of Mykola's long story about his two pilgrimages to Suchava orthodox monastery and of his experience of two confessions to different spiritual fathers.

The verses 7 – 8 of the psalm ("*For this cause every-*

one who is godly shall pray to You in a time when You may be found; surely in a flood of great waters they shall not come near him. You are my hiding place; You shall preserve me from trouble; You shall surround me with songs of deliverance. Selah" (Ps.31:7-8)) are almost literary enumeration of the events recollected by the third narrator – Mykola's good friend Jura. Jura told the peasants a story from his life when a thorn that stuck in his foot saved his life, while the rest of children were drowned in a «*in a flood of great waters*» (Ps.31:7).

When Yura tries to draw a parallel between the tragic event of his own life and the tragic incident that gave no piece to his friend Mykola Kucheraniuk he actually gives his interpretation of verses 9 and 10 of psalm 31: *«I will instruct you and teach you in the way you should go; I will guide you with My eye. Do not be like the horse or like the mule, which have no understanding, which must be harnessed with bit and bridle, else they will not come near you»* (Ps.31:9-10)

In the course of Mykola's and Yura's friendly talk, Mykola confesses that he was an egoistic, bad tempered and sinful person: "Oh my God! Oh my God! I really was as if blind and deaf! Oh, *really I was like a horse* [compare with «*Do not be like the horse or like the mule*» (Ps.31:10)] ... Well, go on speaking, Yura".

And Yura continues his reflections over the providence of this mysterious occasion in his and his friend's life. As a result, Yura arrives to a conclusion that God has his own different ways for saving every person, but the problem of the person is to understand the God's will and to act in accordance to his/her consciousness. It is worth mentioning that in the novel Yura explains the God's plan of Mykola Kucheraniuk's salvation in accordance to the 10-th verse of the psalm: "*Many sorrows shall be to the wicked; But he who trusts in the LORD, mercy shall surround him*" (Ps 31:10). Yura arrives to the conclusion that the mysterious image of the drowning man's hand played in Mykola's life the same role as the thorn in Yura's foot: it preserved Mykola from something worse that might have happened in his life otherwise. That is to say, the sin committed by Mykola was a thorn that stuck in his soul keeping his mind within fear of God and transforming him into a decent man, and a good believer. It is quite possible that the personage of Yura, who is representing «vox populi», is a means of extrapolating the sayings of the Bible upon the whole Ukrainian nation or at least the religious Bukovinians who in accordance to the plot got involved into the sacrament of central personage's confession. The arguments concerning this hypothesis will be presented and analysed in the next part of the article by the moment it is important that I. Franko applies the «poetry» and «art» of psalm 31 for depiction of the inner conflict which Mykola shared with his neighbors and for summing up the final decision of the conflict: "Thank God, Mykola, that He kindly sent you this sign, that He opened your eyes so that you accepted Him into your soul. Each of us comes across such signs in our life but not each of us sees it, and not each one feels the finger of God – that is why many people fall into the abyss. It is not said in vein "they have eyes and do not see, have ears and do not hear". But you may consider yourself a happy man because you have foreseen and forehad in the right time".

Logical ending of psalm 31 coincides with the conclusion expressed at the end of the novel: *«Be glad in the LORD and rejoice, you righteous; and shout for joy, all you upright in heart!»* (Ps.31:11)

From the exegetic point of view it is important that I. Franko gives us a clue to correct identification of the narrator's evangelical understanding of the old Testament in general and the Psalter in particular. For, in fact Yura is driving our attention to the evangelists' interpretation of the prophesy of Isaiah mentioned in the New Testament at least four times.

"Therefore I speak to them in parables, because seeing they do not see, and hearing they do not hear, nor do they understand. And in them the prophecy of Isaiah is fulfilled, which says: «Hearing you will hear and shall not understand, and seeing you will see and not perceive; for the hearts of this people have grown dull. Their ears are hard of hearing, and their eyes they have closed, lest they should see with their eyes and hear with their ears, lest they should understand with their hearts and turn, so that I should heal them. But blessed are your eyes for they see, and your ears for they hear;»" Mathew 13:11-16

Our first step of formal surface analyses presented above was aimed to expose the implicit correlation of the plot of the novel «A Thorn in Foot» with psalm 31. Without taking into consideration this important clue any adequate evaluation of validity of this text is hardly possible. The enigma of complex architectonics of the novel's system of images has been driving the investigations published before to all kind of false directions. Surely the detected above presence of psalm 31 was expected to make the narrative and symbolic structures of the novel interact in some way:

correlate with the components of theological construction, such as Scripture, Tradition, Community, theological experience etc.;

interact with the structures and mechanisms of the potential readers; their ethno cultural traditions, language, psychology etc.;

use the Bible and the liturgic traditions of European people for achieving the transcultural level of transtransferring the author's message for the next generations.

Here is the time for the second step of our hermeneutic analyses of the novel «A Thorn in Foot». The important starting point for this stage of exploration is comparative analyses Bildung tradition incorporated in ideals and concepts of creative life of I. Franko, W. Dilthey and G. Gadamer.

The starting point for philosophical investigations of the upper mentioned authors' approach is evaluation of the great role of Christian foundation in the development of European humanities. As G. Gadamer wrote "If we consider the concept of Bildung, whose importance for the human sciences we have emphasized, we are in a fortunate situation. Here a previous investigation gives us a fine overview of the history of the word: its origin in medieval mysticism, its continuance in the mysticism of the baroque, its religious spiritualization ...and finally the basic definition Herder gives it: "rising up to humanity through culture." The cult of Bildung in the nineteenth century preserved the profounder dimension of the word, and our notion of Bildung is determined by it"⁸.

According to *Historisches Wörterbuch der Philosophie*, ed. J. Ritter., the intellectual context for the word Bildung dates back to 16th century Pietistic theology. It was the same period when such concepts as "art," "history," "worldview," "experience," "genius," "external world,"

"interiority," "expression," "style," "symbol" and other have been worked out. In G. Gadamer's interpretation of German Bildung tradition the evolution of meanings of the concept «Bildung» itself may serve as an important indicator of the spiritual evolution of German historical self-consciousness. On the examples of interpretation of concept «Bildung» G. Gadamer exposes the ways of German theoretical and artistic thought from scholastic and enlightenment presuppositions to the romantic hermeneutics and Schleiermacher's project of a universal hermeneutics. In fact, the interrelations of *Bildung* and *Erlebnis* in the aesthetic thought of German romanticism presented in "Truth and Method" was a specific way of philosophical turn to the Augustinian concept of «Inner Logos», according to which, the devout Christian should seek to cultivate his talents and dispositions according to the image of God, which was innate in his soul. This becomes evident when G. Gadamer traces back the sources of Bildung implications for W. Dilthey's hermeneutic concept of history and historicism. G. Gadamer touches upon the ideas of Johann Gottfried Herder, that implanted hermeneutic principles at the very heart of the German **Bildung** tradition. Many hermeneutic ideas and principles are found in his works "To a Philosophy of History for the Formation of Humanity" (1774), "Ideas for the Philosophy of History of Humanity" (1784-91) and his "Letters for the Advancement of Humanity" (1793-1797). G. Herder profoundly influenced such intellectuals as Hegel, J.S. Mill, W. von Humboldt and W. Dilthey. G. Herder developed fundamental ideas about the dependence of thought on language that today are regarded through the prism of Wilhelm von Humboldt's works. On the one hand, these ideas are widely viewed as the foundation of modern linguistics, but at the same time, we should keep in mind that G. Herder also influenced the methodological foundations for hermeneutics, or the theory of interpretation, that F. Schleiermacher later built. Both Humboldtian concept of the language's «Inner Form» and the concept of «Erlebnis», «Erlebniskunst», in Dilthey's analysis of historical consciousness is evidently interrelated with the Augustinian concept of «Inner Logos». This is approved by conclusion G. Gadamer expressed concerning the epistemological function of «Erlebnis» in overcoming the positivistic tendencies in humanitarian methodology. G. Gadamer notices that W. Dilthey circumscribes the ideal of constructing knowledge from atoms of sensation and offers instead a more sharply defined version of the concept of the given. The unity of experience (and not the psychic elements into which it can be analyzed) represents the true unit of what is given. Thus in the epistemology of the human sciences we find a concept of life that restricts the mechanistic model"⁹.

This historical excursion presented above is important for the third stage of our hermeneutic investigation of the «poetry» and «art» of the psalms in I. Franko's mature literary creations. On the one hand, this is meaningful for tracing back the reasons and the ways of overcoming positivistic presuppositions in I. Franko's scientific and literary activities. On the other hand, it is important to understand whether these specific features of I. Franko's approach so similar to German Bildung tradition were generated by the «inner logos» of his ethnographic and literary research or rather it appears as a result of "adaptation" to the norms and ideals of the ruling classes of his society. To put it in other words, we

⁸ Gadamer, Hans-Georg Truth and Method, Second, Revised Edition – New York, Continuum Publishing Group, 2006, P. 9.

⁹ H.-G. Gadamer. Truth and method, London-New York, 2006, P. 57.

would like to discuss the spiritual roots and ideological mechanisms of I. Franko's turn from positivism to the approach, akin to the post positivist techniques worked out by the German speaking philosophers.

It is well known that one of the secrets of I. Franko's topicality, along with his tremendous literary talent, is rooted in unique coincidence of different historical circumstances of his creative life. Peripetias of the writer's life give a vivid example of what V. Dilthey spoke about, when he insisted that the best way of perceiving history is through studying biography. A remarkable attempt of this kind of historiography is J. Hrytsak's monography "A Prophet in His Motherland". Although the monography covers only a comparatively small period of time, the author manages to expose some tectonic plates of western Ukrainian culture. Although, J. Hrytsak avoids going deep into theoretical reckoning and concentrates upon the attitudinal and motivational factors that influenced I. Franko's creative activities, his biographical exploration presents some theoretical and practical ideas which could substantially extend the results of investigations of such type.

I. Franko's creative heritage exposes a unique context of philosophical, ideological and spiritual processes within the Ukrainian and European societies of the end of XIX-th beginning of XX-th centuries. The diversity and ambiguity of ideologies, trends and approaches found in the Ukrainian intellectual life of that time present different communities that provided paradigms of comprehension and interpretation of I. Franko's literary images, yet, the intentional meanings of his narration of Ukrainian nation are very close to the ideals and concepts of German Bildung tradition.

To our mind the upper mentioned ideals and principles were acquired by I. Franko in the course of his investigation of Old Testament materials within his doctorate program in the Vienne University. Such prominent authors as M. Vosniak, O. Barvynskiy, D. Lukianovych, P. Bilonizhka, N. Shumylo, R. Golod, R. Mnich and other contemporary historians recognize the importance of the period of I. Franko's habilitation for overcoming positivistic presuppositions of his creativity. For a long period of time these epistemological roots of I. Franko's ethnography have been unfairly deprived of attention. While in the context of modern processes of Ukraine's integration into the European community it is important to realize the hermeneutic features inherited from German Bildung tradition. This may unveil the inner ethno-cultural mechanisms of Ukrainian literature and the historically inherited predispositions of dialogue between different ethnic traditions in the multicultural contexts of Western Ukraine.

In his attempt to meet the challenges of History Education and ethnography at Western Ukraine by the end of XIX beginning of XX centuries I. Franko worked out his own approach akin to W. Dilthey's «*Erlebnis*» and G. Gadamer's «*Wirkungsgeschichtliches Bewusstsein*» rooted in the German romantic tradition.

Unfortunately, many Ukrainian and foreign scientific publications on I. Franko's historiographic works (such as publications by M. Vosniak, O. Dey - in presoviet period, M. Matviychuk, P. Pavlenko, G. Sinchenko - in the soviet

period, F. Kolesa, J. Harasym, V. Davydiuk, I. Denysiuk, P. Kyrchiv, S. Pylypchuk, O. Shutak - in modern historiography and critics) do not touch upon the upper mentioned problem. It should be said that some important commentaries on individual features of I. Franko's approach to historiography and his reception of the European historiographic traditions are found in publications by Bendzar B. P., Benkendorf H. D., Donets P. N., Dorothea O. O., Gorac P., Hrushevsky M. S., Kosmeda T., Kost S., Koval T., Ostapchuk J., Rudnytskiy L., Suprun L. V., Velychko H. - yet none of these publications cast light upon the influence of German Bildung tradition on the writer's concept of literary process and his way in ethnography. One of the difficulties is arising from the variety of styles and complexity of I. Franko's way in historiography. The variety of topics and diversity of approaches exposed in his scientific, publicist and literary works induce the problem of key concepts of I. Franko's historical research, which could give grounds for systematization of his ethnographic and historical heritage. At the same time, it was due to this scientifically and methodologically loaded approach that the writer acquired such a wide acknowledgement.

The unique situation of I. Franko's life and creativity is that he was born in the years of great changes in one of the epicenters of geopolitical shifts that transformed the Ukrainian cultural and spiritual life. Hence, studying biography of this outstanding figure in the contexts of Ukrainian culture may bring us to the core of the ideological and historical mechanisms of formation of this modern nation.

Of course, writing a detailed biography of this type is technically very complex and requiring the expenditure of much labor, which is greatly exceeding the capacitance of one publication. In our case, it should be taken into consideration that exploring the influence of German Bildung tradition on I. Franko's way in historiography we are not speaking just about the history of Austrian Galicia of his time - but rather casting light upon the background cultural mechanisms of transformations which configured the future perspectives of Ukrainian integration into the European cultural and political life. Analysis of I. Franko's individual approach to German historiographical and philosophical trends makes it possible to clarify the historical relations of Ukrainian and European traditions. Besides, it contrasts the explorer's contribution and specific features of his creativity.

No serious investigator would deny the influence of German tradition upon the scientific style and upon the world outlook of the famous Ukrainian thinker. Germanic spirit was inherent to his creative work genetically¹⁰.

Even his family name preserved some hints upon glorious records of Germanic tribes of Agles, Saxes, Jutes, Frisians, Goths and Franks - the tribes providentially placed in the geopolitical center of Europe. Professor Yaroslav Hrytsak in his monography "Prophet at his Motherland" insists that on his father's side I. Franko's ancestors were of German origin¹¹. I. Franko in his autobiographical works and in his letters was often telling that he came from a family of assimilated German colonists, in this or another manner he himself approved his kinship to the German culture.

¹⁰ Zavidnyak B. Franko i hermans'kyi dukh. Ideyno-estetychni pidkhody Ivana Franka u populyaryzatsiyi nimets'komovnoho pys'menstva [Franko and the German spirit. Ivan Franko's ideological and aesthetic approaches to popularizing German-language writing], *Ivan Franko i suchasna Ukrayina: materialy Vseukrayins'koyi naukovoyi konferentsiyi* (Nahuyevychi, 1-2 veresnya 2007), Drohobych, Posvit, 2008, P. 194-221.

¹¹ Yaroslav Hrytsak Prorok u svojij vitchisni. Franko ta joho spilnota [The Prophet in his witches. Franco and his community], K., 2006, P. 50-57.

For his historically minded consciousness, it was quite natural to associate the high standards of the European culture with the important role of cultural and spiritual achievements of the German speaking intellectuals whose role in the development of European civilization could hardly be exaggerated. These facts give a new regard of the influence of German scholarly tradition upon the content and the style of I. Franko's literary art and scientific investigations. Our point is that by the beginning of the XX-th century the western Ukrainian scholars were not so much pressed by the official ideological and methodological requirements of the Austrian Empire but rather eager to meet the high standards of the German speaking scholarly traditions and possessed by the methodological ideas of the leading German and Austrian scientists of that time. As W. Dilthey used to say: "No matter how deeply the strong hand of the state reaches into the living unity of the individual and lays hold of him, still the state obligates and subject's individuals only partially, only relatively; there is something in them which is only in the hand of God"¹².

Intentional analysis of I. Franko's texts showed that the author expected harmonization of the self to be achieved through a wide variety of historical experiences and challenges to the individual's accepted beliefs. Their heuristic intention was to impact the individual's mind with historical facts and symbols, and the writer expected that these challenges would entail agonizing alienation from one's "natural consciousness" that leads to a reunification and development of the self, akin to the ideas in Hegel's writings. Not only formal and intentional analyses but also numerous I. Franko's expressions and assessments as well as many other facts give evidence of the strong influence of the German conception of history upon his ethnographic research and upon presentation of ethnographic materials in his literary works. In case of the novel «A Thorn in Foot» this influence is especially vivid. The first variant of the novel «A Thorn in Foot» was published in German language in 1904 in the journal "Die Zeit" and was named "Ein Dorn im Fusse. Eine Erzählung aus dem Husulenleben". The Ukrainian variant of the novel was published only two years later as a translation from German to Ukrainian, made by the author himself.

Conclusions. In the context of our investigation it is important to mention that in the German variant of the novel the narrator is a village pastor who had been called to commit the sacrament of confession over Mykola Kucheraniuk. While in the Ukrainian variant the story is told by three narrators. Why was it so important for I. Franko to stress upon the religious background of the events in the German version of the story? And why did he hide the structure of psalm 31 at the implicit level of the plot of the novel? These are the questions to be answered in the next part of the article which we expect to present in the forthcoming issue of APSNIM.

Роман Лілія, Роман Ігор. «Поезія» і «мистецтво» псалмів у прозі І. Франка (на матеріалі новели «Терен у носі»). У першій частині статті «Поезія» і «мистецтво» псалмів у прозі І. Франка.» репрезентується контекстуальний та екстра-текстуальний аналіз відомої новели І. Франка «Терен у носі». Вперше в історії літературної критики розглянуто псалом 31 як інтертекст і хронотоп новели І. Франка «Терен у носі».

Показано актуальність екзегетичної традиції у якості ключа для експлікації змісту сакральних образів і біблійних

матеріалів у прозових творчості письменника. Розкрито численні проблемогенні фактори, які перешкоджають виробленню єдиної чіткої методики аналізу біблійних матеріалів у творчості І. Франка. На основі компаративного аналізу філософських, етнографічних і літературно-критичних творів, доведено, що підхід, репрезентований у етнографічних, літературно-критичних і художніх творах І. Франка, відповідає засадничим настановам концепції «Bildung» виробленої в надрах німецької філософської традиції. На матеріалі новели І. Франка «Терен у носі» показано спорідненість його літературної обробки етнографічних матеріалів із підходами пов'язаними з концепціями «Erlebnis» та «Wirkungsgeschichtliches Bewusstsein» впровадженими у методологію гуманітарних дисциплін В. Дільтаєм та Г. Гадамером. В статті аналізуються герменевтичні витoki, історичні та соціокультурні передумови формування зазначеного вище творчого підходу І. Франка. Зважаючи аргументи щодо внутрішніх і зовнішніх чинників спільних рис методологічної парадигми В. Дільтає, Г. Гадамера та І. Франка автори обговорюють концептуальні ландшафти міжкультурного діалогу, які накладають свій карб на контекстуальні та інтертекстуальні методи аналізу. Висвітлено важливі аспекти екстра-текстуального аналізу основних біблійних парадигм. Розкрито недосліджені раніше прийоми авторської обробки старозавітних матеріалів у новелі «Терен у носі».

Ключові слова: псалом 31, інтертекст, хронотоп, архетип, Bildung, Wirkungsgeschichtliches Bewusstsein, Erlebnis, герменевтика.

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¹² Dilthey, Wilhelm. Introduction to the Human Sciences: An Attempt to Lay a Foundation for the Study of Society and History, Detroit: Wayne State University Press, 1988, P. 126.