

**Anna Makolkin**

**Name, Hero, Icon**

**Semiotics of Nationalism  
through Heroic Biography**

**Mouton de Gruyter**



# Approaches to Semiotics

105

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# Name, Hero, Icon

Semiotics of Nationalism  
through Heroic Biography

*by*

Anna Makolkin

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*To the memory of my father, Vasily Makolkin*





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The effects which are produced by Names on the imagination is one of the most extraordinary illusions of mankind. Favour or disappointment has been conceded as the name of the claimant has affected us; and the accidental affinity of coincidence of a name, connected with ridicule or hatred, with pleasure or disgust, have evaporated like magic. But the facts connected with this subject will show how this prejudice branches out, and what variety of forms it assumes.

Benjamin Disraeli, *Influence of Names*.





## Preface

The main focus of this project, when it was undertaken in 1987, was on **name as sign** and **hero as an icon**. Although the study was in the area of social semiotics it then seemed of little relevance to the popular production of signs.

Since the completion of the work in 1988, dramatic changes have occurred in the world, particularly in Eastern Europe. Through them one may observe the unpredictable power of signs and symbols and their profound impact on the collective psyche. Masses of people are involved in the destruction of the old icons and the formation of the new ones. The old are swept away by the diabolic power of the name-signs and their magic. Politicians and economists, historians and social analysts will have to determine later the extent of meaning in this not purely onomastic development.

Here our semiotic lenses are focussed on the role of the symbolic, on the power of the **name-sign**, and on the display of its semiotic constant. In this respect all recent events may be viewed as a semiotic parade where signs manifest their semiotic power and stability. To paraphrase Paul Bouissac, if historians are interested in variables, semioticians, as much as anthropologists “are concerned with constants” (Bouissac, 1976: 152).

The worship of heroes, their names and their biographies are such “constants,” universal signs manifesting similar semiotic qualities regardless of geography, history, politics or desired myth.

Therefore, the study of a particular Ukrainian sign, Taras Shevchenko (1814-1861), is as meaningful as any other in the “Empire of signs”, using Roland Barthes’ expression. Shevchenko, the subject of this study, is a sign of **high semiotic intensity** by which we may reexamine the underestimated power of the heroic and symbolic.

Another semiotic constant is the paradoxical genre of biography, the universally loved and hated. Biography is present in all traditions, known to all readers, used and abused equally by heroes and victims, but as a form of discourse and its constant it remains unexplored. The biographical imperative of most discursive efforts poses numerous questions. We have attempted to address some of them by applying some of the familiar signs and symbols to the no less familiar genre.

Toronto, Ontario, 1991

A. Makolkin





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The original manuscript was perfected in the comfortable atmosphere of Victoria College, where the author, as a recipient of the honorary Northrop Frye Fellowship, enjoyed its office space and stimulating intellectual environment.

The publication resulted from the enthusiastic support of many colleagues. First, the author is grateful to Prof. Thomas Sebeok, co-editor of the *Mouton de Gruyter* who understood the vital significance of the **hero-sign** when the Berlin Wall came down. . . In years of Saturday morning sessions of the Toronto Semiotic Circle friends and colleagues helped to shape concepts. My thanks are offered to all, especially to Prof. John O'Neill, Prof. Paul Perron, Prof. Paul Bouissac and Prof. Marcello Danesi. Prof. George Simson of the University of Hawaii deserves special thanks for his support in the early eighties when my initial timid steps in the study of biography were made.

The staff of the Robarts Research Library gave invaluable help; Ms. Jane Lynch in the Interlibrary loan department acquired numerous sources from various libraries, including *Société Scientifique Ševčenko*, Paris; Lenin Library, Moscow; Libraries of Princeton University, Stanford University, University of Illinois and the University of Alberta.

Prof. George Luckyj, Prof. George Grabowicz and Prof. K. Bartlett read various sections of the book manuscript contributing by reaction and comments to the accuracy of the text. Prof. Edward Heinemann read French original material and Prof. Rocco Capozzi-Italian. Ms. Lorraine Gillis patiently transformed the manuscript into typescript and later made numerous corrections. Miss Alfreda Hall edited the final draft bringing her years of professional experience to improving its expression. Logan Design Systems Ltd. reproduced the Cyrillic script and Melanie Abbott made the text camera-ready.

To all many, many thanks. And not least to my husband Nikolay Gurevich who read the entire manuscript and offered many constructive comments, and to my daughter Maria and son-in-law Paul who were always ready to decode signs.



## **Note on Translation and Transliteration**

Quotations are presented in their original script and wording. Unless indicated otherwise, the author translated all: Russian, Ukrainian, French and Italian quotations.

Very few cases of transliteration followed accepted types. Transliteration of Russian words was done according to J. Thomas Shaw's System II (Shaw, 1967). To Ukrainian material Modified Library of Congress type was applied. Transliterations by other authors have preserved other versions.





## Chapter One

### Introducing a name-sign

Signs are things which stand for other things, or to add a different dimension to the matter, anything that can be made to stand for something.

Arthur Asa Berger,  
*Signs in Contemporary Culture.*

#### 1. 1. Shevchenko as a Ukrainian Sign

Much as Shakespeare is the symbol of English culture, and Molière is recognized as the French sign and Dante as Italian, Shevchenko is the Ukrainian sign. He is the symbol of Ukrainian national cohesiveness that binds together all Ukrainians, as well as introducing them to all non-Ukrainians. 'Shevchenko' is the name-metaphor which encodes the entire history of the nation for all Ukrainians in past, present and future. It also means the Ukraine, Ukrainians and as the name abbreviates, simplifies and reduces the notion of Ukraine and Ukrainian culture to a single sign.

Clarence Manning believes that in "every land and every literature there is an author who is the outstanding incarnation of the national genius".<sup>1</sup> This one man, chosen by the people, is entrusted with the mission of elevating his nation among other nations or becoming a national sign. In the case of the Ukrainian nation, such a man is Taras Shevchenko who became a national symbol.

George Grabowicz views Shevchenko not only as a national poet-symbol, but as a myth-maker as well, and the inspiration for collective myth-making of which only a national poet is capable:<sup>2</sup>

The impact of Taras Shevchenko on modern Ukrainian consciousness can hardly be overstated: he is Bard and Prophet, the inspired voice of his people, and the spiritual father of the reborn Ukrainian nation (1).

It is not just Shevchenko's poetry, but also his popularity and especially the myth around his name that attracts the community. The deeds of the hero are long forgotten but his name is remembered. It means various things to various Ukrainians and non-Ukrainians. Christians want to see Shevchenko as another prophet, another Christ or a model Christian. The dreamers of an independent Ukrainian state saw Shevchenko as a fighter for a free and independent Ukraine, Marxists regarded him as an ally, a revolutionary, and a representative of the oppressed. The poet's name acquired different meanings in the process of the evolution of the name-metaphor.

George Luckyj summarizes this thought:<sup>3</sup>

He has been acclaimed as a prophet of national liberation, a rebel in the cause of social justice, a peasant seeker for God's truth, an atheist, and many other things, so that often his significance as a poet has been lost in the ideological struggle about him (X)

In pre-1917 Russia Shevchenko was a symbol of a "natural genius", a raw peasant talent, and a Russian cultural product. After 1917 and the formation of the Ukrainian Socialist Republic, the Soviet critics adjusted Shevchenko's name and works to the propagandistic needs of the new utopian state. Leonid Novychenko gives a portrait-cliche which exemplifies the popular cultural stereotype that is associated with Shevchenko's name in Soviet critical literature:<sup>4</sup>

The national poet of the Ukraine, a revolutionary fighter and thinker, he was an associate and friend of many leading figures in the country's liberation movement. Through his voice the Ukrainian people began to speak, for in the rich Ukrainian language Shevchenko was able to reflect his people's character, history, traditions, and aspirations for the future(8).

Leonid Pliushch, a former Soviet citizen and a Ukrainian cultural figure in exile, provides a critical view of the established Soviet stereotype around Shevchenko's name:<sup>5</sup>

In contemporary Soviet scholarship Shevchenko is portrayed 'simply' as an atheist, a revolutionary democrat, an internation-

alist Russophile. Whatever does not fit into this scheme is either passed over in silence, interpreted, or falsified 'in the Party spirit,' indulgently overlooked as error deriving from the lack of education which he, a peasant, received or from his romantic idealization of the Ukrainian past, errors, which, as it were, his nationalist friends inspired and his Russian friends of the revolutionary democratic persuasion helped him to overcome (454-5).

As the onomastic anti-thesis Western scholars created other names around Shevchenko, the Ukrainian national poet. The names "atheist" and "revolutionary democrat" were discarded, "Russophile" was vehemently denounced; the naming process continued and still is going on. The critic Bohdan Rubchak describes the intensity of this naming process and the popularity Shevchenko's name has acquired:<sup>6</sup>

There is hardly another poet in world literature with more monuments to his honor (in every major city of the Ukraine, in Moscow, Leningrad, Paris, Rome, Washington, Cleveland, Winnipeg, Toronto, Buenos Aires, two in the State of New York, or with more towns, streets, city squares, schools, and museums named after him (4).

Rubchak illustrates how the name of a national hero has to be reintroduced periodically in order to be saved from oblivion. To stay popular a name must be constantly recalled. Each street or town in Shevchenko's name is another reminder of the hero's name, as well of the onomastic anxiety of the group who fears that it may be forgotten otherwise. With the ever increasing distance from the poet's lifetime (1814-61), Shevchenko's name has to be constantly reintroduced to each new generation of Ukrainians and non-Ukrainians. Each new generation has to be re-acquainted with the national hero. Mere naming after the poet intensifies his popularity, but is semiotically less effective than a heroic biography or panegyric which becomes increasingly helpful in remembering not only the heroic name, but also the hero himself. If naming a street or a city after a hero reminds us of a person, the heroic biography of an individual explains why he is to be remembered. Thus, maintaining the name-symbol in the collective memory of a group becomes the function of any heroic biography.

The heroic biography of a poet-national symbol, which re-introduces the name-icon by redescribing his life and work in every new biographical text, is a cultural

institution in itself worthy of an independent examination. The purpose of the present study lies only in analyzing the problem of the name-symbol in the course of rewriting the heroic biography of a major national poet. Shevchenko's status as a national Ukrainian poet, his enormous popularity and cultural significance, makes him a classical national hero and his name a classical example of a name-symbol, name-sign and heroic icon.

Shevchenko, the Ukrainian national writer, became a special field of literary criticism, a separate branch called Shevchenkoniana. Shevchenko, the biographical subject, contributed to an entire new epoch in the history of Ukrainian biography and added another chapter to the general history of heroic biography. He entered the pantheon of national heroes next to other heroes and saints. His name would never have become a common metaphor and part of a special shared code without the deliberate technique of transforming the real concrete name of a real historical figure into a **name-symbol**. Thus, the theme of the present study is the close analysis of the **naming technique** or the **phenomenon of onomopoesis** in heroic biography. The central and permanent motif of the ongoing biographical discourse about Shevchenko is the name of the hero-poet and his role for national unity. In creating the name-metaphor, authors, throughout more than a century of rewriting the poet's life, anticipated the collective desire of the national group and prevalent group mythologies. There is a nearly organic unity between the myth, mythical power and the heroic name. The national myth nourishes the **onomopoesis** while persistent naming of the hero supports and reinforces group feelings about him. However, the name of a hero has to undergo a process of gradual semantic intensification in order to erect the **name-monument**. What are the means of this gradual onomopoesis and how is this name-icon created? These are the main theoretical questions of this study. To answer these questions the present author has established a diachronical field of observation following the progression of Shevchenko's name in the earlier biographies written immediately after his death, and up to the most recent reinterpretations of the poet's life and work. Rewriting the subject's life for nearly two centuries, biographers had to repeat not only the same biographical plot from the moment of birth to death, but also to follow the same progression of a name from an ordinary one to the heroic name-symbol.<sup>7</sup> The space between the name "Taras Shevchenko" and the name-sign "Shevchenko – Ukrainian Shakespeare" has proven to be filled with a large variety of onomastic choices.

Considering the role of the subject as a poet and national Ukrainian hero, it would have been an unrealistic task to examine the entire biographical legacy about Shevchenko. Nonetheless, the biographical diachrony from V. Maslov (1874) to L.

Novychenko (1983) is filled with numerous elaborate onomastic structures which all sufficiently explain how onomopoetic language functions and how the name of a man is transformed into a name-icon.<sup>8</sup> The name has to pass a certain test in heroic acclamation to be unconditionally accepted as iconic; it must undergo several stages prior to its final heroic transformation. Initially, when the name of a hero is introduced as an emulative model, a biographer has to convince his readers of the subject's heroic worth. The strategy is always the same, that is, the onomopoesis or name-construction has a constant specific quality. It gradually intensifies the name: the sign acquires its gradual semiotic strength, gradually achieving the highest degree of semiotic expression through an elaborately arranged process. A biographer builds gradually the onomastic pyramid as the monument to his hero. All these verbal monuments created at various times by different biographers do preserve their particular visions of the heroic subject while sharing numerous common discursive features.

For instance, a non-Ukrainian author perceives a Ukrainian national hero in a slightly different fashion: Émile Durand (1876), William Morfill (1880), Alfred Jensen (1916) Lauro Mainardi (1933) and Clarence Manning (1945). Some of them, contributing mere biographical sketches, nonetheless mediate the view of the "Other".<sup>9</sup> The heroic pathos of a panegyric written from the "outside" differs in intensity and quality from a heroic portrayal written from "inside" the group, that is by a Ukrainian biographer writing about a Ukrainian national hero. An extreme panegyric may be expected only from a fellow compatriot sharing the same cultural heritage. Nonetheless, the panegyric of the "Other" equally contributes to the construction of the onomastic pyramid or monument to the hero.

The time span (1874-1983) between all these various biographies permits one to capture various points of view and different popular beliefs which influenced the establishing of the name-symbol. His name was repeated in English, French, German, Russian and Italian versions of his life-story. It was being methodically drilled into the collective memory of various national groups for nearly two centuries. The corpus of selected texts permits the reader to follow the progression of the heroic name-icon in the time and cultural space of the 19th and 20th centuries. Thus, biographies by M. Chaly (1882), V. Maslov (1874), O. Ohonovs'ky (1889) contrast with the later redescriptions of Shevchenko's life undertaken by V. Kranikfeld (1914), and D. Doroshenko (1936).<sup>10</sup> Natalia Kholodna's version of the same heroic life (1955) represents an original feminine vision of the poet-symbol, as well as summarizing some popular attitudes towards the national hero-poet.<sup>11</sup> Her biography complements P. Zaitsev's (1955), also written outside the Ukraine, but differs in style and degree of



praise.<sup>12</sup> Biographies by Maxim Ryl's'kyi and Alexander Deutch (1964) and L. Novychenko (1983) exemplify the treatment of the Ukrainian national hero in the Soviet period.<sup>13</sup> Konstantin Paustovsky's biographical attempt dating back to 1938 represents a very sophisticated narration in Aesopian language, and is the best artistic production despite ruthless censorship and persecutions during the Stalin era.<sup>14</sup> The biographical texts analyzed do not claim to be the complete corpus of Shevchenko's biographies. Neither does this author intend to evaluate their historical merits. Selected in diachronical fashion, from 1874 till 1983, they merely serve as discursive data for the examination of onomopoesis in biography.

## 1. 2. Names, heroes and onomastic mythology

Names and the process of naming have mystified people from time immemorial. People were always puzzled or frightened by various names. The ancient Greek philosophers recognized the semiotic power of names and, even then, already viewed them as cognitive tools in mastering reality and obtaining further knowledge. Through Plato modern readers may find that Socrates presumably regarded a name "as an instrument of teaching and of separating reality, as a shuttle is an instrument of separating the web" (23).<sup>15</sup> It becomes obvious that even ancient thinkers agreed on the ubiquity of onomastic power. They recognized names as phenomena important both to Greeks and other nations. In Plato's *Cratylus* Socrates is quoted as having said that there is a kind of inherent correctness in names, which is the same for all men, 'both Greeks and barbarians' (7).<sup>16</sup> By "inherent correctness" he may have meant the power of names to distinguish objects, people and ideas, as well as to measure and compare them with one another, and to provoke certain emotional states.

Socrates, for example, was fascinated by the collective traditional admiration of heroes and tried to uncover the etymology of the name "hero". He traced it to the original "love" (eros), giving the following semantic explanation to Hermogenes:

Why, they were all born because a god fell in love with mortal woman, or a mortal man with a goddess. Now if you consider the word "hero" also in the old Attic pronunciation, you will understand better; for that will show you that it has been only slightly altered from the name of love (Eros), the source from which the heroes spring; to make a name for them (57).

Thus, even the ancient thinkers tried connecting the name “hero” with the emotional state “love”, summarizing the traditional psychological impact of a name upon individuals and entire groups. Their, a somewhat naive semantics registers the semiotic effect of the name “hero” which is usually associated with communal worshipping, ideal behavior and the ultimate heroic goal. For the ancient philosophers, “hero” was a name that carried clear and powerful etymological exegesis in itself; “hero” was a sign of an exceptional status:

Hero = Eros + God

The name was a sign of a special social role. An individual who was named “hero” was naturally loved and revered like a god. Since gods were immortal and eternally loved, anybody ultimately named a “hero” was worthy of eternal remembrance and reverence. The ancient Greeks acknowledged the semi-human and semi-legendary qualities of their heroes and demystified the very process of naming. At various times different people deserved the name “hero”. If initially it was a warrior, or a ruler, later it became a philosopher, an artist or a musician. In Plato’s time the “race of orators and sophists” were already named “heroes” (57). Montaigne would later expose the falsehood of names and denounce onomastic mythology. For him, a name was a mere arbitrary sign. “Is it Peter or William? And what is that but a word for all mouths? or three or four dashes of a pen (316).”<sup>17</sup> He mocked the onomastic obsession of his countrymen, as well as their custom of giving names by using the name of one’s “Towne, Mannor, Hamlet or Lordship”. Nonetheless, despite his attitude to names, Montaigne acknowledged the mystic power of a heroic name and recognized its onomastic tyranny, even long after the death of the hero whose name is not only remembered, but still may have the most powerful impact upon the living:<sup>18</sup>

Those that survive are tickled with the pleasure of these words, and by them solicited with jealousy and desire, do presently without consideration transmit by fantasie this their proper motion of revenge unto the deceased (317).

The French philosopher ends his essay on names by quoting Juvenal and implicitly acknowledging the “desire for a heroic name, and the overpowerful thirst to be praised”. Montaigne agrees with the ancient poet that heroic names do indeed possess mysterious power to alter human behavior.

John Stuart Mill was very skeptical about the power of names. He regarded them as discursive auxiliaries or markers that help the speaker to distinguish individuals:<sup>19</sup>

When we name a child by the name Paul, or a dog by the name Caesar, these names are simply marks used to enable those individuals to be made subjects of discourse (3).

Mill overlooked the possibility of onomastic subversion in the very name “Caesar”. In the case of a dog, there could have been a definite ironic statement made by the owners whose pet, perhaps, shares some qualities of the deceased Roman Emperor. If the animal’s intelligence was to be emphasized then the name “Caesar” could be regarded as a heroic pet’s name. On the other hand, the act of naming could become a carnivalesque gesture of giving the opposite name to the unintelligent dog. In any case, Mill fails to notice the metaphoric quality of a name which has more than a purely functional role of a signal. In other instances, Mill contradicts his own theory of names and admits that names are not pure communicative signals, but they also carry the attitudes of the name-giver. Much like his predecessors, Mill records the other function of a name. Names are more than signals, forms of addressing a person or designating a place; they may carry many other associations. Mill comes to understand that various circumstances require different names. For instance, a man could be named “Sophroniscus” and could be called by other names, such as “a man, a Greek, an Athenian, a sculptor, an old man, an honest man, a brave man” (38). Consequently, Mill comes to the conclusion that a name may express the belief and attitude of one or many individuals and thus be connotative and denotative as well. Mill’s theory of names largely echoes Thomas Hobbes’s ideas expressed in *Leviathan*, but is more advanced than Hobbes’s onomastic theory which fails to acknowledge the onomastic context.<sup>20</sup>

For names are not intended only to make the hearer conceive what we conceive, but also to inform him what we believe (24).

Twentieth-century scholars would later draw attention to the onomastic context and power of a name. Otto Jespersen and John Carroll revived the ancient concept of onomastic power and pointed out the drawbacks of Mill’s and Hobbes’s arguments.<sup>21</sup> Arguing with Locke and Hobbes, the two linguists maintain that names are to be treated beyond their isolated dictionary designation. They indicate that even place names

can be metaphorical, for instance, Rome: Rome in Italy, and Rome in North America. Jespersen pays attention to the manner of using names, the reaction to a name. The most convincing argument against Hobbes' simplified onomastics is found when Jespersen presents the phenomenon of a proper name being transformed into a common name or **onomastic metamorphosis**. Quoting Oscar Wilde, he writes that: "Every great man nowadays has his disciples, and it is always Judas who writes the biography," aiming at a "transition to speaking of a Judas" (66).<sup>22</sup> This example illustrates the transformation of a proper name - marker into a common name-symbol which derives its origins from the Biblical plot, but owes its onomastic progression to the collective experience which causes the name to evolve further.

Francois Rigolot reports that the stability of a proper name is a rather recent phenomenon, dating back to the civic and religious laws of the 16th century.<sup>23</sup> He indicates that prior to that period even proper names were subject to changes, names were unstable and dependent upon numerous social factors. He regards names as indicators of the social vicissitudes. For instance, the phenomenon of the elevation of so-called humble names was intertwined with societal changes, or the onomastic shift could record a historically significant transformation. He regards names as indicators of changing beliefs and firmly believes in their ideological deconstructive power:<sup>24</sup>

L'onomastique se présente comme déconstruction idéologique dans la mesure où elle permet de mettre en relief un renversement des valeurs tenues (93).

[Onomastics appears similar to ideological deconstruction in terms of emphasizing the debunking of cherished values.]

All in all, the onomastic authorities suggest taking into account the social implications of a given proper name and examining the process of naming and renaming, since name, hero and myth may exert such enormous power in any culture and at any time.

### **1. 3. Freudian onomastic mythology**

Freud, with his peculiar fascination with pathology, paid attention to a less common attitude regarding names.<sup>25</sup> He focussed on forgetting rather than remembering proper names. The inability to recall a proper name was viewed by him as a sign of mental

distress, a physical illness or a manifestation of neurosis. Freud distinguished forgetfulness brought on by fatigue or distraction from the intentional blocking of certain proper names. Occasionally this **onomastic amnesia** would be partial or a mere slip of the tongue, and, describing it not without a sense of humor, Freud would bring in a literary example:<sup>26</sup>

Lichtenberg writes in his witty and satirical *Notes*, “He always read ‘Agamemnon’ for “angenommen” (verb meaning to take for granted), so deeply versed was he in Homer (37).

Aside from ignorance, Freud would explain the phenomenon of forgetting a name as an intentional action:<sup>27</sup>

If anyone forgets an otherwise familiar proper name and has difficulty retaining it in his memory - even with an effort - it is not hard to guess that he has something against the owner of the name and does not like to think of him (48).

The intentional forgetting of proper names was attributed to an aversion on the part of memory against recalling the pain if it were recalled (67).

This attempt to block unpleasant memories and associations was perceived as a defence mechanism, a protective “flight of the mind towards avoidance of pain”. And ultimately, Freud connected some cases of forgetting names or **onomastic amnesia** with “the chain of associations of a more intimate nature”(67).<sup>28</sup> He also dealt with name distortion which he regarded as a form of psychological abuse (40).<sup>29</sup>

It remains a paradoxical fact that Freud, whose own name became legendary and will, perhaps, always be remembered, never devoted any attention to a much more prevalent state of common attachment to certain names. The onomastic neurosis or obsession with some heroic names was never explained by the modern “god of psychology and psychiatry”. People, in fact, would prefer rather to remember than forget names. By the end of the 20th century, all that we now call culture may be symbolically represented by a series of names which embody art, science, politics, music, literature or philosophy: Pythagoras and Sappho, Socrates and Homer, Plato and Aristotle, Christ and Confucius, Dante and Shakespeare, Darwin and Marx, Napoleon and Peter the Great, Columbus and Freud. The collective human memory attempts to store all this multitude of heroic names, each day adding more and more new names to the

endless list of names to be remembered.

#### **1. 4. Names as graphic signs**

Throughout history, names established themselves as an auxiliary code when they began to function as additional transcribers of the natural language. All that natural language expresses through the complexity of grammar, syntax, and extensive discursive means, the names-signs, or the **onomastic code**, reduce to simple, clear and graphic signals which effortlessly and most effectively translate reality. Names have become passwords to other words, special bridges connecting multitudes of linguistic structures. London and Thames, Paris and Seine, Moscow and Kremlin, Rome and Vatican immediately introduce the variety of cultures, places, histories and people in the most economical and graphic way. They summarize geographical, economic, political and historical reality to a large segment of Europeans and non-Europeans. They symbolize the Western World.

As the Eiffel Tower is a universal symbol of Paris, a “strictly Parisian statement” “Shakespeare” is a symbol of English culture (Barthes, 1982:34).<sup>30</sup> It signifies exactly in the same way as Dante or Confucius, Alexander of Macedon or Napoleon, Homer or Omar Khayyam, Hammurabi or Christ. All of these names stand for much larger worlds which could eventually become less familiar than the names describing them. With the flow of time, names acquire even more semiotic significance since they provide continuity in time and space. Even without having read Shakespeare, anybody in any country will always perceive his name as a sign of English culture. Dante will be always associated with Italy. Plato and Aristotle will always represent Greece. Pyramids and the Great Wall, the Kremlin and the Vatican possess exactly the same semiotic power to signal reality. Names of places and famous people or heroes belong to the graphic or “major signs” which are universally understood. They are signs which stand for more complex worlds that are simplified and made familiar through the effective **onomastic code**.

Along with place-names the names of people possess the same onomastic effectiveness or **semiotic valence**. Much like place-names the names of famous people may be divided into two major groups: **names of limited circulation**, and **names of universal circulation**. **Names of limited circulation** are those remembered by the educated elite, the property of so-called high culture, while **names of universal circulation** may be regarded as the common property of high and popular culture. If names

of Agamemnon or Sappho, Virgil or Juvenal, Copernicus or Chaucer, Sofia Kovalevsky or Pasteur, Adam Smith or Mendeleev are well-known to historians of literature and science, they are not the most familiar signs for large masses of people.<sup>31</sup> In fact, major brand names of consumer goods are more familiar in popular culture. Thanks to mass advertising and mass media, Coca-Cola or Maxwell House, Ford or Hershey, Chanel or Levi, Macdonald or Kodak nowadays signify more than the cultural icons of the past, and are universal graphic signs as opposed to the names of 16th or 19th century writers or scientists.

Nonetheless, the names of the producers of national culture or national heroes have remained the **universal signs of high semiotic power**. All the icons of national cultures have ousted most of new names. All signs that carry national specificity, mythology and uniqueness happen to be the most iconic signs. They possess extreme semiotic power as the most visible and familiar signals of reality. Some national symbols never leave national boundaries, remaining locked inside geographical national frontiers while others transgress them, becoming universal graphic signs. Such are Shakespeare and Molière, Cervantes and Dante, Garcia Lorca and Dostoevsky, Mickiewicz and Ibsen, Tolstoy and Shevchenko along with numerous other names of national heroes-writers who are associated with a particular nation, language and tradition, and who became their singular symbols, their national signs. Names of writers and poets are relatively recent signs which established themselves in the universal "empire of signs". They appeared only after the formation of national literary languages and literatures, that is, after the writers and poets had become the national heroes.



## Chapter Two

### Name and heroic meaning

A hero ventures forth from the world of the commonplace into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won; the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

Joseph Campbell,  
*The Hero With a Thousand Faces*.<sup>1</sup>

#### 2. 1. Heroes and heroic need

The history of various cultures in different periods has convincingly demonstrated that there is a “persistent attempt to establish heroism”.<sup>2</sup> Numerous thinkers throughout history already acknowledged this persistent need of the heroic, and Freud summarized in this century what had been already known. “We know that in the mass of mankind there is a powerful need for an authority who can be admired” (109).<sup>3</sup>

And they had been always found, the individuals worthy of praise, emulation and worship. Zeus and Apollo, Heracles and Dionysos, Prometheus and Moses, Cuchulainn and Sigurd, Robin Hood and Ilia Muromets, Christ and Buddha, remind us about the highly elaborate and deeply-rooted ritual of hero-worshipping which has been recorded in numerous legends, fairy tales, myths.<sup>4</sup> The epitome of hero-worship one may find in the most popular heroic record, the Bible which contains the most miraculous accounts of heroic deeds and presents its ultimate hero, the Creator. Our present existence, in its primitive and civilized form, is now unthinkable without heroes and hero-worship.

Heroes are born and die, heroic name-symbols appear and disappear, but the powerful need for the heroic remains. Human imagination and the most imaginative and creative reality never stop the incessant search for new heroes and new heroic names.

Their stock seems to be inexhaustible. Bill Butler characterizes this eternal process in his *The Myth of the Hero*, stating that: “The Hero is an archetype figure a paradigm who bears the possibilities of life, courage, love—the commonplaces, the indefinable, which themselves define our human lives” (6).<sup>5</sup> According to the author, the “hero is generated by the needs of ordinary mortals”, who wish to stage the glorious passage through life and death and rehearse the end. It is not so much the fact of dying that frightens all humans but the circumstances of death and the ultimate fate of one’s name after death. “Being forgotten carries the significance of abandonment” writes Jeffrey Anderson, while remembrance satisfies one’s longing for immortality and eternity.<sup>6</sup> A name remembered is a comfort to a human being who has to face one’s own and everyone’s inevitable mortality.

The glorified and remembered names of dead heroes represent a possible happy end. Remembering the names of heroes after their deaths recreates the scene of living after death in the most desirable fashion. A name remembered is a monument to the deceased, and expresses the secret human desire not to be forgotten and a universal dream of immortality.<sup>7</sup> After all, “to be born obscure and die famous has been described as the acme of human felicity”, says Waldo Dunn, the historian of English biography (223).<sup>8</sup> The fame and glory of the “Other”, in the heroic name-symbol satisfies this universal desire to be remembered or to live after death in the collective memory of others. Each member of the hero-worshipping community may not only witness the glorious life of a hero and honor his name after death, but also be encouraged to emulate heroic behavior as an escape from anonymity and oblivion. The eternal search for heroic names, heroic models and examples of heroic passage through life is reflected in the ongoing biographical discourse about various heroic subjects. Biographies sustained in a highly panegyric tone have always been used to drill heroic names into collective memory.

## **2. 2. Heroic biography, panegyric and heroes**

At various stages of civilization and in various cultural traditions there were different criteria for measuring the heroic; different standards of beauty, courage and wisdom were applied to heroes in ancient and modern times. However, the same heroic features remained as prerequisites for praise and admiration. A portrait of an ancient philosopher may not be very different from a panegyric to a modern political leader. Irrespective of the changing norms of heroic behavior, the genre of heroic biography

is one of the main modern forms of hero-worship. Repeating the name of a hero through a heroic biography has proven to be the most effective method of remembering the name of a hero. Western heroic biography originating in the Greek panegyrics and Roman *laudatio funebris* has a long tradition of immortalizing warriors, senators, philosophers and tyrants and is merely a Western version of heroic biography or panegyric proper.<sup>9</sup> Time passes, empires and emperors fall into decay, heroes are born and die, but the indestructible panegyric rises again and again to fulfill the innate desire to praise and admire the “Other”.

The “Other” could be a person in power, representing either the state or church or simply an artist, a writer, a composer or a dancer. Panegyric, or heroic biography, is a manifestation of the inherent desire to love the “Other”, as well as to learn and admire; thus, it is one of the basic forms of acquiring knowledge about the world. Panegyric is the familiar, the point of departure in the journey of Being and the positive analysis of the existential universe. Panegyric is the method of catharsis and rejuvenation belonging to times long past, a common and sharable universal sign. It is as eternal as our naive dreaming about the perfect world and ideal human being.

This genre is the ancient way of poeticizing our presence in the world, a genre that removes the tragedy of the End, stressing the *Graph*-discourse and moving the fragile body-*Bios*-to the background. It is a verbal monument, and a name-metaphor serves as its basic discursive construction material. Both groups and individuals created, enjoyed and depended upon panegyrics. Babylonian and Egyptian kings, Greek and Roman rulers, Russian tsars and Chinese emperors all favored and encouraged biographical writing. The popularity and attractiveness of this ancient genre was discovered long ago, and society has resorted and will always resort to panegyric as a part of life and human nature.

Dennis Twitchett reports that in China:<sup>10</sup>

the biography would serve as a model to be emulated suggesting to posterity courses of action likely to lead to success and approbation or less commonly as minatory examples illustrating errors to be avoided (29).

Only very privileged individuals would be considered worthy of a heroic biography there. Chinese biographers, much like many others, were the devoted servants of the State.

Patricia Cox, studying Graeco-Roman biography, pointed out the propagandistic features of this tradition as well: "Suetonius' biographies are good examples of a major dynamic operative in biographical writing: the molding of man's character to a pre-conceived model" (15).<sup>11</sup> Arnaldo Momigliano, the well-known authority on Graeco-Roman biography, demonstrates the role of praise and how panegyric assisted Roman rulers in establishing their power.<sup>12</sup> Boris Uspensky notes that the Russian tsar, Peter the Great, often edited biographies and insisted on the motif that monarchs are 'Gods' and 'Christs' (10).<sup>13</sup> Michael Rewa concludes that "the world of biography rests upon the ancient shoulders of one such-Panegyric..."(XI).<sup>14</sup>

There is a consensus among the critics of biographical genre that Christianity brought new heroic standards to panegyric, transforming the lively ancient gods and heroes into saints and martyrs. The cult of worshipping Life on Earth was replaced by the concept of martyrdom, self-denial and impatient waiting for life after death. Nonetheless, hero as a familiar sign remained, simply acquiring new heroic features.

Modern panegyrics were slightly undermined by Freudian concepts, the "god" of psychoanalysis encouraged examination of the most private sides of subjects' lives and contributed to the modern debunking portrayals of heroes.<sup>15</sup> Contemporary psychobiography presents old and new heroes in a somewhat embarrassing light, uncovering most intimate details and demythologizing well-known figures; sexuality, no longer a taboo topic, became a hero-debunking device and a discursive phenomenon aimed at destroying panegyric and lowering the heroic status of the admired figures while uncovering their private lives.

Christianity and psychoanalysis happen to be the dominant beliefs which are responsible for the remarkable shift in the developmental history of panegyric. If Christianity gave new life to panegyric and a new form of praise, hagiography, Freudian theories undermined this ancient genre causing hagiography to be transformed and take the shape and form of an anti-heroic psychobiography. The names of Christian heroes, such as martyrs and saints, were added to the heroic pantheon of traditional heroes—warriors, rulers, scientists, philosophers and artists. Documenting this remarkable shift, John Garraty wrote:<sup>16</sup>

As the Church rose in power, extending its influence all over Europe, the habit of writing Saints' lives became firmly established. Before the ninth century the lives were written in Greek or Latin and were read chiefly by members of the clergy, who passed them on to the faithful in the form of sermons (545).

Hagiography shaped the minds of the clergy who then, in turn, influenced believers and non-believers. It promoted the new faith and served as the supportive structure between Church and State. The “darkness of hagiography” lasted for more than ten centuries in Western and, even longer, in Eastern Europe.

Late adoption of Christianity in Kievan Rus affected Russian and Ukrainian heroic biography which endured a much stronger impact of hagiography.<sup>17</sup> Even political figures were frequently praised like religious idols, hagiography being used to glorify the pillars of State and Church. Much like the Western lives of saints, *Zhitiia* (Lives) had a profound impact upon Russian and Ukrainian biographical writing. Their hagiography was the main literary form and the sole channel of artistic expression until the 16th-17th centuries and the traces of old Russian hagiography remained even in modern panegyrics.

Thus, heroic biography is a popular genre which not only worships heroes, but popularizes dominant beliefs generated in society. Heroes are praised in the light of prevalent societal views; or heroic discourse “passes through the mass censorship of the community”, and produces popular beliefs and popular myths. Heroic biography is a **genre-constant**, a discourse-phenomenon and a **universal cultural sign**. It establishes some emotional stability within the hero-worshipping community and offers support to the group. The dominant societal beliefs change as societies impose new regulatory mechanisms upon the community while the genre of heroic biography offers a familiar code, a recognizable sign and establishes order and stability. Biographers serve as “custodians of heroic reputation”.

Since heroic biography is a popular genre it is directed at the largest reading audience or the so-called **zero-degree biographee** who may be defined as the least educated reader.<sup>18</sup> Such a reader operates with the most primitive semiotic symbols generated by mass culture. His knowledge is in the realm of the simple and familiar; he is the most sincere admirer of the hero mainly because the hero is a member of the same group. “Voltaire is great because he is French. I am French, therefore I am great as well.” Such is the logic of the vast majority of popular readers or zero-degree biographees. The national bond between the subject, biographer and biographee is particularly significant in a heroic biography which is primarily a panegyric to the national hero of a given group. The leaders of the State and Church were always aware of the power and qualities of a heroic biography and have successfully exploited and still continue to use this popular genre in their own interests.

The recreated life of a hero not only saves the name and hero from oblivion, but it promotes dominant beliefs, be they religious, secular, political or other. The name of a

hero is not merely a reminder of the dead hero, it also reveals the attitudes of the name-giver-biographer. A biographer who is a part of his own national group and a given society anticipates the desires of the group and often fulfills the demands imposed by the State. He is seldom free in constructing a heroic name-metaphor.

This **biographical onomopoesis** is a manifestation of the collective preference, since the group and its prevalent beliefs dictate the desired names to a biographer. Here one has to distinguish the two major discursive layers: the official ethos and the popular informal point of view. The socio-political climate adds extra-discursive dimensions and sharpens the wit of a biographer who has to reconcile the official State views and the popular perception of his/her subject.

Characterizing mass culture, Janice Radway wrote the following:<sup>19</sup>

By successfully denying both process and change, popular literature establishes itself as a highly conservative form if, by conservative we mean the tendency to reassert the naturalness of accepted modes of behavior and patterns of beliefs (423).

Being a popular genre, a part of mass culture, heroic biography is a conservative form. It appeals to the largest part of the community through its most common and sharable sign-hero, who is simultaneously “above the group,” as Northrop Frye believes, and is equal to each and every member, as the biographer intends.<sup>20</sup> Despite the status of the hero, his admirers may still identify with him/her since the hero and his worshippers share familiar stages of *Bios*-birth, growth, youth, maturity, disease, and finally, death. No matter how superior a hero may be, he/she is still mortal and human and this makes the subject of any heroic biography familiar and brings him closer to the reader-biographee. *Bios* or biological reality lowers the heroic status of the subject.

The plot of any heroic biography is in essence the diagram of the process of elevating a name from a “common proper name” to the ultimate name-metaphor, name-icon. Any biographer starts with birth and an ordinary name given to the biographical subject at birth and follows the progression of the name or the **onomastic metamorphosis** in the process of its heroic passage through life. The distance between the hero’s birth and his death is basically a map of this onomastic progression from a common “proper name” to the name-allegory. The symbolic baptism of the subject or giving him a heroic name is the purpose of any heroic biography. The last name or family name of the subject whose life is redescribed in numerous heroic biographies

eventually is a name-icon. This gradual transition of a proper name to a name-symbol is the onomastic progression that is followed by all biographers and that possesses some internal rhythm. Panegyric and fairy tale are synonymous on the level of the plot, since the passage of a victorious folk-hero is easily recognizable in any heroic biography whose purpose is to immortalize the hero.

The voice of the biographer, name-giver, reaches its crescendo after the subject's death which is the moment of the naming climax or the *nominal apogee*. The death of the hero celebrates the beginning of something new: the legendary presence of the **name-symbol** after his actual death. This moment is also a significant period in the life of any biographer who builds the monument to himself in the process of erecting the monument to the hero. It is through the name of the "Other" that a biographer (or any writer for that matter) immortalizes himself.

Occasionally the name of the hero is a sheer pretext for initiating a discourse about the "I" and protecting the unknown and vulnerable biographer from the censor. The glorious name of the hero helps to evade the watchful censor and functions as a discursive shield, a phenomenon well-known in countries with oppressive regimes and vigilant censorship. A heroic biography may, thus, simultaneously contain a genuine glorification of a hero, or act as a false sign with the intention of providing an otherwise impossible secret podium for a biographer. The Soviet heroic biography of the Stalin era is the most illustrative example of such discursive usage, when a traditional genre is used for a non-traditional purpose. Panegyric written in Aesopian language has proven to be the genre-savior which helped so many artists to survive. The seductive power of praise seems to be so overwhelming that even tyrants may be deceived and defeated by it. Some heroic names never fade out of collective memory and never submit to the law of the genre which constantly seeks new heroic names and tends to debunk old heroes. Such heroic names never lose their heroic pathos; on the contrary each mention of the name gains its panegyric force. Is it the name which is needed or the panegyric itself?

### **2. 3. Heroic biography, concept of a national hero**

Despite the impact of dominant mythology at any given time upon the **onomopoesis** in heroic biography, the nationalist concept always remains the most prevalent factor in all versions of panegyric. The name of the hero completes the onomastic circle: glory to the hero—glory to the nation—glory to the national hero. The distance from



the subject escalates the heroic pathos of panegyric, the image of the national hero becoming more and more god-like.

National heroes subvert the systems of social hierarchy, uniting peasants and aristocrats into one Whole-Nation. Throughout history national feelings have proven to be among the most deep-seated sentiments. Nikolay Berdiaev describes this ancient experience: "The fact that I am a Russian is much deeper than the fact that I am a noble man" (139).<sup>21</sup> Many scholars liken nationalism to religion, seeing some common features between the expression of faith and the collective ethos of the group.<sup>22</sup> Rosalind Mitchison presents her view on nationalism as "a phenomenon that can certainly be a substitute religion rising up in a society as the hold of religion upon it declines." (6)<sup>24</sup> Hans Kohn shares her view and sees a direct transition from heroism to nationalism and defines nationalism as "theology".<sup>24</sup>

If hagiography introduced the new societal mythology and new heroic models deriving from Christianity, the mission of heroic biography in times of rising nationalism became the promotion of national unity. **Neo-hagiography** replaced hagiography when the needs and demands of the Church were outweighed by the requirements of the national state. Hagiography used to unite all believers under a single Christian umbrella while neo-hagiography began to establish a bond between all members of a single national group. Much as saints were the heroic models in times of rising Christianity, national heroes began to serve as models of collective behavior. The heroic biography in its neo-hagiographic stage was again serving the needs of those in power.

The heroic lives of individuals chosen to be heroes served as "signs systems controlling group behavior".<sup>25</sup> National pride and hero-worshipping are interdependent. The achievements of other members of the group compensate for the individual failures of the rest of the national group, which is comforted by the sense of belonging to the "Other" who is simultaneously a part of the collective "I". The unattainable goals and dreams of individual group members are realized in the achievements of national heroes who simultaneously symbolize the "Victorious Other" and victorious "I", the desired but frequently impossible success (Gerard, 1965: 87).<sup>26</sup> For instance, a Greek in modern times, regardless of his/her individual place in modern Greek society may be consoled by the fact that he/she represents the nation that owns collectively such heroes as Greek gods, Homer, Socrates, Plato and Aristotle. Each nation zealously guards its heroic national pantheon. Dante is not only a creator of verbal art, but also the Italian national icon or a commonly owned cultural property.

Carlyle, analyzing the role of new heroes-poets for the nation, attributed more

power to Dante than to the Russian tsar. He proclaimed Dante and Shakespeare the “saints of poetry” who speak to people of all classes, ages and times.<sup>27</sup> Carlyle explicitly suggested that poets are the producers of the common national culture shaping it through the common national language. Carlyle stands in the history of ideas as the worshipper of the Word, Language and Poet. The Victorian thinker could anticipate the time when Dante would become the Italian national icon, much as Shakespeare, Milton, Pushkin, Mickiewicz or Shevchenko would become the national saints for the English, Russian, Polish and Ukrainian people respectively.

The Victorian Romantic philosopher summarized the social function of this new hero-poet who is able to articulate, foresee and create new collective myths, icons, and goals and redefine the group as a Whole. Much like Christianity, the new religion intended to unite the members of the same group. Acknowledging that “society is founded on Hero-worship”, he merely proposes to transfer this eternal desire to worship to different heroes, new saints-poets.

Carlyle’s monumental work recorded the climate and spirit of his time. It was the age of the rising cult of the Poet, intense creativity in numerous fields, and rising nationalism. It was also the turning point in the development of the biographical genre. The new age supplied biographers with numerous biographical subjects, new saints-poets. Neo-hagiography or idealization of these new saints was inspired by the Romantics who started the new heroic age which was characterized by “insisting on the uniqueness and eccentricity of genius, the difference of poets from other people” as Laurence Lipking sees it (Intr).<sup>28</sup> Having proclaimed poets as “universal figures”, and having elevated them to the level of divinity, the nineteenth-century thinkers worked out the philosophical ground of later nationalism and redefined the heroic role of men of letters as new *social actants*,<sup>29</sup> new heroic subjects. The power of the word and verbal art had been rediscovered by the new European nations in the 19th century when the national groups recognized literature as one of the best forms of expressing collective creativity. The desire of each nation was to create a unique collective “I”, through common traditions, heritage, shared symbolism and mythology.

Every national language provides the illusion of the collective unique “I” that is indeed so different from the “Other.” Verbal art or *belles-lettres* helps each group to build this collective “I” which distinguishes it from other groups, their literatures, and respective collective “Other”.<sup>30</sup> Literary figures shape this common national identity, and each group rewards them for their heroic deeds with remembrance. The group acquires the awareness of this common cultural heritage through reading the actual literary works and the heroic biographies of their authors.

With the formation of national literatures and gradual societal recognition of writers' social worth, heroic biography not only obtained new biographical subjects - poets and writers - but also became a national institution. New heroes, new saints boosted the national consciousness, flattered the collective national ego of groups and cultivated a new religion: nationalism, which became strongly dependent upon heroic biography. National groups searching for their identities and status among other nations encouraged the ancient genre of heroic biography. National poets and writers of Europe entered the pantheon of saints, becoming an integral part of the collective cultural legacy, the collective "I" of humanity, as well as the signs of each particular cultural entity. These new heroes could appear because nationalistic sentiments reached the intensity of a new religion. The 19th century was the age of nationalism for many European nations, as John Morley summarized it:<sup>31</sup>

Two deep principles, sentiments, aspirations, call them what we will, awoke the huge uprisings that shook Europe in 1848—the principle of Liberty, the sentiment of nationality (vol. 1, 389).

The national conflicts of the twentieth century have proven to be no less serious, and national heroes have not lost their significance. These sentiments continue to permeate every sphere of human creativity, enhancing the role of heroic biography which actively participates in the shaping of a nation. This genre confirms and reinforces the most desired emotions, ideals and popular myths, and creates uniform impressions. Defining the role of biography, James Stanfield wrote:<sup>32</sup>

There are in every country, a certain number of objects, that education offers equally to all: and it is the uniform impression of those objects that produces in the inhabitants that resemblance of ideas and sentiments to which we give the name of the spirit and character of a nation (283).

A heroic biography of a national hero, thus, actively participates in building the "character of a nation". Names of national writers remembered through their biographies, contribute to the common shared mythology whose importance may outweigh the role of common cultural heritage. The need for a myth is satisfied by the popular account of the poet's life when a poet appears simultaneously as a mythmaker and an inspiration for a myth. In course of time and with distance from the actual lifetime of a

national poet, this heroic personality may become more “important as a myth than he really was”.<sup>33</sup> This observation by Bertrand Russell about the destiny of Byron’s name made by may be equally applied to any other national hero. It is certainly true in the case of Taras Shevchenko, the Ukrainian national poet whose name in itself has also become a myth. How did biographers contribute to this myth? We shall follow the treatment of this name in diachrony, in the course of a century of rewriting Shevchenko’s heroic life by various biographers, and thus observe the making of a cultural icon.



## Chapter Three

### Onomastic progression

It is hardly possible to exaggerate let alone assimilate the mass of words critical and scholarly, polemical and panegyric, ideological and propagandistic, that has been devoted to his person and to his work.

George Grabowicz,  
*The Poet as Myth-Maker.*

#### 3. 1. From a proper name to a name-symbol

As suggested previously, the purpose of a heroic biography essentially lies in remembering the name of a hero or creating a name-sign. In repeatedly praising the hero a biographer helps the Reader to remember his name. A biography, may thus serve as a collective memory and a reinforcing device. The art of naming the heroic subject became particularly important in the case of the poet-myth-maker Taras Shevchenko.

Shevchenko's name was first introduced soon after his death in 1864 and since that time was repeatedly mentioned in numerous biographies written in various languages. The question as to which was the first heroic account of the poet's life may in fact be considered a research goal in itself. There is no agreement among Shevchenko scholars concerning which biography was the first.<sup>1</sup> According to Valeria Smilians'ka it is the work by Guido Battalia which appeared in Polish in 1865.<sup>2</sup> Prof. George Luckyj considers Sava Chalyi's work the first.<sup>3</sup> It appeared in Russia ostensibly by 1882, eight years after V.P. Maslov had already written his account of Shevchenko's life. Thus, we shall make Maslov's biography the starting point of the present study since his is the first known biography that appeared in Russian.

What is striking about this early story of Shevchenko's life is that Maslov does not begin it with the subject's birth. The biographer deviates from the traditional biographical beginning – birth of a subject – and, instead, he begins with a description of an important historical event, the abolition of serfdom in Russia. The subject's date of

birth is replaced with the date of the new law, February 19, 1861. Consequently, the actual biographical plot is delayed, along with the poet's name. This atypical beginning first relates the story of 23 million serfs who had been liberated as a result of the new Russian law. Is this a story of the Russian Empire or the heroic story of the poet, a former serf?

Immediately instead of the traditional story of birth, the readers are presented with a picture of the socio-political environment in 19th century Russia and an apology for the poet's "low origins". The poet's heroic life is particularly highly praised because the subject is a former serf (His identity, however, is still unknown to the readers). He is an abstract individual who has to overcome extreme obstacles on his heroic path. Maslov maintains that such outstanding personalities are particularly worthy of praise because they devote their entire lives to the "service of the people". Without mentioning the name of the heroic subject, the author explains that these anonymous heroic figures "constitute the pride and glory of a nation". The nation deserves a laudatory introduction as it has produced a national genius. Without naming the national hero, the author has prepared his readers to accept the hero's name. This preliminary panegyric to the nation is an elaborate discursive strategy. First, the biographer praises the group that owns the national hero and then he turns to the hero himself. Maslov is evidently uncomfortable with the subject's social origins. He is even reluctant to use the word "serf" excessively, and he frequently leaves the readers guessing what is actually meant by it:<sup>4</sup>

Нужны были сверхъестественные усилия особенно счастливые условия для того, чтобы человек названной среды, преодолев все препятствия, выбился на самостоятельную дорогу. /4/

[Extreme efforts and particularly fortunate circumstances were required so that a man from the mentioned environment could overcome all the obstacles and having struggled through, found this independent path]

"Serfdom" is disguised as an "unfortunate circumstance" or an "obstacle" standing in the subject's pathway to heroism. Having flattered the group with the possibility of owning the hero and having prepared the readers to accept the subject – a former serf,

the biographer dares to utter his name:<sup>5</sup>

К числу таких даровитых личностей, вышедших из народа и развившихся самобытно, принадлежит Т.Г. Шевченко, двойной талант которого, как поэта и живописца, составляет гордость не только Малороссии, но и всего русского народа. /4/

[. . . T.G. Shevchenko, whose dual talent, as a poet and painter, constitutes pride not only for Little Russia [Ukraine], but for all Russian people as well; he belongs to talented personalities of common origin who developed in an original way.]

Maslov develops his naming strategy rather carefully, proceeding from an **implied name** that has to be deduced from the text to the actual proper name. First, the subject is referred to simply as a “talented personality”, a man from a “mentioned environment,” that is former serf; later, he is actually named. The word “dual” next to the proper name “Shevchenko” carries a double meaning. While implying his artistic duality as a poet and painter, it also simultaneously refers to his double ethnic origin; for the hero represents the two Slavic nations, Russia and Little Russia.<sup>6</sup> The double meaning of the sign is disclosed in two directions:

Hero		
two occupations		two nations
poet and painter	dual talent	Russian and Little Russian
free man and serf		(Ukrainian)

The biographer adjusts the Ukrainian subject to the ethos of the Russian Empire, thus making him more acceptable. He evokes sympathy for the individual of humble origins who had to overcome numerous obstacles on the way to recognition. The biographer has to be apologetic not only for the subject’s humble social origin, but must also justify the language that the poet uses. While the poet’s life was being written, the Ukrainian language had no status within the Russian Empire, being regarded as a crude dialect used by the peasants in Little Russia, i.e. Southern Russia. By prais-



ing the poet who wrote in the unofficial and formally forbidden “peasants’ tongue”, Maslov puts himself in a very precarious position. Since the poet’s tongue has no legitimate status within the State, the biographer has to apologize for the Little Russian “dialect” Shevchenko uses:<sup>7</sup>

Он писал на своем наречии потому, что родная жизнь и природа, чтобы быть понятными простому народу, требовали свойственного ему выражения. /15/

[To be understood by the common people he used to write in his native dialect since the life of his native countryside and nature required their appropriate depiction.]

Nonetheless, the biographer’s apologetic tone not only makes allowance for the use of the Little Russian (Ukrainian) tongue, but it also reveals Maslov’s censor-oriented strategy. When he explains why Shevchenko used this non-official language, Maslov himself also tries to evade the censor, for he is aware of the censorial presence. The biographer, perhaps, sends the following message to the knowledgeable reader: “How else could the poet speak to his people for whom the official Russian language was utterly foreign?” Communicating to them in their own familiar language, Shevchenko was presumably educating the peasant masses and was following the official tsarist government policy. Therefore, the biographer gives the poet the cleverly designed implicit name – “follower of the Russian tsarist policy and educator of the masses, mediating the Russian cultural heritage in the Little Russian ‘dialect’ ”. There is also another implicit name which could be surmised from this intricate onomastic prelude, Russian hero. Thus, Maslov’s subject, who is presented as a hero in an environment that is not ready or willing to accept the hero, must be referred to by implicit heroic names such as: “talented personality”, “possessor of dual talent”, “educator of the masses”, “follower of government policy” and finally “Russian hero”. This subtle and indirect naming technique is required in this oppressive censor-conscious environment when the biographer of the poet-rebel, former serf, is also in some discursive danger himself. In order to outwit the censor and avoid criticism, Maslov devises this technique of protectively fictionalizing the Real.

Biographical discourse is notionally non-fictional, but it may extend its narrative territory at the expense of fictionalizing the Real, be it real facts, or real names of peo-

ple and places. The device of **name delaying** is one way of representing the biographical reality in a desirable fashion. Name delaying, as was demonstrated earlier may be employed with the help of **name-substitutes** or implied names. The **pronomial pause** or delay in naming through substituting a personal pronoun, is another device frequently used by biographers when the heroic name is still in the process of making. The personal pronoun “he” or “she” is the traditional way of naming the undesirable or yet unpopular hero. Biographers use it extensively when they have to present some controversial facts or place the biographical subject in an unexpected context. They would rather speak about a mythical, mysterious or anonymous person instead of the concrete hero known to their readers. For instance, when Maslov has to report that Taras Shevchenko is a Ukrainian poet, but also a Russian national hero, he uses this traditional device of substituting a pronoun for the proper name. By referring to the poet as “he”, the biographer does not have to repeat the name with the obviously Ukrainian ending “Ko” that would have sounded non-Russian and striking next to the title “Russian hero”.

In addition to his ethnic otherness, the subject is also of peasant origin. Glorifying the hero-peasant Maslov commits a prohibitive discursive act. Peasants in 19th-century Europe and the Russian Empire were regarded as semi-barbaric beings. Maslov has the complicated task of elevating the poet, a former serf, and glorifying the hero-peasant within the official discursive paradigm. While officially, he is obliged to frown upon peasants, (or look condescendingly upon them) the biographer also wants to evoke empathy for the suffering poet. Maslov has to exercise great caution since the memories of Shevchenko-the rebel were still fresh. Trying to please official censors, representatives of a higher social class, and sympathetic readers who remember the poet and his passionate poetry, the biographer chooses to refer to the poet-peasant as “he”. While speaking about Shevchenko’s childhood, Maslov pays some tribute to the popular stereotype and, simultaneously, presents the subject’s early past as dramatic:<sup>8</sup>

Любимый отцом и матерью, он рос, как и все деревенские мальчики, решительно без всякого надзора и попечения. Никто не заботился не только об его умственном и нравственном развитии, но даже и сохранении его здоровья и жизни. /7/

[Loved by his father and mother, he was raised, like all country boys, without even slight supervision or care; nobody cared about him, neither about his mind nor spirit, not even about his health and the preservation of his life]

This description actually confirms the stereotypes about peasants' lifestyle, which must have pleased the censors. He paints a picture of a miserable childhood, of a dirty, under-fed and semi-abandoned village boy.

On the other hand, Maslov's picture supports his own concept of a plebeian-genius. The biographer claims that it is precisely the cruelty of life in the countryside that helped his subject-prodigy to reveal his talents. The strong talent survived despite the harshness of the physical environment. His rich imagination was nourished by the picturesque Ukrainian countryside and folktales told by his loving sister. Maslov promotes the romantic notion of a genius who flourishes in the harsh natural conditions.

The next implied name is "genius" which is derived from the idea of the oneness of Nature and Genius. The biographer provides all the necessary key descriptions to help his readers to deduce another name of his heroic subject:<sup>9</sup>

Мы едва ли ошибемся, если скажем, что талант Шевченка к живописи, а может быть и к поэзии, проснулся именно в этих засадах в кустах калины.. /12/

[It would be hardly a mistake to say that Shevchenko's talent for painting, and perhaps even for poetry, was awakened just there, in the guelder rose bushes]

The bushes of guelder rose evoke familiar associations of the Ukraine, as well as possible allusions to a crude genius inspired by a picturesque native landscape. The verbal picture of the rose next to the name of the poet has several functions: it creates visual stimulation, evoking common experiences of the native land, mainly reintroducing the hero to the group, and establishes some connection between the name of the subject and the name of the land. The Ukraine is not mentioned in the passage, but the sign "guelder rose" may lead to the intended place-name "Ukraine".

The significance of the subject's heroic state is reinforced by the name "self-taught genius". Maslov emphasizes that his "self-taught" genius had to overcome additional

obstacles. The subject had to compensate for the lack of systematic education by making extra effort. Much like a fairy tale giant, Maslov's hero, endowed by a mysterious power, achieves victory. Praising the poet, the biographer covertly sings a panegyric to the nations that produce such self-taught geniuses:<sup>10</sup>

Только благодаря изумительной памяти и природному светлому уму, он преодолевал все трудности, и научные факты укладывались в его голове не беспорядочною массою, а в известной системе и в стройном порядке, так что Шевченко поражал иногда сведущих людей ясностью взгляда на многие предметы, меткостью своих выводов. /24/

[Owing solely to his incredible memory and naturally brilliant mind, he overcame all obstacles, and he was taking in scientific facts not as a disorderly mass, but according to a certain system and proper order; eventually Shevchenko would strike specialists with the lucidity of his views on many subjects and the perception of his conclusions]

If a "peasant's son" could surprise scholars with his perceptive mind, it could encourage other peasants and raise their self-esteem. Writing in the presence of the watchful censor, Maslov is quick to correct his laudatory passage, saying that Shevchenko could have become another Byron or Mickiewicz, except for the lack of formal education:<sup>11</sup>

Быть может из него вышел бы своего рода Байрон или Мицкевич, и художественная деятельность его была бы еще богаче и плодотворнее. /24/

[Perhaps, he could have become another Byron or Mickiewicz, and his artistic activity could have been even richer and more fruitful]

Consequently, the “self-taught genius” is ranked lower than other luminaries of the time due to his social origin. And yet, the hero’s “dual gift” contributes to his social metamorphosis, to his passage from serfdom to freedom and to the ultimate heroic status. The prospects of being another Byron or Mickiewicz, that never materialized, are explained by the “unfortunate circumstances”, the period of serfdom. This stage in the subject’s life is the main obstacle to his complete heroic ascendance. The semiotic strategy may be perceived as follows:

Shevchenko	Byron
Ukrainian Byron	fighter for freedom
hero	hero
plebeian genius	aristocrat
self-taught poet	educated poet
national symbol	international symbol

In unreceptive heroic conditions Shevchenko, the peasant poet, cannot be directly named another Byron.

Maslov writes about serfdom only thirteen years after the 1861 reform. Describing peasant life prior to the new law he dares to call it a “crime”, and speaking about Shevchenko’s return to his native Little Russia (Ukraine) in 1844, the biographer celebrates a miraculous event in the poet’s life, his liberation in times of slavery. Some readers in 1874 may not have been pleased with such radical views. Not everyone endorsed the new law. Some groups may, in fact, have been hostile to social changes. Maslov uses the subject’s past and his former status as a serf to judge the country’s past and to criticize old political rules. He transposes the climate of 1874 (the year when his biography appeared) to 1844 (the year when Shevchenko became a free man). This is done within a single passage and already there the subject’s name undergoes several onomastic changes:<sup>12</sup>

Всякий поймет, какія мысли и чувства волновали душу поэта, когда он ступил на родную землю: 12 лет тому назад он отправлялся в Петербург как преступник, по этапу, безвестным крепостным юношей, без всяких надежд на лучшее и почти с отчаянием в сердце; теперь он же

возвращался свободным, полноправно  
гражданином, художником, увечанным  
академической степенью, другом великого  
Брюллова и прославленным поэтом, которого  
уже знала и любила Малороссия. /28/

[Everyone will understand what thoughts and feelings filled the poet's heart when he stepped on his native soil; 12 years before he set out for St. Petersburg as a transported convict, an obscure young serf, without any hopes for the better and with his heart full of despair; now the same person was back again as a free, full-fledged citizen artist, crowned with an academic degree, as the great Briullov's friend and a poet-luminary known and loved by the entire nation of Little Russia]

The subject was named and renamed several times, and the sign "12" is the onomastic frontier between the heroic names:

Past		Present
hero		hero
convict	12	famous poet
serf		free man
hopeless		secure
unknown		famous artist
uneducated		crowned with degree
lonely		friend of the great Briullov

borderline between the heroic and non-heroic stages in the life of the subject. It is also an important semiotic sign for the biographer. Twelve years earlier Maslov would not have been free to utter his views on serfdom and to denounce the appalling law. His work was published in 1874 have been completed presumably by 1873, that is twelve years after 1861 or the year when serfdom had been abolished. Had the biographer attempted to criticize the social impact of the peasants' position twelve years earlier, he himself might have been transported as a convict. The semiotic plotting may be perceived as follows:

Subject	Biographer
1844	1873
<u>1838</u>	<u>1861</u>
12	12

Twelve years separate the subject from his initial humble position, and the same period of time has an impact on the biographer's life as well. "Convict" is the abandoned subject's name, and possibly a name feared by the biographer twelve years before.

Surprisingly, the subject who attains the heroic title, fame and freedom does not acquire happiness. The biographer rhetorically asks:

После всего этого, чего бы, казалось, еще  
желать Шевченку? /28/

[After all this what else could Shevchenko desire?].

The subject who managed to overcome the stage of obscurity and win societal recognition does not cease to pursue his heroic goals. His heroic passage is not yet completed. Maslov explains to the reader that an ordinary celebrity would have been pleased with his upward mobility in society, but his subject, a poet, is not an ordinary heroic social phenomenon, and his is a higher calling. The subject of Maslov's discourse is an individual with a special mission who cannot be content with the ordinary and mundane when his people are oppressed.

The next name that follows is "champion of the oppressed". His hero, the courageous individual who had suffered numerous hardships in his own life is gradually led to another, even more heroic state, "the national fighter":<sup>13</sup>

Не мало друзей человечества возмущалось  
крепостным правом и возставало против  
него, но никто с таким искренним  
ожесточением не нападал на него, как  
Шевченко на себе испытавший тяжелое его  
бремя. /28/

[Many friends of humanity were outraged by serfdom and rebelled against it, but nobody attacked it so vehemently as Shevchenko, who had experienced its heavy burden on his own shoulders]

The name “friend of humanity,” which is one of highest heroic description, is still more neutral than the name “Ukrainian national fighter,” the name that Maslov can not yet utter in 1874. The more prevalent terms “Little Russian” and “Little Russia” were very clever substitutions for a separate name of a nation with its own identity and language. The name “Little Russia” instead of the later “Ukraine” implies a part of Russia, which may explain its popular usage in nineteenth century Russia.

Maslov traces the heroic passage of his subject, using a carefully designed onomastic map, thus saving the discourse from possible censorial measures. The names “martyr”, “sufferer” and “friend of humanity” refer to safe onomastic representations of a subject who had been punished by the authorities and may cast a shadow on the biographer’s own reputation. Maslov makes only acceptable and politically safe references to the person who had been convicted for seditious views and writings. He writes within the limits of discursive conditions in Russia of 1874. He is critical of what he is permitted to criticize the abolished serfdom; yet, he cannot utter the forbidden word “Ukrainian”. Between the lines this name, among many others discussed above, may be inferred from the cautious biographical discourse. Consequently, his subject gradually changes his “names”, from the humble “serf” to the highly heroic “friend of humanity;” such is the onomastic design in the earlier Russian versions of Shevchenko’s life story. The expected name “the genuine representative of his people” is reserved for use after his death, which will be discussed in a later section.

### **3. 2. From a place-name to a sacred symbol**

Our daily experience is replete with these onomastic exercises when names signal other names and places associated with some collective experience. This most typical mental task has been both comically and seriously described by numerous writers. One may recall Chekhov’s story *Loshadinaiia familiia*, (Horse name)<sup>14</sup> or Marcel Proust’s *A la recherche du temps perdu*<sup>15</sup> (Remembrance of Things Past). For instance, Proust presenting Prince Von Faffenheim Munsterburg Weinigen also introduces all the possible worlds associated with his name. The name preserves the histo-



ry of the Teutonic race, mysterious Rhenish windows, gildings of the 18th century, Goethe, wines of the Rhine valley with “sonorous names like epithets which Homer applies to his heroes” (264, II).<sup>16</sup> If Marcel Proust creates a semi-comical effect around the Prince’s pompous name he is successful because a **nominal stereotype** is already extinct. A person’s name returns to a familiar place-name and name-national symbol. The Proustian **onomastic map** is rather simple as he operates with established name-signs.

Émile Durand wrote Shevchenko’s biography in the last century when the name of the poet was still in process of becoming a sign and thus had more complicated task of introducing the poet. His subject’s name was not a self-explanatory symbol either in Russia or abroad. The French biographer explains to readers the complexity of his position when he has to write the life story of a national poet whose status has not yet been established. The nation that Shevchenko represents does not even have an exact collective name, nor does it possess any defined historical and geographical place within 19th-century Russia. Émile Durand who had been familiar with Russian history, geography and culture was able to introduce the name of the yet unknown hero in a proper symbolic way. He plays on the opposition of place-names “Little Russia” and “Great Russia” that acquire even more striking force in French:<sup>17</sup>

Dans la moitié inférieure de son cours, le Dnieper traverse un vast et fertile territoire, jadis indépendant, que n’eut jamais de limites bien précises, ni même une dénomination propre, car le nom de *Petite-Russie*, accepté par ses habitants, et celui de *Russie méridionale*, préféré par certains historiens russes, rappelant uniquement sa situation présente à l’égard du grand empire qui se l’est assimilée politiquement depuis environ deux siècles. (919)

[In the lower half of its course, the Dnieper crosses a vast and fertile land, formerly free and whose boundaries were never precise, neither did it really have a name, for the name of Little Russia, accepted by its inhabitants, as well as “Southern Russia,” the name preferred by some historians, reflects only its present state of political association by the great Russian Empire for nearly two centuries.]

Durand places “le poète nationale” amidst familiar symbols, such as “*le Dnieper*” and “*Petite-Russie*.” The name “Little Russia” or “*Petite Russie*” is perfectly legitimate; it is a traditional 19th-century reference to the Ukraine which had no official status at that time. This name-reference is a euphemism for the Russian Imperial property which probably suited a official Russian censors. While the name “Dnieper” is the symbolic reference to the boundaries of the former independent state, this place-name is also the sacred collective symbol which could have been interpreted as the Ukrainian sign. Perhaps unknowingly, or fully aware of its meaning, Durand creates a special association between the name Dnieper and the name of the people who produced the national poet Shevchenko. The Little Russians are presented as the people living on the banks of Dnieper. He subtly evokes the undesirable historical information which is suppressed by “*Grande Russie*” (the Russian Empire), and consciously or unconsciously, appeals to the collective feelings of Little Russians who were not quite certain of their collective name. Durand presents a nation that is not yet able to put its collective name on the historical and geographical map, a nation without a definite name and a formally recognized language. This is what the Western reader learns about it:<sup>18</sup>

Parlé aujourd’hui par 14 millions d’individus qui ne connaissent pas d’autre langue, ce dialecte est pourtant tombé au rang de patois. On ne l’enseigne plus dans les écoles (919).

[Spoken today by 14 million people who do not know any other language, this dialect has fallen everywhere to the rank of a patois. It is not taught in schools any longer.]

Durand chooses not to name the subject, “*le poète national*”; he instead introduces his people, the fourteen million who speak an unrecognized language that is not regarded as a legitimate national tongue. He strikes his readers with the paradox that a group has the right to produce art only in the language of Great Russia. He juxtaposes the names “*Petite-Russie*” and “*Grande Russie*,” placing the sign “14” between them, as well as the name “Gogol”:<sup>19</sup>

Le prosateur dont les ouvrages font le plus d’honneur à la langue, et à la littérature est précisément un Petit-Russien, l’auteur des *ames mortes*, Nicolas Gogol (ibid.)

[The prose writer, whose works most honored its language and literature, is precisely a Little Russian Nikolai Gogol, the author of *The Dead Souls*.]

Gogol's name emphasizes the ludicrous situation that forces the nation of fourteen million people to assume another identity and suppress their collective creativity. It also stands for the official culture of the "*Grande Russie*".

The name "Gogol" may have been more familiar to the Western Reader than Shevchenko's name. Gogol, a Little Russian (Ukrainian) by birth became the Russian cultural symbol due to the Russian Imperial policy. Nonetheless, his name could still be perceived as the Little Russian sign. Durand is aware of this fact, and he places Gogol, the sign of Little Russia, as a sort of onomastic prelude, whereby his readers are engaged in the name-guessing process. Who is the national poet of these mysterious people in the land of Dnieper? Thus far the initial signs are: "Dnieper", "Petite Russie", "14", "Grand Russie" and "Gogol".

Continuing the onomastic prelude, the author does not yet introduce the name "Shevchenko." Instead, he brings in another **name-auxiliary**, the name of Bard Mistral, the poet of Provence. Ukraine or Little Russia is juxtaposed with Provence. Durand operates on the principle of the familiar: Provence is a well-known French sign and Mistral is the symbol of Provence. He thus creates a comparative structure:

Provence	province	Little Russia
France	country	Great Russia
Mistral	hero	Shevchenko
regional		regional & national hero

He also juxtaposes two historical roles, the role of a regional and national writer. Gogol represents a writer who achieved his national status through separation from the region, and from his own native culture. Mistral and Roumanille are the French name-symbols which assist Durand in eulogizing the "Other", the national hero of a small foreign region, the peasant poet of the masses. However, he differentiates the popularity of Shevchenko's name from the fame of the French poets. Durand emphasizes that Shevchenko has a different role to play in the history of the region. Already in 1876, he names the poet as creator of a new historical period in the life of "*la Petite-Russie*":<sup>20</sup>

Tout les paysant petit-russiens savent par coeur un bon nombre de ses poésies, et les chantent pêle-mêle avec celles que leurs pères leur ont transmises, ou qu'eux-mêmes ont recueillis de la bouche des derniers *kobzars* (chanteurs ambulans). Le nom du poète leur est familier; il représente pour eux une sorte de résurrection des souvenirs du passé(920).

[All the Little Russian peasants knew by heart a great number of his poems, and they used to sing them, along with those which their fathers had taught them or which they themselves had collected from the last *kobzars* (travelling singers). The name of the poet was familiar to them; it represented a kind of resurrected memories of the past.]

The subject's name is yet to appear.

The delay in naming the subject is a deliberate device which aims to emphasize the heroic role of the subject. Having compared the French Provence with Little Russia, Durand unexpectedly raises the Ukrainian poet to the heroic pedestal of the Greek Homer:<sup>21</sup>

Du moins l'étude d'un phénomène littéraire d'importance locale, tel que l'apparition du poète petit-russien, nous a-t-elle rappelé par analogie ce phénomène bien autrement important sur lequel on discute encore, l'apparition de *l'Iliade et de l'Odyssée* (921).

[At least the study of a literary phenomenon of local importance such as the appearance of the Little Russian poet, has recalled a similar important phenomenon, about which the debate still goes on, the appearance of *The L'Iliade and The Odyssey*.]

The readers recognize not only the unnamed Homer, but sense presented analogy, the implied name of the Ukrainian national poet. Having indirectly compared Shevchenko with Homer, the French biographer suggests another name for the Ukrainian poet. As Homer became the collective human cultural property, Shevchenko is being granted the same heroic status. Through the "Other", the forgotten nation of the silent fourteen

million obtains its national pride. Placing Shevchenko next to the author of the *Iliade*, Durand elevates the group's identity, sending the following message to French readers: "Shevchenko is a cultural symbol of Little Russia, as much as Homer is a Greek national legacy." Considering the period during which the discourse is being produced, it is very significant that Ukrainians are recognized as an independent nation outside the borders of "*la Grande-Russie*".

The sacredness of the name is intensified by the descriptions of the constant pilgrimage to the poet's tomb. Much as the French pay tribute to Voltaire, the inhabitants of Little Russia honour their national poet. Previously only saints and secular saintly figures enjoyed the unique type of hero-worship accorded to Shevchenko. He stresses the wide-spread nature and intensity of the collective sentiments towards Shevchenko. He notes that no French or other modern poet ever received so much attention *en masse*:<sup>22</sup>

On aurait grand'peine à trouver dans toute l'histoire moderne quelque chose d'analogue à cette renaissance littéraire qui remue les couches les plus profonds d'une nombreuse population, et l'on chercherait vainement ailleurs un poète à qui la foule ignorante, presque illettrée, rende ainsi des honneurs réservés d'ordinaire aux sanctuaires religieux ou au saints (922).

[It is very difficult to find in the entire history of modern literature a similar case of literary renaissance when the entire population would be stirred, and one may search in vain for another poet for whom the ignorant, nearly illiterate crowd paid honors ordinarily befitting the most sacred religious places and symbols.]

Consequently, the subject is placed in the highly heroic semantic context:

Greek nation	Ukrainian nation	French nation
Homer	Shevchenko	Voltaire

Durand's strategy in naming the Ukrainian national poet by the French biographer may be onomastically interpreted as:

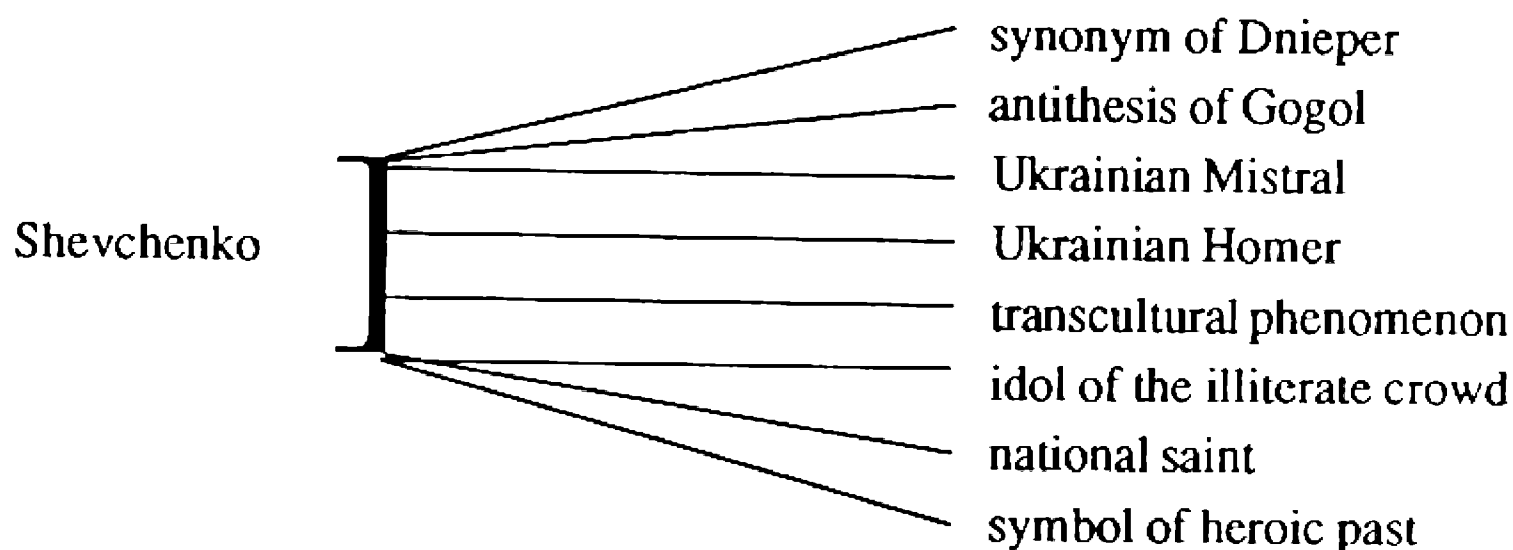


Figure 1.

Durand attempts to discover the causes of the unique veneration of a Ukrainian hero that the French do not possess. To him represents Shevchenko a reincarnated figure of *“l’age héroïque et libre”* (heroic and free age). The theme of the heroic past returns the French biographer to the days of Saint Vladimir. Durand speculates about the pagan past of the Ukraine and its mysticism intrigues him. He recognizes the Ukrainian past as part of European history. Much as does the rest of Europe, the Ukraine possesses its own heroic cycles and heroes worthy of remembrance. The French biographer views national life in a light similar to the Darwinian theory of the struggling species: the national struggle for survival is perceived as a battle of beliefs. He sees the Ukraine as the embodiment of an evolving independent consciousness within a triad of beliefs: *la Turquie mahométane, la Pologne Catholique et la Russie*. (Muhammadan Turkey, Catholic Poland and Russia) (24). There is an indication of a unique Ukrainian spiritual consciousness which is different from the beliefs of the neighboring nation states in Europe.

Finally, the poet is referred to as *“notre poete”*, (our poet), which may be interpreted as a rhetorical device or a sign of something else. *“Notre”* may be treated as “European” at large when the biographer gives the first and the last name of the subject:<sup>23</sup>

Nous bornerons là cette étude et cette série de citations, suffisant pour prouverts que Tarass Chevchenko, s'il n'a pas l'importance que lui attribuent quelques-uns de ses compatriotes, est néanmoins assez grand poète pour que sa renommée franchisse les frontières de son pays et se répande à travers l'Europe (944).

[We shall limit here in this study and this series of quotations, which suffice to prove that Taras Shevchenko, although he does not have the importance ascribed to him by some of his compatriots, is nonetheless a great enough poet that his reputation should cross the frontiers of his own land and spread all over Europe.]

The signs “*notre*” and “*traverse l'Europe*” happen to be synonymous in the above passage. Having started from the place-name “Dnieper,” Durand ends the discourse with the symbolic “*notre Tarass*”, (our Taras) including the Ukrainian national poet into the European “onomastic collection” of names-signs. Presenting the name “Shevchenko” to his French readers, the biographer adds another cultural symbol to the collective memory of the French and all Europeans.

This **onomastic progression** in this biography, one of the earliest, written by a non-Ukrainian and outside Shevchenko's native country, was particularly important to the subject's nation. The French biographer glorifies the hero of the “Other”, the group which is denied any expression in its own homeland, deprived of its language and suffering complete cultural oppression. Having created a panegyric to its national hero, Durand indirectly participated in the national liberation through a heroic representation of the national poet, Shevchenko. His biographical attempt encouraged writers in Shevchenko's native country to pay attention to the poet, his life and work. While French readers were already familiar with Shevchenko, writers in the Russian Empire needed more courage and ingenuity to mention Shevchenko's name and speak about his role as a national symbol.

### 3. 3. Onomastic statement

Two years after Émile Durand's mention of Shevchenko, in 1878 F.M. Piskunov makes another biographical attempt.<sup>24</sup> The title of his biography *The Poet of the*

*People* is a clear statement about Shevchenko and his cultural, historic and national significance. It is remarkable that the Russian biographer of the Ukrainian national poet introduces Shevchenko's name through the voice of the "Other" – Disraeli. In his first chapter of Shevchenko's biography, Piskunov allows Disraeli to make the initial general utterance about the role of any national poet. Readers are allowed to make a connection between a national poet and the Ukrainian poet, Shevchenko:<sup>25</sup>

Память о нашем народном поэте должна  
быть для нас святыней, чтить эту память  
священный долг каждого, кто дорожит  
своею национальною честью, своим  
достоинством, своим добрым именем. /3/

[The memory of our national poet must be sacred to our people;  
to honor his memory is the sacred duty of everyone who trea-  
sures one's national pride, identity and one's good name].

Using the voice of the "Other," the biographer, writing in the presence of the censor, covertly names the subject "sacred" and "a matter of national pride". The message of the epigraph is, "honour thy collective name" when remembering the name of your national poet. The title page itself contains the onomastic map of reading that guides one through the series of heroic titles:

Shevchenko  
poet of the people  
sacred name  
honourable name  
collective property

The names on the title page are followed by a long list of individuals to whom the biography is dedicated:<sup>26</sup>

Kulich,  
Lazarevsky,  
Belozersky,  
V.V. Shevchenko,



Vovchok,  
Kostomarov,  
Anna Barvinok,  
...

and the list ends with the collective name:

Kobzar's admirers.

This list contains the series of implied and **desiderative names**, that is, those that the national group expects to see in a heroic biography. Piskunov places his subject's name among other well-known and respected names of cultural celebrities in order to intensify the poet's role in the national history of the group. The list of names that his biography presents may be semiotically read approximately like this:

subject  
hero  
poet of the people  
other heroes  
Kobzar  
national symbol  
name to be remembered among others

The onomastic statement is supported by the narratological strategy in the discourse which is arranged as a collection of true confessional voices of biographical choir.<sup>27</sup> To intensify the veracity of given names, Piskunov relies on numerous other speakers who support his onomastic statements. If Disraeli speaks for the biographer on the title page, seven of Shevchenko's friends address the biographees/readers from the dedication page, while Kostomarov and Chalyi assist the biographer in initiating the introduction. Consequently, Piskunov's own voice is on the periphery of the biographical discourse, and it is the "Other" that worships the subject. All these other names serve as names-auxiliaries which create an onomastic environment around the name of the subject. Autobiographical statements are perceived as the most reliable information, and the subject's recollections replace the reliable narrator of any other fictional discourse.<sup>28</sup> The first thirteen pages of the biography represent Shevchenko's autobiographical revelations which are intended to convince the biographees of the

truthfulness of the presented materials and authenticity of the source. The implied name that may be deduced from the autobiographical introduction is:

victim of despotism

The newly presented name in the series of others is verified by the next speaker, Maslov, who compliments the autobiographical utterances of the subject. The new names added to the onomastic variety are:

persecuted artist  
 self-taught poet  
 voracious reader  
 sufferer  
 son of his people  
 defender of the oppressed  
 true "*Maloross*" (Little Russian)

Maslov's panegyric is followed by the recollections of:<sup>29</sup>

Soshenko  
 Kostomarov  
 Turgenev  
 Polonsky  
 V. Shevchenko  
 Lazarevsky

On the whole, the biographer assigns various naming functions to the other speakers to avoid the responsibility for his own words. A biographer is generally a very vulnerable speaker who may be held responsible for what he writes. When a subject is a seditious poet persecuted in the past, the biographer has to exercise careful self-censorship to avoid any unfavourable criticism or legal repercussions. Piskunov's onomastic policy is a part of such protective strategy. After all, it is the "Other", who praises the rebellious poet, but not Piskunov. Any direct praise could have been misinterpreted by the censors, while the kaleidoscope of names shields the otherwise exposed biographer.

The names given in the table of contents only partly correspond to the actual speakers in the text. Behind Turgenev, Kostomarov and other more 'reputable' names

there are some obscure names: Tavołga, Juzhakov, Khartakhay, Chuzhbinsky, names that do not stand for anything else; they are not names-signs familiar to most of the readers. Later biographers never mention any of these individuals. Did they really play a very important role in Shevchenko's life or are they some fictitious names introduced into the text with the sole purpose of baffling and misleading the censor? Whatever the reason may be, they are in the text, serving as an **onomastic censoring device** or a protective shield. Apparently, recollections of the unknown or less familiar individuals divert censorial attention from the pronouncements made by the more prominent literary and social figures of the time or from the biographer himself. The narrative distance between the title page, table of contents and the summary preceding each chapter amounts to several dozens of pages, making it difficult for the censor and even the readers biographees to establish any connection between the onomastic statement and the actual names of the speakers. The biographer perhaps relies on the capacity of his readers to process and remember only a limited amount of the onomastic data that he skillfully uses to evade the watchful censor. As a result, the biographees obtain the expected name of the subject or **desiderative name**, "the national hero", which in its reconstructed form, may be derived through numerous other names. The **desiderative name** is deduced by the group through the **names-auxiliaries** that helped Piskunov to make his onomastic statement.

### 3. 4. Contradictory names of the hero

It is remarkable that M.K.(Sava) Chalyi, who became the classical biographical source on Shevchenko, starts his biography of the poet in the Piskunov manner by letting the controversial Victorian, Disraeli, introduce the Ukrainian national poet. After Disraeli's pronouncement, Chalyi explains to his readers the significance of his discourse about the poet. Apparently, even in 1882, the biographer had to justify his creative attempt and the chosen biographical subject. Chalyi defends the social worth of his character, reminding us that the lives of poets and writers actually deserve public attention. He states that, despite the seemingly inconspicuous role of writing, this societal activity is as valuable as military, political or economic functions. Poets are vital to men. "The writer is a silent toiler," says Chalyi. And, yet, it is the writer who is entrusted with the spiritual development of society, with its advancement. The biographer suggests that we reconsider the poets' public role and change the social attitude towards writing, which was not treated as a serious activity and was in those times

often called “scribbling”. He appeals to the group to change the social perception of the writers’ role:<sup>30</sup>

Но не пора ли нам перестать смотреть на этот класс людей как на бесполезных членов нашего делового поколения: в мире существует не одна материальная деятельность, и чем реже встречается деятельность умственная, тем она должна быть для нас дороже. /4/

[Isn’t it high time for us to stop treating this class of people as useless for our business generation! There is much more to the world than material-producing activity, and the less frequently spiritual activity occurs the more it has to become valuable to us.]

In this rhetorical question, he condemns the dominant beliefs of preindustrial Russian society in which writers and poets were not valued highly. Writing was treated as a socially superfluous activity, not useful in any pragmatic sense to the people. Without naming the biographical subject, Shevchenko, Chalyi initially defends the most general name “poet”. First, he embellishes the name-title “poet”, and then he grants to his subject the name of “the national Ukrainian poet”.

Shevchenko is presented as a poet-phenomenon, the embodiment of the spiritual strength of the common people. Through another speaker, Kostomarov, Chalyi names his subject “the chosen man of his people.” “People” in this case implies not the entire group, but only the peasants. The cult of a peasant, popular in nineteenth-century Europe, is used by Chalyi to create a heroic image of a poet, who “brought his own people to the attention of the civilized world”. The biographer’s onomastic strategy represents a slight departure from the canonical biographical beginning, in which a name-metaphor is first introduced as a common proper name, and gradually reaches its allegorical climax. Unlike some biographers, Chalyi proceeds from the class of names to a specific individual name, or from the general to the particular.

His subject, a former serf, is a social and historical phenomenon. The biographer maintains that the subject’s life-story is a partial history of his motherland. Following the romantic tradition, the poet is given a significant social role to play and has the

mission of putting his people in the historical arena. The idealized image of the poet as a missionary, which came to Russia through the Western romantics, acquired particular intensity in the social context of the Russian Empire. The reform of 1860 that abolished serfdom in Russia was still fresh in the minds of the readers. In 1882, when Chalyi's biography was published, they still had to be reminded of the positive effect of the law. Shevchenko's transition from a humble social position to heroic status is presented in light of the recent social changes and as a certain symbolic picture of the social macrocosm. Chalyi's hero is a new heroic model; and the guiding principles for telling the life-story of a poet had not yet been worked out in Russian society at the time of Shevchenko's death.

Shevchenko's biographer trusts his own intuition and sends his messages to the group that cannot yet provide the discursive canon. Embarking on the biography of a poet, a new hero, Chalyi chooses to follow the "Other", the French critic Sainte-Beuve whose biographical criticism was known and respected in 19th-century Russia. Like Sainte-Beuve, Chalyi raises the same crucial questions about the life of a poet.<sup>31</sup> Namely, what were his thoughts on religion? How did he treat women? What was his lifestyle? Was he rich or poor? His diet? . . . Both the French critic and the Russian biographer anticipated future biographical writing and what later became known as so-called psychobiography.<sup>32</sup>

Chalyi was torn between the two streams of biographical writing, the Carlylian and Sainte-Beuvean theories. If Carlyle's theory of the hero required elevation of the subject-poet above the group and humanity at large, Sainte-Beuve's biographical principles were aimed at the ordinary, non-heroic aspect of the hero's life. To consider the theoretical platforms of both authors complicated Chalyi's task but widened his discursive horizons. His biography, which would be later used as a reference biography and a classical life-story of the poet, contains the most contradictory statements about him. Numerous visions of the subject, different psychological profiles, various perceptions of his social and historical worth, and different patterns of evaluation of his literary significance—all make Chalyi's work an inexhaustible source for interpreting Shevchenko, the man and the poet.

Ardent nationalists could find enough material to perpetuate the myth of the national hero. Socialist and Marxist biographers would use Chalyi's portrait of Shevchenko to reinforce the image of the revolutionary and rebel. Literary critics would later accuse him of not devoting enough time to Shevchenko's poetry. Believers in the divine nature of the poet would condemn the biographer for lowering the saintly posture of the hero. Chalyi's interpretation of Shevchenko's life was one of

the early biographical versions that encouraged the longlasting biographical discourse about Shevchenko.

On the one hand, Chalyi promised to immortalize the people's poet, while on the other he satisfied natural human curiosity about the "Other." The duality of human nature and the duplicity of the genre may account for the multidimensional subject - the national poet with the complexity of his world and onomastic multitude. Later biographers, who would help to sustain the cult of the national hero and establish the saintly posture of Shevchenko, would select only the heroic names and themes. The "Other" - the man - would be consciously forgotten.

Chalyi had one significant advantage over other biographers. He was the poet's personal friend who had profound knowledge of his subject as a private individual. He knew the private side of his subject which was either forgotten or deliberately omitted in all later discussions of the poet's life. In his private life, Shevchenko, the national hero, did not always appear heroic. His worshipping Bacchus, among his other non-heroic deeds, was a taboo topic for the majority of biographers who never dared to cast a shadow on the poet's reputation. Throughout the century, numerous narrators of Shevchenko's life and work portrayed him as a saint, a studious monk and the paragon of piety. Chalyi's name and his biography of the poet occupies a modest place in the footnotes of traditional heroic biographies.

"The poet of the people", the national prophet, who falls asleep in an inebriated state while awaiting his beloved, is a comical figure, having nothing in common with the sexless saintly creature of most biographies. Chalyi incorporates humorous digressions into his discourse, using irony next to praise. In his version, the subject is a familiar and recognizable individual, with whom the biographees may identify. Chalyi shocks his readers, accustomed to the heroic portrayal, with the implicit non-heroic names that were later rejected by the collective group memory. The biographer forces his readers to construct new names for the subject, presenting the following:<sup>33</sup>

Посещая театр, он старался уловить Пиунову за кулисами, но она его пьяного еще больше боялась и убегала от него до тех пор, пока он не сваливался где-нибудь на свободный диван и засыпал. /115/

[Attending the theatre, he tried to catch Piunova behind the curtains, but she was even more scared of him drunk, and was running away from him until he would fall asleep somewhere on a sofa].

A question arises as to whether it is the subject's humble origin that allows the biographer to exaggerate Shevchenko's state or whether Chalyi simply portrays a poet in his private ordinary life that is not very different from anyone else's life. At any rate, the picture given by the nineteenth-century biographer is openly debunking.<sup>34</sup>

An ardent admirer of the theatre and theatrical talent and a worshipper of Bacchus "falls asleep drunk behind the curtains"; this is the onomastic digression that followed heroic names, such as "poet-phenomenon", "poet of the people", and a "name worthy to be remembered". The readers may still remember the individual who is "responsible for the advancement of society", the image that is diametrically opposed to the ironic portrait of "worshipper of Bacchus". The heroic titles given to the subject earlier are contrasted with a prosaic description of an earthly man. The strategy of contrast is employed by Chalyi repeatedly. In another instance, he combines irony and neutral reporting within the same passage:<sup>35</sup>

Умывался он и молился на дворе,  
вытянувши собственноручно из  
глубочайшего колодезя ведро „погожей“  
воды. До чаю выпивал чарочку и заедал  
пшеном „бо воно и смачне и зубы гострыть  
и в животи выскребає всяку нечисть“. /10/

[He used to wash himself and pray in the yard, taking out with his own hands a pail of "blessed water" from the deepest well. Before tea he consumed a glass of vodka and took some millet "because it is both tasty and sharpens one's teeth, and cleans out one's stomach].

The picture of a praying man is meant to be heroic, denoting propriety and solemnity. Nevertheless, the first utterance is followed by a humorous statement about the same man consuming liquor before noon. The sarcastic implication of the second utterance detracts the heroic meaning of the first one. The semiotic strategy of the passage may be represented in the following manner:

Hero	Non-heroic figure
Christian	Non-believer
Poet-Saint	Sinner
Millet	Vodka

The sign “vodka” is associated with sinful behaviour, while “millet” suggests daily monastic routine. Early drinking is excused by health reasons which is a trite joke of all sinners. The poet’s daily actions are presented in the following order:

performs morning toilette  
 prays  
 drinks vodka  
 eats simple peasant food  
 jokes like any other mortal

The biographees/readers could not fail to recognize either themselves or their neighbours in . . . “the poet-phenomenon”. Very frequently Chalyi refers to his subject as “Kobzar’ who had a drop too much”. Relying on Shevchenko’s own diary, the biographer “recalls”:<sup>36</sup>

а покойник на свою беду, не умел  
 отказаться от угощения и не отличался  
 воздержанностию: „Ты для меня не подавай  
 целой бутылки рому/говорил он Николаю  
 Ивановичу Костомарову в 1846 г/, а  
 отливай половину до другого раза, А то  
 сколько бы ты ни дал, я все выпью!“/157/

[The deceased unfortunately was not known for temperance: “Don’t put a full bottle of rum on the table” he used to say to Nikolay Ivanovich Kostomarov in 1846. Keep the second half till the next time. If not, I will finish as much as you give!”].

The biographees have an opportunity to be present in the past of an Epicurean who fully enjoyed life and did not abstain from its temptations. This portrait is in striking contrast to the lifeless picture of a saint, or martyr who is a stranger to the earthly plea-



asures of ordinary people. The narrative and semiotic strategy used here is already familiar to the readers:

Hero	Epicurean
avoids	indulges in
earthly	food,
temptations	drink
saint	sinner

Unlike other writers of heroic biographies, Chalyi presents a hero who not only performs noble deeds, but also has interests in daily life; he is a subject with a human face. His subject is a gifted outstanding individual who is at the same time no stranger to mundane earthly pleasures and the banal. The traditional account of heroic deeds in eulogy is replaced by a sympathetic recollection of his ordinary weaknesses. Chalyi allowed his subject to appear in a totally unflattering and non-heroic way. Recalling the events of 1860, when Shevchenko was rejected by the young and beautiful Lukeria, he described the suffering lover as “intoxicated to the point of ugliness”. Unlike later biographers, Chalyi, the subject’s contemporary and close acquaintance, recreates a much more believable picture than theirs. Instead of the schematic image of a rejected unfortunate man-saint, the readers obtain a more probable version of this episode. The biographer does not pity the subject, he instead comments:<sup>37</sup>

После этого, уже последнего, покушения на женитьбу, поэт сделался неумолимо лют на все женское племя до самой своей болезни. /172/

[After this, already the last, [‘assassination] attempt’ [upon] to marry [marriage], the poet became vehemently enraged with the entire female tribe until his last illness].

The stylistic effect of the selected signs is worthy of attention. The Russian word “*pokushenie*” (assassination attempt) next to the sign “marriage” has a rather ironic meaning, which is lost in translation. The semiotic pair “ASSASSINATION-MARRIAGE” detracts from the primary solemn meanings of both linguistic signs. The implied meaning is that the suitor could have “killed” his marriage and it emphasizes

the irony of the situation. The biographer's opinion about Shevchenko's matrimonial escapades is clearly negative. Instead of the classical interpretation of the poet's intimate life, Chalyi allows himself to look at it with sarcasm, which is completely atypical for the canonical heroic biography.

According to the canonical view the subject should have appeared as a suffering lover, pure and saintly. The biographer sacrifices the traditional myth of a poet and, instead, creates a believable picture of a human being who is not without flaws. Chalyi's portrait is ahead of his time; it does not follow the familiar grammar of the romantic myth, but is rather a precursor of the later existential myth. Chalyi's poet is much like the Sartrean *L'idiot de la famille* who poorly reads the "social text".<sup>38</sup> Chalyi's interpretation of Shevchenko's life precedes the later 20th-century atypical biographies of poets. Nonetheless, it occupies a separate place in the history of Shevchenko's biographies which are mostly sustained in the traditional heroic mode. Chalyi's portrait would be later justified by Freudian concepts and his vision of a poet as a neurotic who cannot be expected to behave normally.<sup>39</sup>

Instead of Freudian hysteria, Chalyi, the practicing psychobiographer of the last century, offers his own psychological profile of the poet who is expected to do poorly in all existential tests, such as the family, the community and the state.<sup>40</sup> The biographer's message to society is: "Do not expect the poet to marry, to be sober and obedient." He excuses the poet's anti-social behaviour as a part of the general "poetic" *modus vivendi*. Chalyi's theory of a poet implied that a sorrowful lonely existence is a poet's lot. His mythical poet is bound to seek love, suffer and remain lonely because of his incorrect choice of a love-object. Shevchenko's biographer claims that all the unsuccessful matrimonial attempts of his subject were a part of his poetic destiny; loneliness is a natural poetic condition. These women whom Shevchenko had wrongly chosen would have "poisoned the poet's life" anyway (165).<sup>41</sup>

In other respects, the name of a suffering stoic is part of the onomastic collection selected by Chalyi for his poet. The motif of grief, the reference to the subject as "sufferer", and emphasis on his sensitivity consistently reoccur in the discourse. Describing the poet's exile, Chalyi is particularly successful in connecting the heroic names. In the empty Kazakh steppes the exiled poet suffers from the rugged and depressing physical environment as a punishment for his rebellious behavior. Apparently, the poet's persecutors and official tyrants had chosen a proper penalty for his seditious poems, to deprive the poet of beauty and inspiration. In the era of romanticism, even the enemies of the poets shared the romantic myth and would not deny the uniqueness of a poetic personality.

Speaking about impact of the depressing landscape upon the poet, Chalyi writes the following:<sup>42</sup>

в сравнении с живо запечатлевшимися в  
памяти поэта красотами украинских  
палестин, предстала перед ним еще в более  
ужасном виде. /78/

[In comparison with the vivid imprints of the beauties of the  
“Ukrainian Palestines” in the poet’s memory/it/appeared before  
of him even more terrifying].

The image of “Ukrainian Palestines” evokes familiar Biblical allusions. The Ukrainian poet, likened to a Biblical martyr, suffers in the desert, except that the desert is not in the Holy Land, but in Kazakhstan. The semiotic pair “Ukraine” and “Palestine”, united in one phrase-metaphor implicitly elevates the subject’s status:

Ukraine	Palestine
national prophet	national prophet
Shevchenko	Christ

Like the ancient hero, Biblical Jesus, Shevchenko, the martyr, not only suffers himself from being misunderstood and betrayed, but he also carries the sufferings of those who inflicted pain upon him:<sup>43</sup>

Нес в глубине души свое собственное горе,  
не охая и не вздыхая, поэт не менее  
мучился и чужими страданиями. /81/

[Carrying deep in his heart his own grief, without a moan or  
sigh of complaint the poet was no less tormented by the suffer-  
ings of others than by his own].

Shevchenko was proclaimed a martyr even in his own lifetime. Relying on Serakovsky’s letter, Chalyi demonstrates the highly heroic reputation enjoyed by his subject. In his letter to Shevchenko, dated 1855, the poet’s fan writes:<sup>44</sup>

Батьку! Великие люди перенесли великия страдания. Одно из величайших-степь безвыходная, дикая пустыня. В пустыне жил певец Апокалипсиса, в пустыне и ты теперь живешь, наш лебедю! /83/

[Father! Great people endured great sufferings. One of the greatest—the hopeless steppe, the wild desert. But this is where the singer of the Apocalypse dwelled, and now you, our swan, live in the desert].

After a brief onomastic digression, using the names “worshipper of Bacchus” and “Epicurean”, Chalyi bestows upon the subject the expected and desired names, such as “Father”, “swan”, “singer of the Apocalypse” and “martyr”.

The biographer reinforces the heroic titles of the poet and supports his cult which was, apparently, initiated by the subject’s friends and contemporaries. The name “Father” bestowed upon Shevchenko by Serakovsky reveals the fact that the poet was recognized and already highly esteemed in his lifetime. The fairytale title of a “swan” is a tender name that stands for the mythical purity and beauty, as well as common adoration. The reference “Father” leads to the sacred name of “God” and “Christ.” The key-words “great sufferer” and “singer of the Apocalypse” support the desiderative “Father”, as well as recall the Biblical plot and other sacred names. Such elaborate references to the subject, elevate his heroic status and appeal to the patriotic feelings of the group. Like the early Christian martyrs and Hebrew heroes, the Ukrainian poet is presented as an icon. References to the Biblical text, elevate not only the subject, but the group as well. Through the name “national martyr,” the prototype of Christ, the group may emulate the collective heroic past of another group; the Ukrainians are placed next to the ancient Hebrews or enter the ancient heroic mythical universe. Having presented the subject as the “Ukrainian Christ”, the biographer adds another layer to the heroic onomastic palette. Chalyi’s hero is not only the “defender of humanity”, but he is also the “protector of animals”. His Christian love for anything alive extends to all living creatures-birds, cats, dogs. . . :<sup>45</sup>

Гуманность эта проявлялась в каждом действии, в каждом движении. Ласкающая

нежность распространялась у него даже на животных: не раз защищал он котят и щенков от злых намерений мальчиков, а птичек, привязанных на сворке, иногда покупал у детей и выпускал на волю. /57/

[This humaneness was in his every gesture. His caressing tenderness extended even to animals: many a time he protected kittens and puppies from the mean boys' intentions, and sometimes he used to buy caged birds from children and set them free].

His poet not only cares about nature and loves all living creatures, but he cannot condemn even the greatest sinners. According to the biographer, the subject could never utter a harsh word about fallen women. "He was far too humane to do so," says Chalyi. Presented as a genuine saint, his subject is also depicted as a lover of children. Playing with children is one of his heroic deeds:<sup>46</sup>

Наибольшее удовольствие доставляли ему дети, которые в деревнях обыкновенно проводят целые дни на улице. Тарас Григорьевич не раз садился к ним в кружок, рассказывая сказки, пел детские песенки, которых знал множество, делая пищолки и т.п. /56/

[Children were his greatest pleasure. In the villages they usually spend their entire days in the street. Taras Grigorievich used to join their circle, tell them stories, sing children's songs - he knew a great number of them - and would make whistles for them, etc.].

The saintly poet not only plays with children, but he is prepared to care for them permanently. Chalyi reports an incident when Shevchenko nearly adopted a lost child. He found a three-year-old girl near St. Sophia's Cathedral in Kiev and was ready to take the child home, but the mother soon appeared and he "handed her his foundling"(56). The lost-child episode assists the biographer in pursuing his elaborate

technique of heroic naming, as the child symbolizes a weak being who needs to be protected. The saintly posture of the subject is constructed through the characters whom the hero protects. The signs are arranged in the following manner:

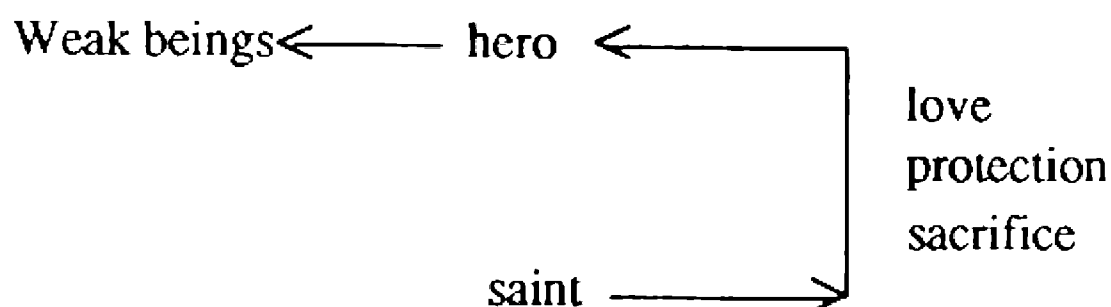


Figure 2.

Immediately following this elaborately constructed heroic name, the biographer introduces new scenes which make his readers forget the solemn picture of the Ukrainian “singer of the Apocalypse” and saint. Now the hero appears amidst the Lucullian delights of Ukrainian cuisine, which may be rather unusual after the serious heroic eulogy to the poet:<sup>47</sup>

..национальные малороссийские блюда он предпочитал всевозможным гастрономическим обедам: борщ с сушеными карасями, со свежей капустой и с особенными специями, которых секрет известен лишь гостеприимным хозяйкам-украинкам, пшонная каша, сваренная на раковой ухе с укропом, запеканный днепровый лящ и Тарас Григориевич таял от блаженства. /56/

[He preferred national Ukrainian dishes to various gastronomical versions: borshch with dried carps, fresh cabbage with original spices, a secret recipe known only to the hospitable Ukrainian housekeepers, millet porridge cooked on crayfish broth with dill, baked Dnieper bream, and Taras Grigorievich would melt in his bliss].

In this “gastronomic still-life”, the poet is surrounded with tasty Ukrainian dishes, and

this narrative turn serves as a supportive structure to the name "Ukrainian hero". Chalyi skillfully uses the most familiar associations from these collective daily experiences to bring the subject closer to the group. Gastronomic images being most familiar are correctly chosen as the most recognizable signs that may generate other collective emotions. Common gastronomic experiences are part and parcel of communal living within the same geographic territory. Expressed in the same linguistic code, they add to the so-called basic collective features of what is generally understood as a "nation". Thus, the name "national representative" is constructed gradually and covertly through the deepest and most basic collective allusions. The biographer recalls the most pleasant culinary episodes that may lead to stereotypical images of the group:

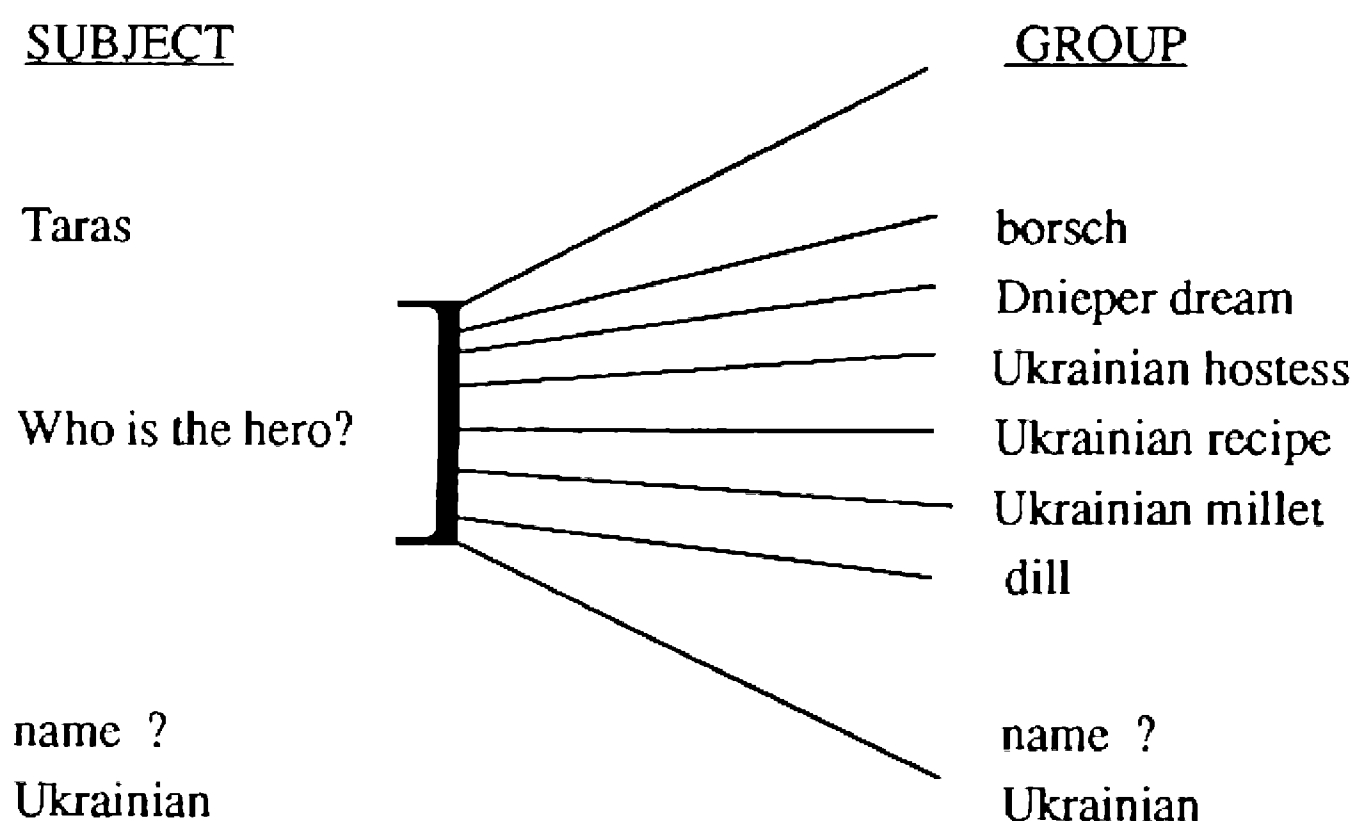


Figure 3.

The anti-heroic digression which may seem antithetical to the solemn heroic discourse is also within the narratological framework of the heroic biography of the national hero. At first glance the portrait of the poet placed amidst spices, vegetables and traditional Ukrainian dishes may be perceived as satire. However, the poet who experiences gastronomic ecstasy is brought closer to the group that can identify with the subject and include him into its community. The detailed description of his favorite gastronomic experiences brings the readers/biographees closer to the subject. Instead of self-denial and sacrifice, they find a Rabelaisian thrill, laughter and the

ecstasy of living through the simplest joy of consuming national food and keeping the physical body alive. On the other hand, culinary genre temporarily invades heroic biography, subverting it from within.

Describing the poet's favorite 'gastrovariety', Chalyi is on the territory of the recipe genre. The word "melt" has a double meaning. The primary meaning establishes its connection with culinary discourse, while the secondary one implies a metaphor, so that a joke with a significant humorous effect is created as a result. The poet who "melts from bliss" is a hidden pun. Butter, which also melts and being the obligatory sign of any culinary discourse, is here replaced by the unusual sign "poet". The substitution technique used by the author may be graphically expressed as:

butter	melt	poet
dishes	delight	

The resulting humorous effect is not malicious laughter, but the sincere joy of sharing common pleasures. A man who appreciates the gastronomic variety is less enigmatic than the remote ascetic symbol and a self-denying saint; this portrait is more believable, and the names "poet" and "Epicurean" are more desirable. The biographer manipulates the possible associations resulting from the usage of various names. Highly heroic name-titles are reinforced by the **common desiderative names** and **onomastic auxiliaries**. The anatomy of Chalyi's contradictory onomastic structure may be represented as:

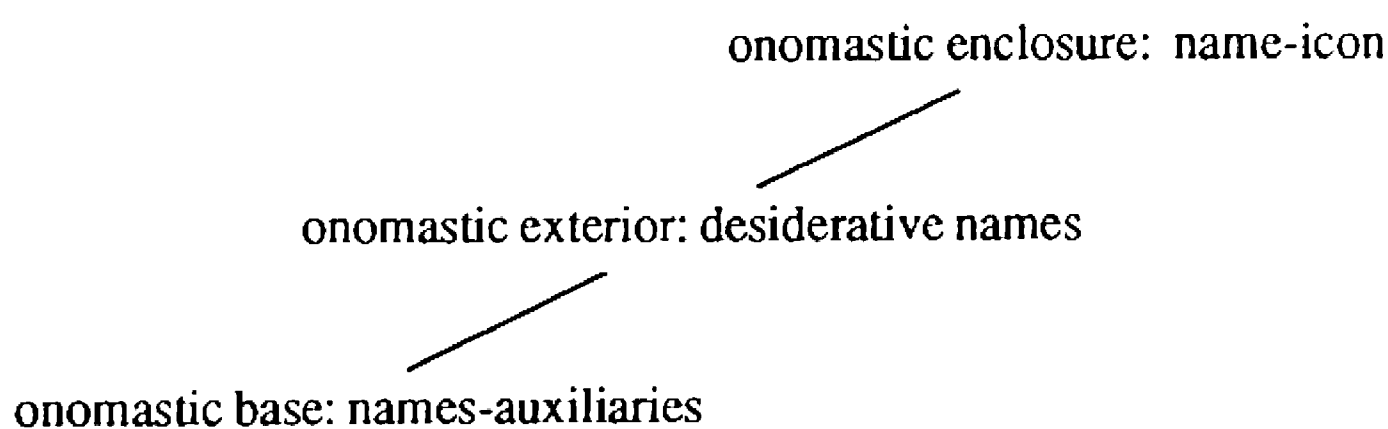


Figure 4.

The biographer has the responsible task of developing the name-metaphor in the desired collective manner and foreseeing future collective desires. He may "baptize" the subject, fulfilling the onomastic preferences of the group, but the group, nonetheless, expects some onomastic suggestions from a biographer. The biographer effort-



lessly maneuvers between the common knowledge of the group, its basic collective mentality, and the less familiar notions of the group elite. The hero-saint is a desired name for the subject. This figure is admired, but may appear somewhat alien to the majority. Northrop Frye's "hero above the group" may be intimidating, while the character sharing gastronomic pleasures is someone close to the majority, one of the group or hero "in" the group.<sup>48</sup> What may have appeared as the subversion of the heroic biographical discourse, in fact, serves as the present and future myth about the national Ukrainian poet, Shevchenko. The seemingly contradictory names of the subject:

worshipper of Bacchus  
 singer of the Apocalypse  
 and saint  
 glutton

all add to the image of the subject, the national hero who is sometimes permitted to be on the same level as the rest of the group.

### 3. 5. Name clusters and memory markers

Saul Kripke defines a name not by a single description, but by a cluster or family of notions leading to a name (31).<sup>49</sup> Sergii Efremov's approach to names and his use of their power supports Kripke's idea. Efremov's biography, *Apostle of Truth*, introduces the biographees to the onomastic device of clustering.<sup>50</sup> First, the cluster is brought to the attention of the receivers. The basic idea of a **name-cluster** is that the receiver of the discourse obtains a number of onomastic signals which eventually lead to the intended name. The cluster usually consists of forceful semiotic signals that precede the actual proper name. The proper name is then given in its "last name-only" version. The last name without the first name and patronymic is also a sign of a well-known name. A well-known name does not require any onomastic details, such as more common first and middle names or Russian and Ukrainian patronymic, such a name has the status of a familiar name-symbol or possesses symbolic-metaphoric value because it is recognized on its own. Initially here, the subject is named by the heroic cluster "Apostle of Truth", then eventually he is referred to as "Shevchenko". The metaphoric pair, "Apostle of Truth" and "Shevchenko", has prepared the reader for the highly heroic discourse.

Further, the biographer refers to the subject as “a former serf”. This reference already states the first heroic episode in the subject’s life, at least one heroic deed. A brief summary of one’s heroic life may be derived from a set of these three descriptions. “Apostle” alone introduces the Biblical allusion, while “truth” confirms the collective heroic symbol. Both of them, placed next to the well-known name “Shevchenko”, reinforce heroic associations with the name, while the derived name “fighter for freedom” concludes the first onomastic cluster which may be viewed as on the table:

Apostle	Biblical hero
Truth symbol	symbol of justice
former serf	fighter for freedom
Shevchenko	national hero

This highly heroic designation is followed by another panegyric pair, “Shevchenko” and “Moses”. Here, an intense semiotic field is created around the name of the subject, so that the heroic halo of the name overshadows the actual individual behind it. The chosen nominal strategy corresponds to the plot structure which “ungrammatically” starts with the death of the hero, as opposed to the more natural beginning, the subject’s birth. Consequently, the biographer does not follow the subject’s traditional path of gradual onomastic intensification. The technique is much more powerful and direct, since the biographer does not play the name-guessing game with his readers. On the eve of the centennial anniversary of the poet’s birth, the readers may have been more willing than before to accept a cluster of names. The biographer constructs not only the name-cluster, but the event-symbol: death of the national hero, a technique which assists the author in reinforcing the heroic atmosphere around the name of the poet whose centennial anniversary is about to be celebrated. The death of the subject is presented along with the fall of serfdom. Such an event-pairing technique next to the name-clustering device reaches its metaphorical plateau already at the commencement of the discourse, and adds another implicit name to the vivid cluster:

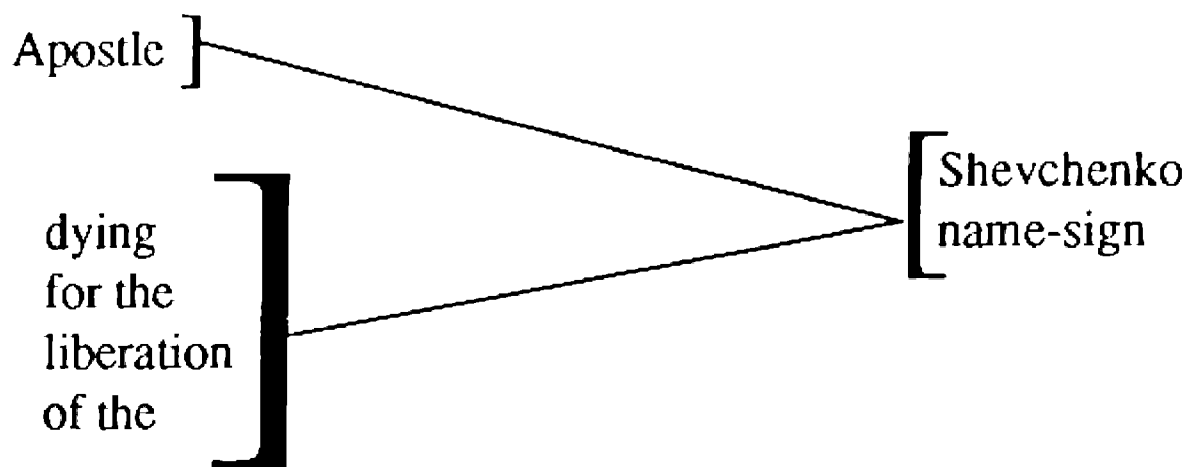


Figure 5.

This implicit name is a logical continuation of the onomastic unit enclosed by the sacred name “Moses”. Simultaneously, with the highly heroic designation of the subject, the national group obtains some heroic characterization as well. If the national poet is likened to the ancient Hebrew hero, the group naturally acquires his heroic title as well. The Ukrainians are compared with the Hebrews or the group obtains the heroic name through the heroic ascendance of its hero:

Hero	Shevchenko
Heroic group	Ukrainians
Heroic prototype	Moses
Group prototype	Hebrews
Semiotic result	Ukrainians = Modern Hebrews

On those occasions when Efremov refers to his subject-national hero by a personal pronoun “he”, the references are always accompanied by personal characteristics. For instance,

- he — kind and calm
- he — incurably sick
- he — with his trembling hand

Efremov never uses a single personal pronoun without the accompanying reinforcement of sympathy or admiration-arousing descriptions. On the other hand, he never uses the last name “Shevchenko” next to such a description as “incurably sick” or “calm”; those are descriptions of a lesser heroic intensity. After all, a pronoun which is a name-substitute for a proper name is meant to be reserved for non-heroic situations

when the heroic reputation of the poet is not at stake.

Efremov, like any other producer of popular discourse, controls the perception of the given text. He appeals to the established collective associations within the national group, anticipates their reactions to certain verbal messages and thus regulates their response to the heroic biographical discourse. Efremov's task has been facilitated by the biographical efforts of his predecessors, such as Maslov, Durand, Piskunov, Iakovenko and many others who previously performed the initial onomastic exercise of reinforcing the name in the collective memory of the group. They provided the group with the story, "the path of the hero", as well as with the tools for remembering the name-symbol which, in turn, encouraged the apocryphal stories and legends or inspired collective creativity around the name-symbol. Myth of the hero initiated outside the group had penetrated the collective consciousness inside it, facilitating the task of later biographers. Efremov essentially had to summarize the already-known laudatory names of the recognized and admired hero or to return the **desiderative names** of the hero to the name-anxious group. He does not have to follow the gradual onomastic progression of his predecessors. Efremov may start with the collective metaphors which are already present and accompanying the heroic name: "Shevchenko—Apostle of Truth", "National prophet", and "poet of the people".

The biographer combines the act of naming with the act of name-constructing, occasionally performing what may be seen as the exegesis of a name. Having labelled the subject the "Apostle of Truth," he employs it again thirty pages later in the discourse. Efremov explains the meaning of the word "truth", which is repeated seven times on the same page and is sometimes italicized, thereby becoming a verbal reinforcement signal. To attach the highly heroic name of the "Apostle of Truth" to the subject the biographer creates a supportive semantic field that excludes the possibility of the name being forgotten. These recurring verbal signals serve as **memory markers** that help the reader to remember the name and mark the map of the heroic onomastic progression:

<u>Apostle of Truth</u>	(3)
former serf	(3)
<i>Kobzar</i>	(4)
Christ	(4)
Moses	(5)
martyr	(5)
saint	(5)
Ukrainian bard	(9)

leader of Ukrainian writers	(9-10)
great hope of freedom lovers	(9-10)
poet of conscious democratism	(15)
radical	(15)
romantic	(15)
rebel	(19)
revolutionary	(21)
<u>Apostle of Truth</u>	(33)
poet in the pantheon of world geniuses	(37)
<i>Kobzar</i>	(38)
fighter	(39)
Apostle of truth	(39)

One hundred years after the poet's birth he is finally acknowledged as a national poet. Efremov adds that the right-bank Ukraine produced the hero, stressing that his subject is a former serf from Eastern Ukraine. The biographer delineates the frontier between Eastern and Western Ukraine:<sup>51</sup>

То були знов же мало не одним лицем люде з лівобережної України, де національні стосунки не так тяжко поплутались, - він був з правого боку Дніпра, де соціяльна безодня між паном та кріпаком ще глибше позначилась і ширше розсунулась через національну та релігійну різницю між паном-поляком католиком і кріпаком-українцем- православним. /7/

[Nearly all of those intellectuals were almost identical individuals from the left-bank Ukraine, where national relations were not as complicated. He was from the right-bank of the Dnieper, where the social gulf between the landlord and serf was deeper and wider due to national and religious differences between the Catholic landlord and the Ukrainian Orthodox serf].

Efremov semiotically divides one national group that produced various intellectuals. He rightly or wrongly claims that Shevchenko has a special heroic status among them as not only a product of Eastern Ukraine, but of Eastern Orthodoxy as well. The Western Ukraine has been traditionally associated with a presumably more progressive foreign influence in the cultural and religious domain, and Efremov capitalizes on prevalent mythical beliefs which may appeal to certain Ukrainian cultural groups among both the elite and the populace. The myth of the progressive “Other”, Slavs versus the West, has had a traditional popularity among those groups. The biographer uses it for the purpose of transferring the familiar myth to another mythical territory, the myth of a national genius.

The cult of Shevchenko which Efremov so painstakingly constructs in his biography is simultaneously the cult of the Eastern, presumably more backward, but unique Ukraine. The two systems of religious organizations – Catholic and Eastern Orthodox – are juxtaposed in the heroic context. Following Efremov’s implications, it is the Eastern Orthodoxy that helped Eastern Ukraine to preserve its genuine character and purely original national talent, unspoiled by the corrupt “Other.” The didactic message that perpetuates the myth of Eastern spiritual superiority, is indeed purely mythical. As it happens, his point of view denies the Western Ukraine heroic property rights. According to Efremov, the “Apostle of Truth”, the “Ukrainian Moses” is the property of the Eastern Ukraine. The biographer, like any other producers of popular discourse, returns the collective myth to its eager collective author and censor, the group *en masse*.

Numerous cultural anthropologists maintain that myth<sup>52</sup> is structured like language; and if language is a collective product, similarly myth is a collective creation as well. The most primitive mythical structure is the belief in national or collective uniqueness. Historically, rulers, leaders, missionaries, prophets, national heroes, writers, and poets had exploited the collective sentiments of groups who invariably return to the same mythical ground. Every group protects its geographical territory, but its collective mythical heritage is its most sacred collective possession. The majority of any group, according to Gustave Le Bon, is oblivious to linguistic and mythical synonymy, deep universal structure, cultural affinity or collective cognitive processes.<sup>53</sup>

Efremov glosses over any similarity between the Catholic and Orthodox religions, and between the various parts of the Ukraine as cultural entities. This position is not new: it repeats the familiar mythical plot developed and sustained by the Le Bonian “crowd” which is convinced of its collective otherness. Both groups cling to the myth of their uniqueness; the biographer capitalizes on their collective weaknesses and emotions. Once the hero is recognized, each group competes for the name as the sym-

bol of collective pride and the supportive mythical structure. Efremov's "Apostle of Truth" may well be claimed as Western and Eastern cultural property, and yet the biographer decides in favor of Eastern Ukraine. Shevchenko is proclaimed the saint of the right bank, and the geographical territory of Ukraine is defined through the cultural arbitrary choice of the author of a heroic biography. The biographical myth decides the geography, politics and demography of the imagined national state.

### 3. 6. Recognized name of a hero

The onomastic metamorphosis is completed when the name is accepted as heroic by other national groups. While Efremov's panegyric to Shevchenko - the "Apostle of Truth" - has become a monumental sign for the Ukrainian collective memory, similar names given to Shevchenko by other biographers were even more vital for the collective self-esteem of the group. The name that transcends national borders is truly remembered, boosting the collective morale of a given group from the outside.

In this respect, Alfred Jensen's biography of the Ukrainian national poet was a significant event in the biographical discourse and in Ukrainian cultural history.<sup>54</sup> Once he, a Swedish biographer, proclaimed Shevchenko the "Apostle of Justice", the poet could henceforth be regarded as a canonized national hero. A group may never be secure in the heroic status of its chosen icons until the same individuals are glorified by the "Other". Jensen's work, which appeared in German, was published in Vienna, 1916. The magnitude of this cultural event is expressed by Ivan Mandiuk who translated it into Ukrainian:<sup>55</sup>

Не український вчений дав нам перший повний образ діяльності Шевченка Швед Єнзен. /III/

[It was not a Ukrainian scholar, but the Swede Jensen who has given us the complete account of Shevchenko's activity].

The translator Mandiuk summarizes the collective sentiments over the appearance of the Swedish version of Shevchenko's life and work. Jensen's work not only put the name of the Ukrainian poet on the international map, but it touched the deepest national sentiments of Ukrainians as an oppressed group within the Russian Empire. Jensen

acknowledges in his introduction that his interpretation of Shevchenko's life is a popular biography. He follows in the footsteps of Shevchenko's compatriots who had recently celebrated the centenary of the poet's birth. He does not claim to have discovered anything new about the Ukrainian poet and complains about the lack of sources at his disposal. His discourse is an act of reaffirming the heroic name of the "Other".

It is remarkable that the Swedish biographer, who does not cite Efremov, also treats Shevchenko as the symbol of the right-bank Ukraine. The similarity between the utterances of the two biographers is striking. Jensen writes nearly *verbatim*.<sup>56</sup>

З Правобережжя однак вийшло велике оновлення, властивий оновитель української літератури. В краю, де національні та суспільні відносини були особливо остро зазначені, вийшов безпосередно з найнижшої верстви морально і економічно поневоленого населення поет, якого ціле життя було пламенним протестом проти всякого деспотизму і кріпацтва... Тарас Шевченко. /XIV/

[The Right Bank, however, produced a great renewal, a powerful reconstructor of Ukrainian literature. Taras Shevchenko, a poet whose entire life was a passionate protest against any despotism and serfdom appeared in the land marked by particularly acute national and social relations and represented the lowest stratum of the morally and economically oppressed population].

Much like Efremov, he draws opposition between the various parts of Ukraine. Shevchenko is perceived as a rebel, a national fighter for the oppressed. It is curious that what would later be labelled as a Soviet or Communist critical cliché, "the ardent protest against any despotism", is already a visible feature of the pre-1917 biographical discourse. Thus, already in the introduction the subject is given several heroic names:

Poet of the Ukrainian people	(V)
Slavic poet	(V)
symbol of the Ukrainian soul	(V)
rejuvenator of Ukrainian literature	(XIV)
right-bank cultural property	(XIV)



peasants' son	(XIV)
rebel against despotism	(XIV)

Only after a series or a cluster of laudatory names, does Jensen introduce the ordinary: “Taras Hrygorovych Hrushevs’kyi-Shevchenko”. Shevchenko’s father’s last name was “Hrushevs’kyi-Shevchenko”. The frank panegyric preserves the classical heroic structure: name-title intensifies name-symbol and then ordinary name. Then, there follows a short onomastic digression to the first name only (Taras) which accompanies the description of the subject’s childhood. However, the biographer quickly switches to the more common reference “Shevchenko.” It is a familiar device used by the authors of heroic biographies in order to sustain the semiotic effect of the name-title.

Like other heroic biographies in the past, Jensen’s discourse preserves the onomastic strategy and the plot structure of the heroic tale-fairy tale, legendary story, life of a saint. His biography is similar to those narrations; the story of childhood is interrupted with a prophecy. Unlike numerous biographers before and after Jensen, he does not include Shevchenko’s father’s prophecy.<sup>57</sup> In Jensen’s version, there is another prediction made by an old lady. According to the story, presumably from the poet’s diary, the subject was told that he was to face two roads: “a narrow and thorny road to Paradise”, and “a wide pathway from Paradise”. The “pathway from Paradise” symbolizes posthumous glory, while the “thorny road” represents his martyrdom on Earth. The semiotic plotting used in the biography may be graphically expressed as:

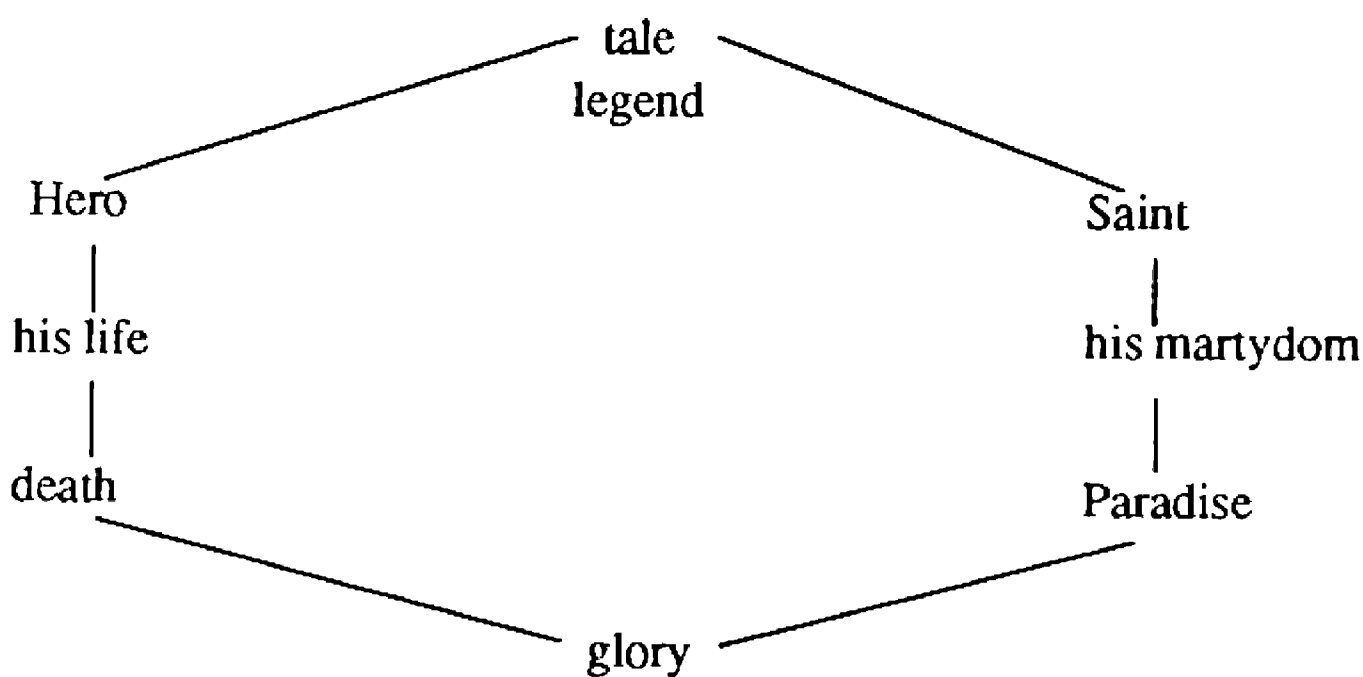


Figure 6.

Jensen's panegyric arises from the presented apocryphal prophecy, and it eventually acquires more verbal power when he later writes:<sup>58</sup>

Українському поетові усміхавсь інший рай,  
як цей-епікурейських артистів і особистої  
вигоди. А до сего раю вела його вузка  
стежка, яка була поросла острим тернем.  
Шевченко мусив сам загинути на сій  
стежці, щоби міг показати своїм землякам  
обіцяну землю. „Що має жити безсмертно в  
пісні, мусить гинути в життю.“ /II/

[A different fortune smiled at the Ukrainian poet, not the paradise of Epicurean artists and personal gain. But the road to his paradise was narrow, overgrown with blackthorns; Shevchenko had to perish on this thorny path to show to his compatriots the promised land. "That which is destined to live eternally, has to perish in this life."]

The biographer does not separate the prophecy, using key-words from the story, such as "Paradise", "Thorny Path", "Narrow Road". Only five pages keep the old lady's prophecy apart from Jensen's heroic description, and the key-words become the intensifying semiotic signals that support the main structure-THE SUBJECT IS A MARTYR AND SAINT. The name of a saint is used repeatedly next to the "poor poet," and the theme of suffering is prominent. The signal "tears" reoccurs in the discourse now and then to make the introduced names more authentic. On the eve of the hero's death, another name is given to the subject, "the mourner of truth and justice." The national poet dies; like the ancient martyrs, his death also symbolizes the sacrifice for truth and justice. The name of the hero is the most visible feature of any biographical discourse, and its role is vital for a heroic biography, since it is essentially the mode of reference that differentiates a panegyric from other biographical forms. The heroic biography in general, and in its extreme form of a pure panegyric or *panegyric simplex* in particular, relies on the power of the name, the onomastic policy, thus becoming the crucial factor in a heroic biographical discourse.

While all the biographers whose naming strategy has been presented here utilize similar onomastic devices, the degree of reliance upon a particular discursive tech-

nique varies. The extent of the heroic portrayal depends upon the preference given to a certain nominal feature. When a biographer is not quite confident about the reaction to his hero, he never praises the hero directly and never uses heroic names-titles at the outset of a story. For instance, Maslov, who wrote shortly after the poet's death, at a time when the group was not ready to receive the frank panegyric to the hero, uses a very cautious **onomastic policy**.

Maslov's strategy is to delay the name-icon. Instead of "instant naming," he resorts to the predominant usage of **implied names**, i.e. names to be deciphered by the biographees. The field of implied names that have to be deduced by the readers in the appropriate context is extremely saturated in his discourse. A biographer, who is not free to "name" the subject, "A Ukrainian national poet", relies mainly on the interpretative power of the readers, their ability to recognize, guess and reconstruct the name of the hero. This strategy of delaying the name appears to be characteristic of all initial biographical attempts when the heroic status of the subject is not yet fully established. Instead of naming Shevchenko another Milton or Byron, for instance, he makes a more neutral statement that his subject "could have become another Byron". Maslov creates the onomastic map that permits his readers to construct the name-symbol.

When the biographer is outside the national group, he may be quite uninhibited in his onomastic choices. Durand, who wrote about the Ukrainian poet in France, exemplifies a biographer who is free to name his hero. Paradoxically, the French biography is one of the very first panegyrics to the Ukrainian national poet. In his narration, Durand mostly relies on the power of the heroic metaphors applied directly to the subject. He proceeds from a place-symbol "Dnieper" to the name-symbol "Shevchenko".

When the biographer departs from the classical panegyric, the role of the onomastic progression increases. For instance, Chalyi's general plot movement is heroic, and yet, some onomastic digressions signify a definite anti-heroic feature of his discourse. The name "worshipper of Bacchus" is placed next to the implied name "a poet, a special being". These conflicting names of the subject are indicative of the yet uncertain discursive mode.

Every biographer, recreating a life, has to repeat the same plot: the passage of the subject from the ordinary into the world of the extraordinary, from oblivion to recognition. He has to stage the transition of a name into a name-sign. A biographer retells the same unchangeable story from the birth of a human being to the death of a hero whose name is worthy of remembrance. The transition from the non-heroic onomastic

stage to the heroic depends upon several factors, such as the discursive climate of the time, the will of the group, the role of the subject, and the biographer's own desire and discursive power.

A biographer, much more than any other writer, is dependent upon the collective "I" of a given group, which eventually determines the mode of the biographical discourse. The biographer's own voice is merely a part of this collective "I" he may even suggest the subject himself. The group may select the hero in his lifetime or decide to delay his heroic name until his death. In Shevchenko's case, the distance in time caused an elevation of the poet's heroic status, and a century since the subject's birth is marked by the gradual increase of the metaphoric power of his name. In the period between 1874 and 1916 (the temporal space between Maslov's and Jensen's biographies) there is a marked trend towards the pure panegyric to the poet. The mode of referring to the subject in an openly heroic way seems to become the new **onomastic feature** and the main determining factor in the classification of heroic biographies.

All the biographers, from Maslov to Jensen, may be divided into two basic groups in terms of their onomastic technique: **direct namers** and **indirect namers**. The direct namers, like Durand, Ohonovs'kyi, Efremov, and Jensen use overt panegyric titles right at the outset of the biography. The indirect namers or implied name-givers, such as Piskunov, Maslov and Chalyi, resort to an elaborate technique of gradual naming and prefer the implied names. In the process of name-giving a biographer reaches for the most striking names, the most flattering symbols and the utmost heroic titles. The collective memory has an infinite stock of such names, titles and standard metaphors. However, there are names which possess the greatest power and carry the highest degree of heroism. Biblical allusions and associations with the names of ancient heroes have acquired such power. They have become not only the most easily recognized collective symbols, but also the most **desirable names** which any group wishes to possess. On the scale of heroism, the name-title "Christ" possesses the ultimate meaning and value. It also encloses the circle of utmost heroic names, models for emulation. Thus the names-icons of the ancient tribe became the first names-heroic titles to be chosen in numerous post-Biblical panegyrics. The other groups could later choose symbols of sacred onomastics for their heroes-to-be.

All writers of heroic biographies are aware of the collective desire of a group and its onomastic preferences. They introduce those names of the hero that are already **desiderative names**, that is the most expected allegories.<sup>59</sup> Nevertheless, biography is also a precursor of the future **desiderative names**. For instance, Ohonovs'kyi's references to Shevchenko as the "son of Eastern and Western Ukraine" were very much

ahead of his time. The prophetic nature of this implied name given in 1889 would become apparent only much later, since the intensity of the 'onomopoesis' increases with time. At the moment of utterance, the biographer merely expresses his own desire and a possibly prophetic dream.

## Chapter Four

### Hero, myth and name

Myths are nothing but this ceaseless, untiring solicitation, this insidious and inflexible demand that all men recognize themselves in this image, eternal yet bearing a date, which was built of them one day as if for all time.

Roland Barthes, *Mythologies* (155).

#### 4. 1. Name, nation and name-icon

Omelian Ohonovs'kyi's biographical version of Taras Shevchenko's biography that appeared in 1889 is a part of his work *Istorïia Literatury Russkoi* (History of Rusyn Literature), which represents a collection of biographies of Ukrainian literature-makers and the analysis of their literary contribution.<sup>1</sup> The stories of their lives are separated from the stories about their work, and each life-story is a classical heroic biography. They all commence with the evaluation of a particular writer's role in the Ukrainian cultural and national history.

The author begins Shevchenko's biography by analyzing the poet's historical position, and claiming that peasants were the most representative social group of the Rusyn-Ukrainian people. The same biographical subject who was previously described as the "Little Russian" or "Ukrainian national hero" now appears seemingly in another national context. The name "Rusyn-Ukrainian" is a signal to readers in Little Russia that the hero is the common property of two related ethnic groups, and belongs equally to the biographees on the left and right bank of the real and symbolic Dnieper (Subtel'ny, 1988: 476-7; Magosci, 1978: 145).

The biographer from the "Other side of the Little Russia" is aware of the differences and frictions among the inhabitants of the various parts in Little Russia. His ingenious onomastic device, the name-compound "the Rusyn-Ukrainian" is an attempt to unite the group that is spread to the two banks of Dnieper and divided phys-

ically, politically and mythically.<sup>2</sup> Ohonovs'kyi symbolically unites the two parts of one nation semiotically appealing to their collective memory and the signs of the common historical past:<sup>3</sup>

Колись охороняла Україна Польщу й  
 Москву од напівдов дикой Татарвы\_ колись  
 була она заборолом свободы против помести  
 неволе,\_ та от, з воле могучих суседов  
 попалась в неволю-неволю. /442-3/

[Once Ukraine used to defend Poland and Moscow against semi-barbaric Tartars – once she used to be the symbol of freedom against oppressors,-but got caught into slavery by the will of her powerful neighbors].

“Ukraine” symbolizes the common past of the Rusyns and Little Russians; likewise, “the sign” Rusyn-Ukrainian is used to inform biographees about the biographer’s national point of view. The common name-signal appears immediately after the subject’s name *Taras Shevchenko*, and becomes helpful as the semiotic device employed to sustain this original onomopoesis:

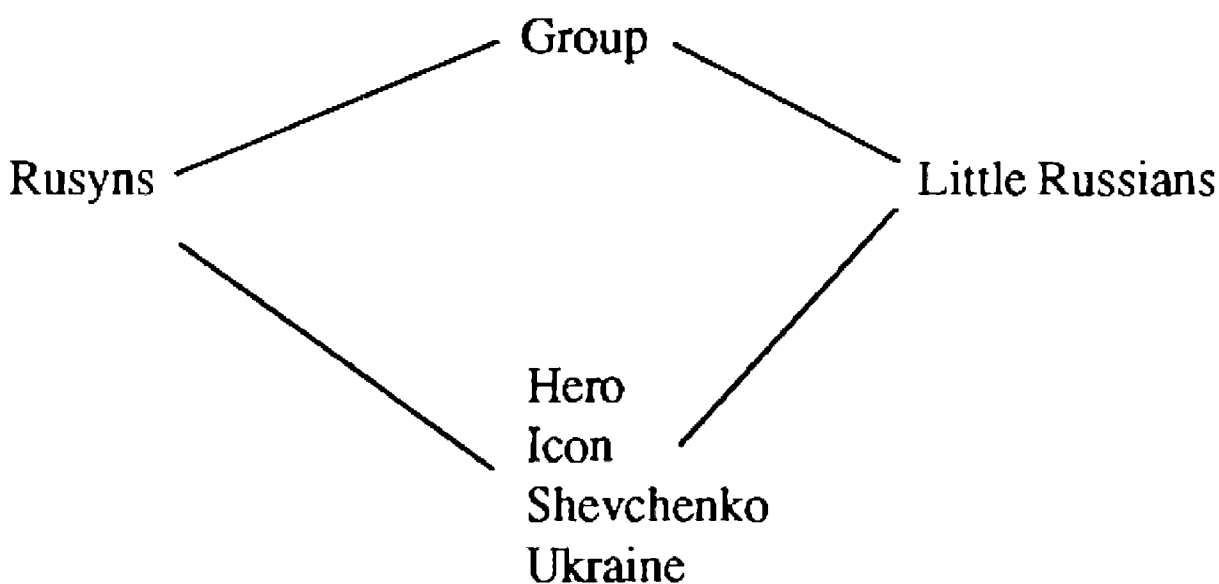


Figure 7.

Readers who may be unwilling to accept the hero as theirs are symbolically educated about their common national past. “Moscow”, “Poland”, “Tartars”, and “slavery versus freedom” stand for this shared historical experience of the inhabitants of the

same geographical territory and common cultural legacy. This onomastic prelude is required since the **biographees/readers** from the Western part of the Little Russia, Rusyns, may have been less receptive to the hero than their “brothers” in the Eastern part, Ukrainians-Little Russians. The biographer uses the power of common names and addresses various readers or **biographees** as one cultural entity.<sup>4</sup>

The subject is presented as the voice from the past and the hope of a better future for the unified nation. The symbolic meaning of the subject’s name is disclosed immediately, unlike the traditional heroic biographical discourse where reader and author play the usual name-guessing game of recognizing the hero. Ohonovs’kyi anticipates possible rejection of the subject, and resorts to the immediate elevation of the hero. He proceeds to the name-metaphor from the name-symbol via the ordinary proper name, and again ends with the name-icon. The biographer uses the power of the proper heroic name to unify his readers scattered over the large geographical territory and divided by the linguistic differences, history, and politics of the Russian Empire. Shevchenko, a Ukrainian poet and peasant, is introduced as the spokesman for all Rusynian and Ukrainian peasants. The subject’s social origin is the common ground which is used as the starting point in the symbolic building of one nation and its independent national state, Ukraine:<sup>5</sup>

Так отже до закрепощеного народу  
зрозумелым словом мог промовити только  
той вщій поет, що в ним була кость от  
кости и кровь од крови нещасних мужиков.  
Сим поетом був Тарас Шевченко. /443/

[Only the poet-prophet could speak to the enslaved people,  
whose flesh and blood, he, the unfortunate peasant himself,  
shared with them. And this poet was Taras Shevchenko].

The biographer manipulates the place-names along with the names of the two dialects (Rusynian and Ukrainian) to evoke desirable associations. The intended image is the name of the hero “Shevchenko” connected with the name of the group.<sup>6</sup> First, he establishes the link between the Rusyns and the Ukrainians through their common past. Then, Ohonovs’kyi appeals to the social consciousness of the group. “Peasants” and “serfs” represent linkage between the otherwise divided segments of the same nation:



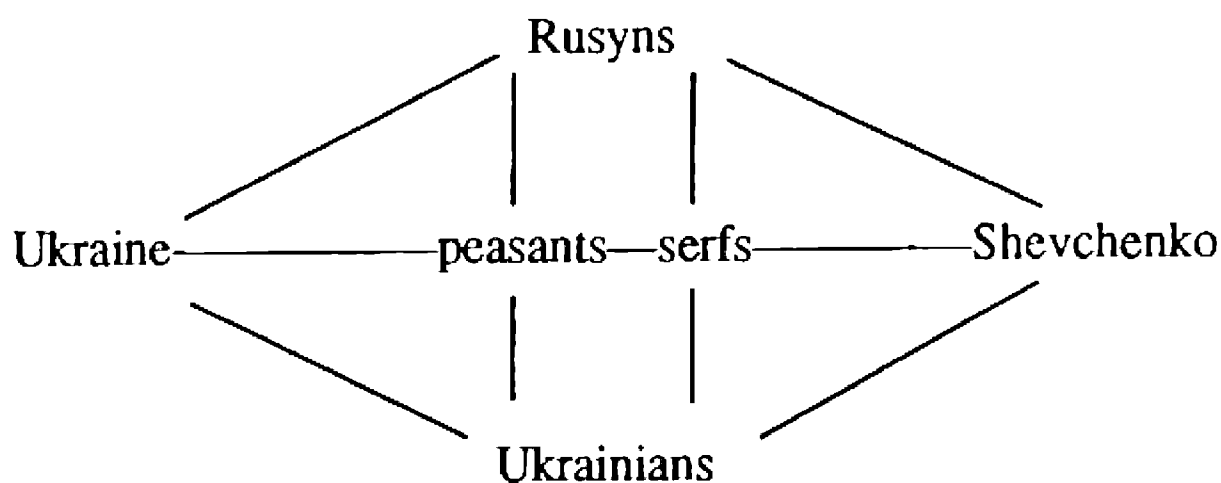


Figure 8.

The biographer names his subject a national property; his “prophetic poet” is the same “flesh and blood” as the rest of the group. Moreover, he shares the same social origin with most of the nation. The biographer establishes a sense of kinship with himself, the subject and all the biographees.

After the heroic introduction, the biographer tells the life-story of his hero; i.e. he returns into the world of the ordinary. “The poet of the people,” the “blood and flesh” of the Rusyns and Ukrainians, and the son of their peasants, is transformed into an ordinary mortal, Taras Hrygorovych Shevchenko. Later, he is referred to as “Taras.” On the way from birth to childhood, the subject undergoes the three onomastic stages: heroic title, ordinary name and name-fairytale symbol:

prophetic poet  
 Taras Hrygorovych  
 Taras-poor orphan

heroic title  
 ordinary name  
 fairytale character

Much as in a fairy tale, the subject of a heroic biography does not stay long in the stage of an abused child; a hero very soon takes his place. Ohonovs’kyi interrupts the story of Taras, the poor orphan, taking the biographees into the ancient Ukrainian past (*Koliivshchyna*) through the grandfather’s reminiscences.<sup>7</sup> These recollections again establish a connection between the subject and the group; the heroic past is presumably common to all readers. The biographer exercises control over the memory of the readers and revives it with the story of the group’s heroic experience.

Preserving the fairytale plot structure, one needs a helper, and this role is per-

formed by Ivan Soshenko, whose name is even italicized for visual stimulation of the readers' memory. This **name-auxiliary** stands between the two names which mark various stages of the subject:

	Hero	
Taras-abused child non-heroic name		Shevchenko-a painter heroic name
	Helper Ivan Soshenko name-auxiliary	

The name-auxiliary is used to emphasize a certain idea, namely, the idea of national organic unity. Ivan Soshenko, a Ukrainian, is given more discursive attention than even Carl Briullov, a Russian, despite the fact that Briullov played a more important role in Shevchenko's life as a free man having helped to arrange the poet's liberation from serfdom.<sup>8</sup> His name is moved to the footnote, while Soshenko's name is italicized to capture the readers' attention. The biographer tends to stress that the Ukrainians are the key figures in the subject's personal drama and his upward mobility. As this is the stereotypical collective knowledge that the group may accept more readily, Ohonovs'kyi sacrifices the known fact to please the group. He does not distort the information, Briullov's name is after all, mentioned, but the biographer displaces the signs. He chooses to place the name of a Russian "helper" into the less visible footnote, despite the common knowledge of the reversed roles of the two individuals in Shevchenko's life. None of the biographers would ever question Briullov's role in Shevchenko's liberation from serfdom and his further assistance in his later life in St. Petersburg. Ohonovs'kyi, a Ukrainian biographer of the Ukrainian national hero, prefers the easier discursive route; he follows the path of the stereotype. As a result, Briullov's name is placed in a less significant location in the text, while *Soshenko* and *Hrygorovych*, the names of the two Ukrainians are granted a better discursive locus:<sup>9</sup>

Опосля Сошенко представив Шевченка конференц-секретарю Академіє художеств, Василеви Григоровичу, и просив его, освободити талановитого Українця з подтяжкой кормити у маляра Ширяева. /461-2/

[Afterwards Soshenko introduced Shevchenko to the secretary of the Arts Academy-Vasyl' Hrygorovych, and asked him to free the talented Ukrainian from the hard oppressive hand of the painter Shyriaev].

The subject acquires a new name "talented Ukrainian"; the other **names-auxiliaries** assist him in making the new name more visible:

	Hero	
	Shevchenko	
Soshenko	talented	Hrygorovych
helper	Ukrainian	helper
name-auxiliary		name-auxiliary
enemy		Shyriaev
	Hero	

The subject is named heroically thanks to the other two Ukrainians, Soshenko and Hrygorovych. The Russian name "Shyriaev" plays the role of an obstacle on the road to success of the Ukrainian subject. The biographer uses the semiotic impact of names to stress the patriotic message that the group expects to receive in a heroic biography of a national poet. The motif of national harmony underlies the onomastic strategy. Two Ukrainians saving another Ukrainian is the most desirable theme, and that is what the biographer arranges, despite the known fact about the role played by the non-Ukrainians in Shevchenko's liberation from serfdom.

"Briullov" and "Zhukovsky" are the two names which none of the biographers ever questioned as to their role in Shevchenko's heroic transformation from a serf to a free man.<sup>10</sup> Nevertheless, Ohonovs'kyi takes a very noticeable position placing in the foreground another set of names and other people, despite the known facts. The biographer provides the expected structural material for sustaining the national stereotype "Brother is helping brother." Although the biographer is familiar with the true biographical facts, he adds some fictional elements that at least mitigate the effect of the factual information. For instance, Zhukovsky's role in Shevchenko's transition from a serf to a free man is an established fact. Nonetheless, the biographer is not pleased with the reality of the subject's life. A Russian friend, helping a Ukrainian poet, is not information expected by the national group. The biographer adjusts the actual reality to suit the grammar of the nationalistic myth. The Ukrainain helpers to the hero better

suit the desirable plot.

Hrebinka is another helper or name-auxiliary that rearranges the onomastic order:<sup>11</sup>

З Гребінкою бував Тарас у придворного маляра Венеціянова; сей же представив Шевченка Василеві А. Жуковському, славному поетові російському. /462/

[It was with Hrebinka that Taras visited court painter Venetsiianov; the same person introduced Shevchenko to Vasil' A. Zhukovsky, the renowned Russian poet].

The final actions of the biographical characters are those that are traditionally stressed in Shevchenko's biographies; for instance, Zhukovsky's role in Shevchenko's emancipation. Ohonovs'kyi gives preference to helpers as much as the discourse allows, but he persistently attempts to recall the Ukrainian names first. Even when some conflict between the two Ukrainians arises, the actual reason for discord is toned down. The ill feelings between the two men, who happened to be in love with the same woman, are presented as occupational differences, the discord between a poet and a painter:<sup>12</sup>

Тарас жив разом з Сошенком лише чотири місяце, од осені 1838 р. до місяця січня 1839 р. Довше не мог поет з маляром погодитись: один одного не розумев, про-те бувало, що оба з собою не раз посварились. /468/

[Taras lived with Soshenko for only four months, from autumn 1838 until the month of January 1839. A poet and a painter could not tolerate each other for a longer period of time: they did not understand one another,—they used to quarrel many a time because of this].

It is remarkable that the centre of the love triangle is a German girl who disturbs the hearts and minds of the “two Ukrainians”, as Ohonovs'kyi refers to Shevchenko and Soshenko:<sup>13</sup>

Спроче й любовна справа була причиною, що они ще больше меж собою розъєналисе. В той бо квартире, де жили оба Украинце, сидела у Марии Ивановны єи сваечка, сирота, дочка Выбогского бурмистра, дуже гарна Немкиня; звалась Марія Яковлевна. В ней влюбывся Сошенко и хотев з нею подружитись. Але Тарас станув єму в дорозе, бо й он сподобав себе девчину та з'умев єе себе з'єднати. /468/

[The love affair was also the cause of their further disagreement. In the same apartment where the two Ukrainians lived, there stayed with Maria Ivanovna her sister-in-law, an orphaned daughter of the Vyborg mayor, a very beautiful German girl; her name was Maria Iakovlevna. Soshenko fell in love with the girl and wanted to marry her. But Taras was in his way, since he also liked the girl and managed to win her heart].

The biographer uses the power of onomopesis to change the perceptual planes. The two Ukrainians are symbolically divided by a German girl. The situation would have been different, but for the presence of this “alien” character. The love story slightly changes the heroic image of the subject who appears before the group in a very unflattering way. After all, taking away the beloved of his best friend and fellow Ukrainian, who helped him greatly in the past, is not an honourable deed worthy of praise.

To uphold the heroic image of the subject, the biographer makes him repent. The sinner asks to be forgiven, and his confession outweighs his sin in the biographer’s presentation. It is quite possible that Shevchenko’s friend decided to leave St. Petersburg after his unsuccessful attempt to settle down, and after his best friend had betrayed him. In Ohonovs’kyi’s version, Soshenko leaves the city because of poor health, and his friend Shevchenko comes to say good-bye and ask for forgiveness:<sup>14</sup>

Коли Тарас доведав ся, що Сошенко из-за недуги выезжає з Петербурга то прийшов до давного свого приятеля. Признав ся до

вини, що легкодушно одняв од него тую  
Немкиню, и заявив сердечний жаль, коли  
пращав ся з добрым Сошенком. /469/

[When Taras found out that Soshenko was leaving St. Petersburg because of his poor health, he came to visit his old friend. He admitted his guilt, that he so carelessly won over his German beloved, and expressed regret and sorrow when he was saying good-bye to kind Soshenko].

The dramatic episode in Soshenko's life is sacrificed for the heroic image of the subject. A genius is justified in any manifestations of his "poetic" behavior. A nice gesture, saying good-bye to an old friend, compensates for his wrong-doing in the past. It is noteworthy that in this episode the biographer refers to the subject as "Taras," the ordinary forgotten name from his non-heroic past. By now, the readers already know the subject as "Shevchenko", "poet", "Saint", "Prophet", and by many other a heroic name. The semiotic purpose of such naming seems to be obvious. "Taras" is a new reference in this context, after so many others to which the biographees/readers may have become accustomed moment, and it may create an illusion of irrelevance to the subject—a hero and an exceptional being.

The grammar of a heroic biography requires only praise of the hero, and the biographer forces panegyric upon the inconsistent human life, full of mistakes and regrettable actions. The unflattering episode with Maria is soon corrected by a platonic love story with Varvara Renina, that appears three pages afterwards, and returns the subject to his proper heroic position. Immediately after the short unheroic digression, Ohonovs'kyi reports the climax of the subject's heroic fate, the events of 1840 with the publication of *Kobzar*, the very collection of poems that brought him fame. "Shevchenko—*Kobzar*" is a new theme that leads to another heroic name in the series of numerous other names used earlier. Having reported the heroic climax in the life of the hero, publication of his famous collection, the biographer acquires more onomastic power: he may name the hero overtly:

poet	(468)
Kobzar	(469)
Ukrainian poet	(470)
Ukrainian Kobzar	(490).

Since this moment, the biographer would refer to the subject as “Ukrainian poet”, the name in which dreams, myths and individual creativity are all one.

#### 4. 2. Name in the light of the myth about the “Other”

If attitudes are important in giving particular proper names, their role is even more vital in the symbolic onomastic metamorphosis, that is during the transformation of a proper name into a name-allegory or a collective symbol. The myth behind a popular name becomes crucial when the group has no other way of knowing the hero other than through his popular biography. For instance, the English readers may never read Shevchenko’s poetry, but they were introduced to the name-symbol of Ukrainian culture through William R. Morfill’s biography.<sup>15</sup> The image of the foreign culture and the national hero of another nation were in this case totally dependent upon the interpretative power of the Victorian biographer.

William Richard Morfill ‘baptized’ his subject or gave Shevchenko various names-characteristics, basing his choice on the known popular myths about the Slavs in general. Writing in Victorian England in 1880, Morfill had difficulty in initiating a heroic discourse about the peasant poet and a Slav. Little was known in Victorian England about the remote Slavic land and its mysterious inhabitants, enigmatic Slavs. Morfill states that even in his days Russia remains “a country still but little known”(63). When little is known, an author may consider himself an expert on the subject. Then Morfill upholds the then popular belief that Slavs were traditionally known more as singers than warriors. The Victorian biographer introduces his subject’s cultural background in the following manner:<sup>16</sup>

We have every reason to believe that wandering minstrels abounded in Slavonic countries of old time; the race is even now not quite extinct, as Hilferding, and other collectors of legendary poems have shown us(63).

Among the authorities on Russian minstrels that he mentions are Ostap Veresa, Riabinin and even Byzantine historian, Theophylactus Simocratta.<sup>17</sup>

According to Morfill, this ancient historian presumably reported “that Slavonians carry no swords, know nothing about war, but occupied themselves entirely with music and singing”(63). The apocryphal story is the heroic prelude to the biography of

the Ukrainian national poet. Prior to naming his subject "a minstrel," the Victorian biographer prepares his uninformed audience to accept this name as the name characterizing the entire group. First, the author introduces the onomastic mythology around the name attempting to persuade the biographees that his subject is not a lonely hero but a representative of the heroic group. Although he admits that "there is a falsely bucolic and idyllic air about the tales", the biographer, nevertheless, says:<sup>18</sup>

but idle as it probably is, it is none the less true that the early Slavs were a peaceful agricultural race, who passed their lives easily, unless goaded into retaliation by the attacks of their war-like neighbors(63-4).

Morfill carefully processes the associations which may be brought into the onomastic context by his own statements. His subject is, thus, initially presented as a symbol of a peaceful, loving agricultural race. There is a condescending flavor in the word "agricultural," but it may yet be perceived as a positive description during the industrial revolution when there was still certain nostalgia over the old ways of living. "Agricultural" in the Victorian context may have implied a slightly more backward culture than that of industrial England. The implied opposition between the high and low, progress and backwardness, England and Russia is all in favor of Morfill's readers. The semiotic understatement of the message is:

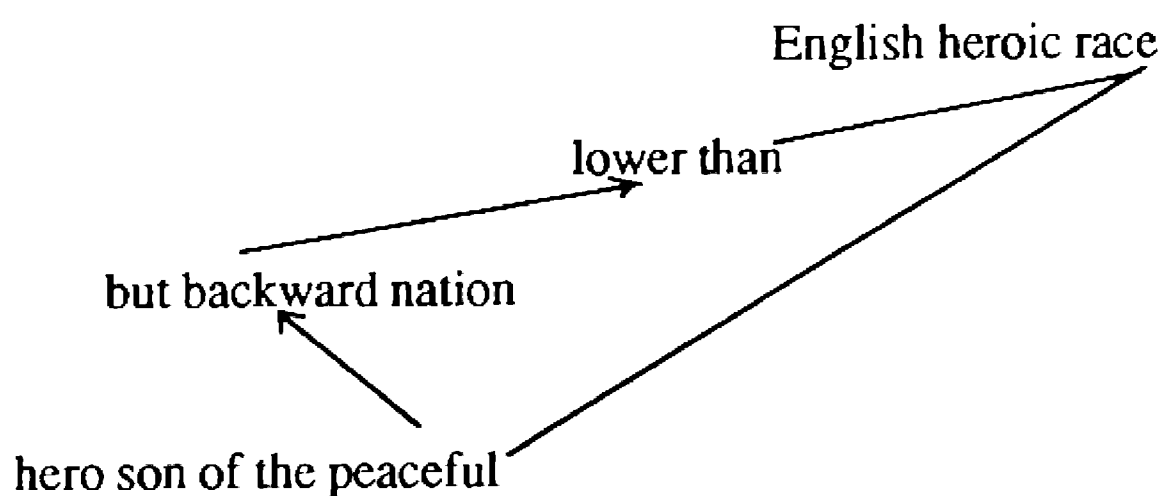


Figure 9.

Consequently, the hero is introduced in the expected manner: the Ukrainian poet is allegedly a hero who, nonetheless, stands below the biographees, English nationals. He is the "bard," a typical representative of his "race" which is placed somewhat lower than the "English race." This is what Morfill's readers expect, and this is what they receive.



The Victorian readers who know so little about the hero may be surprised to find that the mysterious Slavs have poets at all. Morfill informs them that these eccentric people not only possess their own bards, but also “recognize them even if they come from the lower ranks of society”(64). Shevchenko’s name appears after the triad of the peasant poets of Russia: Lomonosov, Slepoushkin and Kol’tsov.<sup>19</sup> These are contrasted with the so-called ‘artificial poets’ Zhukovsky and Pushkin, who were largely influenced by the Western literature. To bring the names closer to the English reader, Morfill compares the Russian poets to some known local luminaries. For instance, speaking of Feodor Slepoushkin, he writes:<sup>20</sup>

He is certainly not a Burns, but more resembles a Bloomfield—perhaps, in some of his pieces, hardly rises above the level of Stephen Duck (73).

“Bloomfield” is a name less iconic and of lesser symbolic value than “Burns”; so the unknown Russian poet, Slepoushkin, is placed in the same category: The biographer thus manipulates the various names: the recently formed names-symbols, old and new proper names-signs and symbols-in-making. Morfill gradually approaches the name that had the greatest “panegyric energy”.

Consequently, Shevchenko is the last in the gallery of the Russian poets coming out of the lowest ranks of society. The biographer resorts to the **name-auxiliary** or the nominal bridge, making Slepoushkin’s name connect the class of heroic names with the subject’s name:<sup>21</sup>

Not only, however, did Slepoushkin make some little figure with his poetry: he was also a very fair painter, and executed portraits of many of his relatives. In the conjunction of skill in painting, with a talent for verse, Slepoushkin resembled the Cossack Shevchenko of whom we shall speak shortly, but the latter greatly excelled him in both (71).

Slepoushkin’s name assists the biographer in treating his hero not as a unique phenomenon, but as a symbolic representative of a “race”, that produces bards and painters even among common people. In other words, the **names-auxiliaries** are part and parcel of the mythical plot, namely that Slavs are the race of minstrels. Slepoushkin introduces Shevchenko, and yet the latter is placed higher than the Russian peasant

poet. If Slepushkin is likened to Bloomfield or Stephen Duck, Shevchenko is implicitly placed closer to Burns. The heroic prelude ends on the note that the Ukrainian peasant poet is placed higher than his Russian counterpart.

Having drawn those heroic parallels between the Russian and English poets, the biographer fulfilled the task of popularizing the unfamiliar "Other". Carlyle and Burns, Bloomfield and Duck are the **onomastic antecedents**, assisting the biographer to form clear associations about the newly introduced names. The names of the familiar accepted heroes facilitate the biographer's effort of naming the "Other". After Kol'tsov, Slepushkin and Carlyle, Burns and Duck, there appears the name of the unknown hero, Shevchenko:<sup>22</sup>

"In a country where the condition of the serfs seemed so hostile to any culture or nobler aspirations of human nature," a man was born who besides a genius for song, had an inclination for painting(63).

The man's name was "Cossack poet", Taras Shevchenko, who is mentioned after the two onomastic rows:

Shevchenko	
artificial poets	real poets
Lomonosov	Slepushkin
Zhukovsky	Kol'tsov
Pushkin	Burns
Bloomfield	Carlyle

The celebrated "Cossack poet" is mentioned only one page after Carlyle, who is somehow also included into the "real poets". The readers may deduce the implied heroic name of the subject from the onomastic context of the presented heroic names. The "Cossack" poet must be considered a true poet.

The next implied name may be derived from the heroic text void of explicitly stated names:<sup>23</sup>

These poems were received with great enthusiasm by the South Russians, and made the name of the poet deservedly celebrated among his countrymen(87).

Two pages later:

a new edition of his *Kobzar* was published, which was received with great applause(89).

On his name-day the poet, although very weak, was cheered by telegrams from his countrymen in the Ukraine, who regarded him with enthusiastic affection(89).

The name “recognized hero” is the reference that may be inferred from the present-ed semantic field. Like many other biographers earlier, Morfill interchanges the highly heroic names-titles with the less heroic descriptive references. Having reinforced the name “revered poet”, the biographer addresses the subject as “the poor poet”, which is used to evoke a different emotional state: empathy versus adoration. Similar strategy is employed with all other names as well. The name-saturated intervals are followed by the **name-free discursive pauses**.

Describing the poet’s exile, Morfill mentioned the subject’s name in the midst of Morfill’s spelling, other proper names, such as “Emperor Nicholas”, “Tourgheniev”, “Count Feodor Tolstoy”, and others which carry their own symbols. “Nicholas” stands for the victim’s oppressor, “Tourgheniev” symbolizes all the Russian friends of the subject, and “Tolstoy” numerous benevolent aristocrats. The Victorian biographer emulates the familiar narratological grammar of a fairy tale where the hero has to overcome various obstacles on the way to glory and recognition of his greatness. The subject’s name at this stage undergoes its **onomastic transformation** in the light of the mythical hero of popular fairy tales.

In most heroic biographies, the hero is seldom referred to by his first name after he had been named heroically. Morfill speaks about the last plans of the celebrated “Cossack” poet and strikes the biographees with the familiar “Taras.” The Victorian biographer here ignores the traditional narratological grammar of the heroic biography. After all, the hero is the “Peasant poet of the agricultural race”, and peasants were traditionally known only by their first names. This sudden **onomastic amnesia** may be a sign of a good social memory of the biographer recalling the “low rank” of his subject. This information hinders the otherwise heroic **onomastic progression**. Apparently the social myth prevails even when the biographer intends to break the stereotypes.

Morfill ends his biographical discourse on a rather non-heroic note. He retreats to

the mythical territory of his national group. After the panegyric statements, the biographer strikes the readers with some negative critical remarks about the poet's work. Some of his shorter pieces he finds very "pathetic" and some lines "too revolting". The Victorian readers receive back the myth about the barbaric Slavs whose customs and superstitions an Englishman may find "revolting". Morfill obviously appeases the popular Victorian reader who may be flattered by the existence of the "distant savages." Mythology of this sort is always a collective product of the unenlightened multitude that perceives the "Other" as inferior. It is remarkable that even Gogol's name is not spared pejorative comments. His name is mentioned in connection with the negative evaluation of some of Shevchenko's works that the English reading audience may have found offensive to its discriminating and "superior" taste:<sup>24</sup>

Many readers will turn away from it as from the *Taras Boulba*\* of Gogol, because the descriptions which it contains are too revolting(91).

\* *Haidamaks Boulba* (Morfill's version)

The implied name that may be inferred from the aforementioned portrait is highly anti-heroic. It is "a barbarian" glorifying the violent ways of his tribe.

The last explicit name given to the legendary poet is "Cossack." The biographer hints that, after all, the subject was a typical son of his people who may be as "revolting" as the characters in *Taras Bul'ba*. The enthusiasm and affection bestowed upon the poet by his compatriots are then a natural reaction of his people. Morfill concludes his panegyric to the "Other" with the stereotypical description of Shevchenko's physical appearance:<sup>25</sup>

To the Prague edition of the poet's works, previously alluded to, are prefixed the interesting recollections of Tourgheniev, Polinski, Kostomarov and Mikeschin. The former has left us a graphic description of the poet's personal appearance, his broad shoulders and high forehead, and thoroughly Cossack appearance. He confirms the accuracy of the portrait prefixed to Shevchenko's works(91).

The "Other", the mysterious Cossack, is confirmed in the memory of the Victorians who were initially introduced to the race of minstrels and finally to the violent

Cossacks.<sup>26</sup> The reaffirmation of the negative stereotype takes away the heroic names that were so painstakingly constructed.

The loved and deservedly praised peasant poet is reduced to an idol of the allegedly violent race. Morfill claims that the poet's name is regarded by all Southern Russians "with idolatry". The name "idol" and sign "idolatry" pronounce a severe judgmental statement about a nation of "bards and minstrels". What may explain this sudden twist in poeticity and naming? One may speculate about the one of the discourse had the subject been an English national hero, the representative of the English gentry and the superior industrial race. Would it receive the same discursive treatment as the Ukrainian poet did?

Morfill's voice of the early, rather sympathetic and idyllic heroic prelude, contradicts his servile ending where the biographer's individuality is suppressed by the group. "The thorough Cossack appearance" at the end is the last tribute to the collective mythology of his intended audience; it assumes the shape and form of simple snobbery. The familiar stereotypical image and name are the final **desiderative names** expected by the biographees (V. Nikonov, 1973: 30, 98; L. Rasonyi, 1967:18).

#### 4. 3. Name and new mythical identity

While Shevchenko's name in England was surrounded by the popular mythology about the enigmatic Slavs. V.I. Iakovenko who reintroduced the poet's name fourteen years later and in the poet's native land, used another myth—the poet of the people.<sup>27</sup> Naming his subject "the poet of the people", the biographer relies on such authorities as Dobroliubov and Kostomarov, names that are familiar to Russian and Ukrainian readers.<sup>28</sup> These are the names of the people who had introduced the hero to the group earlier. Dobroliubov's utterances replace the biographer's voice and express the expected opinion of the subject, as well as the collective desire of the Ukrainian people. Iakovenko addresses the national group through the Russian "revolutionary democrat" and the proponent of then popular cult of the populace:<sup>29</sup>

Шевченко, —говорит Добролюбов,— поэт совершенно народный, такой, какого мы не можем указать у себя. Даже Кольцов не идет с ним в сравнение, потому что складом

СВОИХ МЫСЛЕЙ И ДАЖЕ СВОИМИ СТРЕМЛЕНИЯМИ  
ИНОГДА ОТДАЛЯЕТСЯ ОТ НАРОДА. /86/

[Shevchenko, says Dobroliubov, is a true poet of the people, such a poet as we cannot point out among us, and whom we do not possess. Even Kol'tsov cannot be compared to him, since his frame of mind and aspirations are sometimes far removed from the common people].

The onomastic pair Shevchenko-Kol'tsov is not only a literary critical stand, but a symbolic message as well. Dobroliubov's comparison permits the groups and the biographer to identify the name - Shevchenko in terms of the uniqueness of the nation, the Ukrainian people. Dobroliubov admits to the readers/biographees that Russian people are not fortunate enough to have a poet like Shevchenko. The biographer and his voice (Dobroliubov) anticipate the collective desire of the Little Russians who would have liked to acquire some superiority over the Russians.

Any group instinctively longs for recognition of its uniqueness, despite the fact that the reality of being and human history repeatedly put this notion to a test. A group sustains the myth of the unique collective "I" superior to the "Other". Ironically, sometimes it is the "Other" that may nourish the collective "I" of a given group. Dobroliubov here symbolizes the "Other", as the representative of another group who praises the hero of the oppressed nation. The spokesman of the Russian nation defends the cause of the Ukrainian people. In this case, the myth of national superiority is even more reinforced since confirmation of the national genius comes from the outside. If the "Other" admits the exceptional collective talent of a group, the validity of the myth is proven, and it may be perceived as true. Such happens to be the semiotic strategy of a biographer who juxtaposes the two collective opinions, two heroic names, and voices his own judgement through the "Other", Dobroliubov.

The national group hears the desirable name uttered by the "Other", and the pleasure of hearing a laudatory name is even greater since it is the symbolic oppressor who in this case recognizes the greatness of the hero:

GREAT RUSSIA  
Kol'tsov  
poet of the people

LITTLE RUSSIA  
Shevchenko  
poet of the people

the "Other"  
(Dobroliubov)

Iakovenko utilizes the semiotic effect of the oppositional pair “little-great” that creates the ironic ambience. The Little Russians who happen to have a “true national poet” may consequently consider themselves richer in spirit and culture. The sign “LITTLE” subverts the opposite sign “GREAT”, and a new meaning is created. “LITTLE” is transformed into “Great”, since it is Little, but not Great Russia that collectively owns the hero, Shevchenko “the poet of the people”. Iakovenko manipulates the two signs and the resulting irony supports the myth of national superiority. Ironically, the Little Russia produces a genius who surpasses the greatness of the poets in Great Russia. At least, such is the opinion of their Russian prominent cultural figure, Dobroliubov.

Dobroliubov names Shevchenko “the true poet of the people,” the name later confirmed by another biographical character, Kostomarov. Iakovenko claims that his is a more definitive characterization of the hero:<sup>30</sup>

Шевченко – говорит он, как поэт был и сам народ, продолжавший свое поэтическое творчество. Песня Шевченка была сама по себе народная песня такая песня, какую мог бы запеть теперь целый народ, какая должна была вылиться из народной души в продолжение народной современной истории.  
/87/

[Shevchenko, says he, as a poet, was the very embodiment of the people, and of their ongoing collective creativity. Shevchenko’s song was in essence the same song that the entire nation could sing and that could have come out of the people’s soul during the modern history of the nation].

Kostomarov alleviates the task of naming the subject, bestowing upon him the title of “chosen hero of his people”, with whom every member may identify. Moreover, his voice becomes also a prophetic voice anticipating the Jungian concept of a poet, a precursor of the “collective unconscious” (Jung, 1933; 171).<sup>31</sup> What Jung would claim half a century later, Kostomarov stated earlier: that a writer or poet could verbalize the instinctive and the unspoken, brooding within the group who is silent while an artist speaks.<sup>30</sup> For him, a national poet says what a group cannot yet speak, anticipating the

most inner collective dreams and desires. He is the creator of the new language that would eventually be spoken by the rest of the nation. Iakovenko, through Kostomarov, names his subject “the creator”, “the voice of the people” and his “I”:<sup>32</sup>

Шевченко говорит так, как народ еще не говорил, но как он готов был уже заговорить и только ожидал, чтобы из среды его нашелся творец, который бы овладел его языком и его тоном, и вслед за таким творцом точно так и заговорит и весь народ и скажет единогласно: это — мое; и будет повторять долго, пока не явится потребность новаго видоизменения его поэтического твочества. /87/

[Shevchenko speaks in a way in which his people had never spoken, but in a way in which they were ready to speak and were about to do so only need the some creator from their own environment who could have master their tongue and tone. Then, following this creator the entire nation would start speaking and would say unanimously, “This is mine” and would be repeating it for a long, long time until the necessity of another poetic transformation would arise].

The biographer is in full agreement with the nineteenth-century critic, writer and philosopher who redefines the meaning of the subject’s heroic role. He upholds the view that a genius like Shevchenko is actually the collective “I” of a nation. A nation needs a hero who can provide this sense of common property and a sign of collective identity. A group is awaiting an individual who may embody the most desired collective features, become an icon, a symbol and a password for identifying the nation.

After Dobroliubov and Kostomarov, Iakovenko voices his own opinions about the nation. He presents his own concept of the national idea. The biographer names his subject “the true and typical people’s poet”, and simultaneously points out the ambiguity of the word “people”. Iakovenko reminds the readers/biographees that the word itself has lost its original meaning. He maintains that previously the word “people” was associated with such “metaphysical concepts” as “freedom and equality”. The



author of the biography of the “true poet of the people” discovers that the “common people” (*narod*) may not be regarded as a single homogeneous entity. He actually undermines his own mythical structure, exposing the myth about the homogeneity of the common people.<sup>33</sup>

Но ближайшее изучение обнаружило, что народ в этом отношении вовсе не представляет однородной среды, что здесь наблюдается не меньше разнообразия самых противоположных инстинктов и стремлений, даже целых мировоззрений, чем и в так называемых культурных классах. /87/

[But close analysis has disclosed that common people, in this respect, by no means constitute a single entity; there is no less variety of contrasting instincts and aspirations among them and even among world views than among the so-called cultured classes].

Iakovenko brings to the readers' attention the fact that the so-called “common people” do not differ much from the privileged upper classes in terms of their inner social diversity. Both strata of society are not homogeneous in character, nor in structure. This narratological moment is crucial in understanding the name “the poet of the people”. If the group of the so-called “common people” is not a homogeneous entity, then the hero “the poet of the people” is not the embodiment of a special social spirit, but rather a symbol of the pluralistic vision of the world.

This new approach to the social hierarchy reveals the biographer's attitude to the name chosen by the group. From the chosen name the author arrives at the analysis of the social group that selects the name. Iakovenko discloses the ambiguity of the associations brought on by the name “the poet of the people”. He implicitly suggests that the name-symbol be taken with a grain of salt. If the people who have selected the hero do not constitute the monolithic entity, the name loses its mythic significance. The heroic title is questioned as well.

This biographical digression manifests the biographer's discomfort with the name, which he, nonetheless, adopts. On the whole the collective voice of the group prevails, and the authorial “I” submits itself to the more powerful “I” of the people. Iakovenko

temporarily engages the readers in questioning the accepted concepts, such as “nation”, “people”, “typical representative”, and others. Generally, he flatters the collective ego of the Little Russians/Ukrainians when Shevchenko’s name is placed next to Dante, Shakespeare, Pushkin and Goethe. The biographer adopts the romantic mythology when he names his subject, “the poet of the people”, and “singer”.<sup>34</sup>

Его стих обладает музыкой слова,  
составляющей отличительную особенность  
всякого великого поэта. /89/

[His verse possesses verbal music, which is the distinctive feature of a great poet].

The statement summarizes Iakovenko’s position which may be expressed semiotically as:

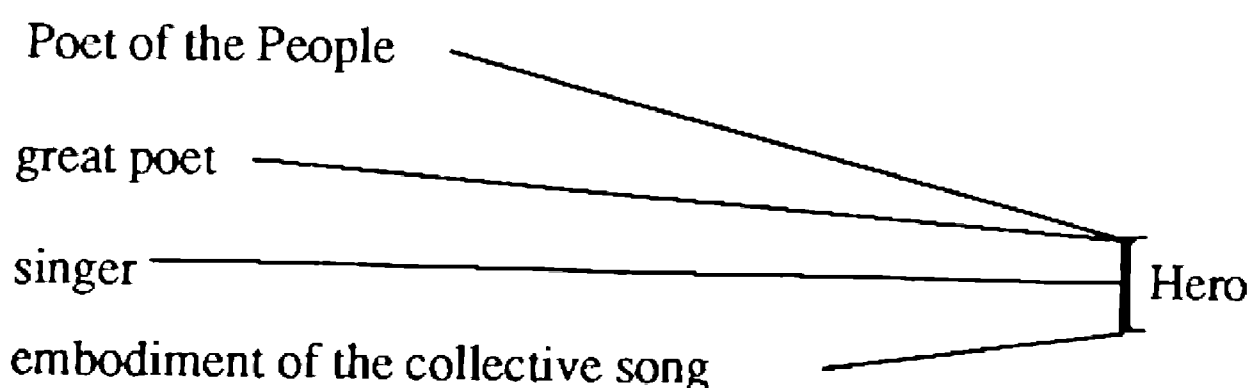


Figure 10.

Like any other biographer, Iakovenko adheres to the gradual nominal strategy when he designs his onomastic map.

To support the name “the poet of the people” he also mentions that the poet’s works were sold in cheap editions at the village fairs. As a result of the poet’s popularity among common people various other names appeared, such as “great warrior”, “Morozenko”, “Nechai Palii” and others.<sup>35</sup> Finally, the chain of heroic names ends with the onomastic climax: “hero of the people”, “Fighter for the oppressed”, and “a courageous heroic soul”(95).<sup>36</sup>

If the progression of the heroic names encroaches upon the territory of various myths, the ordinary names, i.e. his first, last and father’s name (patronymic), are also presented in a peculiar way. First, the subject is introduced as a serf, as in the title of

the initial chapter, while the actual discourse begins with the names of the two tsars, Alexander and Nickolay I. Instead of the canonical introduction, that is the name of the subject or his ancestors, the biographer prefers the names of the two rulers:<sup>37</sup>

Это было в самом конце царствования Александра Павловича, а может быть и в первые дни вступления на престол Императора Николая I. Событие, о котором я хочу напомнить, происходило в деревне Кириловке, Каневского уезда. /7/

[This happened in the very last days of the reign of Alexander Pavlovich, and maybe even during the first days of enthronement by the Emperor Nicholas I. The event of which I wish to remind you took place in the village of Kirillovka, in Kanev district].

The inception of the biographical narration reminds the readers of a fairytale beginning. Time span is not precise, the event to be described is almost an apocryphal story of the prophecy made by the Shevchenko's dying father, the motif that became an omnipresent biographical structure in the ongoing discourse about the poet.

The images of the dying poor serf and a grieving little son placed next to the two Russian tsars, Alexander and Nicholas, may puzzle the readers; these names-icons are juxtaposed against the two characters, father and son:

Alexander I  
Shevchenko  
father  
serf who died  
a slave

Nickolai I  
Shevchenko  
son  
serf who became  
free

The names of the monarchs not only indicate the hero's place in time, but create their own mythical fields. They symbolize the group's past and its hero's period of martyrdom. The reign of tsar Nicholas I during 1825-1855 is the acknowledged hardest period for Russia's common people and intellectuals, so that his name is not a symbol of a better destiny. What is plausible is the irony of fate: despite the most severe oppression, the talented serf eventually became free as Taras Shevchenko did in 1838.

The subject is never described as being born. A child of an indefinite age, crying at his father's deathbed, hears his prophetic message. Thus, death of the subject's father substitutes for his birth, while the names of the two monarchs replace a more expected nominal pair, the names of the subject's parents. Consequently, the child, Taras, is symbolically born into the family of the two monarchs. At least, the readers/biographers may construct it basing their reading upon the following:

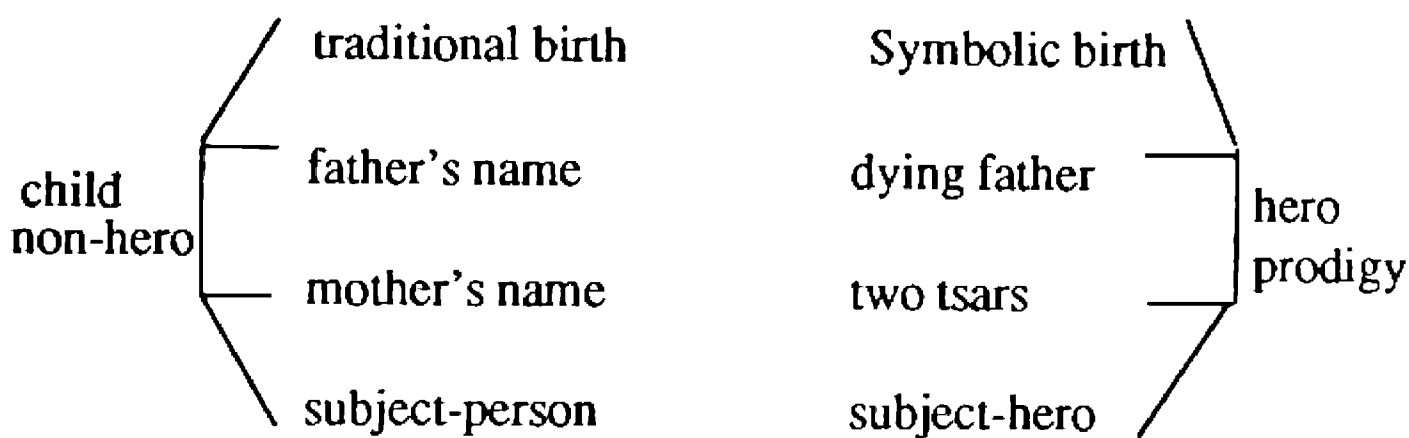


Figure 11.

The first name of the subject in his state as an ordinary person is introduced in the shadow of the puzzling onomastic design. This “Other” is a complex patriarchy-denoting nominal structure, which substitutes the canonical biographical references, the names of the subject's parents and ancestors. The unusual onomastic beginning contributes to the heroic designation of the subject who is predestined to perform almost a miraculous function in his later life.

It is significant that the female is absent in the description of the poet's symbolic birth, the two male figures, the two tsars giving symbolic birth to the national hero-poet. The natural mother is replaced by the symbolic mother-male giving birth. The two sets of parents – real natural parents and the two tsars, symbolic ones-simultaneously bring associations about the two events-birth and baptism. A future hero, saint and national icon is born and named in an unusual way, which intensifies his heroic or superhuman qualities. The **nominal displacement**, the less expected names given instead of the canonical, incapsulates the heroic biographical plot based on hagiography. The only difference is that this “saint” is not a religious, but a secular figure, a poet with the special mission of forming the national identity of his group, its spirit and collective “I”.

#### 4. 4. Name and romantic myth

Unlike Iakovenko, who saw the national poet as the organic part of his people, Vladimir Kranikhsfeld's Taras Shevchenko is not only the "singer of Ukraine", but a "special being". His vision of the subject is a classical romantic point of view. He sees a poet as a highly sensitive individual, with an exceptional perceptive power and emotional character, who creatively responds to the outside world. Writing in 1914, Kranikhsfeld attributes a significant role in the formation of poetic personality to the impact of the environment, both geographical and socio-cultural. In his view, the picturesque Ukrainian countryside may have been particularly inspiring for a poet. Ukrainian nature was bound to give birth to an artist who would poetically recreate its beauty:<sup>38</sup>

Природа сама, казалось, располагала людей к художественному творчеству, и редкая деревня не имела здесь в то время своего маляра-живописца, с любовью посвящавшего свои досуги главным образом иконописанию. /12/

[Nature itself seemed to incline people to creativity and art, here a rare village did not have at that time its own painter who lovingly devoted his free time mainly to icon-painting].

It is noteworthy that the biographer is quite careful in using the sign "Ukrainian". When he says "nature" he only implies the Ukrainian countryside, and referring to the subject's native environment he uses the uncertain "here". Nevertheless, the reader is capable of inferring the necessary associations from the context.

The biographer says what the Ukrainian readers would like to hear, namely, that the Ukrainian countryside alone can produce artists, poets, and painters. However, the biographer does not dwell much on the topic, he is eager to communicate his vision of a poet. His poet is a highly delicate being, a man with an excitable nervous system who reads the "social text" very emotionally:<sup>39</sup>

А нервы поэта были разбиты в не малой степени, и часто волнение его доходило до

ТОГО, ЧТО ОН СО ВЕРШЕННО НЕ ВЛАДЕЛ СОБОЙ.  
/52/

[But the poet's nerves were considerably broken, and frequently his anxiety was so great that he would completely lose control of himself].

Relying on Y.P. Polonsky,<sup>40</sup> the biographer recalls even some temper tantrums and quite embarrassing scenes:<sup>41</sup>

Вспоминая о своем детстве, о своих родных, находившихся еще в крепостном состоянии, Шевченко скрежетал зубами, плакал, наконец, взвизгнул, так хватил кулаком по столу, что чашки с чаем слетели на пол и разбились в дребезги.  
/53/

[Recalling his childhood, his relatives who were still serfs, Shevchenko ground his teeth, cried, and finally screamed, knocking the table with his fist so strongly that the cups fell down on the floor and broke to pieces].

Kranikhsfeld does not merely paint a simple picture of an angry man, but the unpleasant recollection he presents reinforces the image of a poet as an individual who cannot withstand the pressures of life. He consistently reiterates the message that particular natural environment may provoke a violent response in all human beings, and particularly in poets.

If the biographer felt that the charming Ukrainian gardens and wide steppes could inspire an artist, the gusty winds and barren land near the Caspian sea were too depressing for a fragile nervous system. Both the subject and his torturers, who sentenced the seditious poet to exile, were aware of the impact of the external environment upon the artist. The Russian establishment, which silenced so many talented poets, sending them to Siberia and other remote places, apparently shared Kranikhsfeld's views and also believed in the uniqueness of a poet. The despondent landscape alone was a sufficient punishment for the poet, even without restrictions on

reading and writing. The rulers must have always been malicious practising psychologists who knew the impact of the depressing environment on the artists's psyche.

Kranikhsfeld maintains that there is some organic unity between beauty, nature and man, beautiful surroundings naturally gives birth to a genius. In contrast, nothing can happen in the barren land of stone, wind and merciless heat. The biographer creates his own trinity-God, Nature and Man-which merge into a single deified entity. For him, a poet is a special creature who holds all the parts of this "holy trinity", and lives in harmony with Beauty and Nature, recreating them in his poetry. His poet responds to the world in a highly aesthetic manner; his eye is always focussed upon Beauty. Kranikhsfeld's poet conducts a special dialogue with Nature, a power that is denied to the rest of the group:<sup>42</sup>

Наедине с природой он вступает с нею в интимную беседу, и чуткому слуху поэта понятны все ее голоса, потому что природа говорит с ним тем же языком непосредственного чувства, теми же „Божьими словами“, какими и сам поэт выражает в песнях свои настроения. /93/

[Being alone with nature, he engages it into an intimate conversations, his sensitive ear catches all its voices, because nature speaks with a poet in the same language of spontaneous feeling, in the same "God's words," that the poet himself expresses by his moods in his songs].

The biographer implicitly names a poet a divinity figure, that speaks the same "God's words" as Nature does. For a poet, nature is more than a landscape; it is his natural habitat. Nature and Kranikhsfeld's poet merge into one unique aesthetic entity.

Moreover, his poet, who lives in harmony with the beautiful nature, is meant to deny the mundane pleasures of life. His artist is a suffering genius, who is not destined to experience the ordinary pleasures of family life, decent dwelling, and usual comfort. Based on the hagiographical model, the nineteenth-century romantics perpetuated the myth of the suffering poet which would be later artificially sustained even in Soviet neohagiography. Kranikhsfeld proclaims a poet the interpreter of the history of his long-suffering people. Consequently, the series of heroic names which he creates

leads him to the new names of the Ukrainian poet:

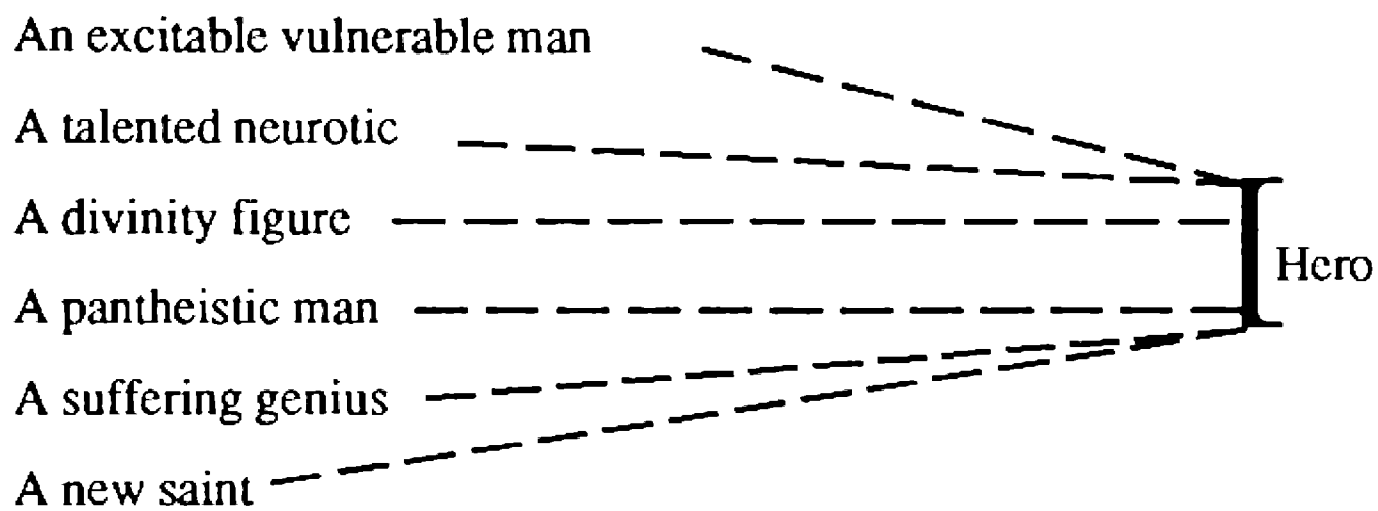


Figure 12.

Unlike Chalyi, Kranikfeld does not blame the subject himself in his unfortunate personal circumstances; on the contrary, he finds the state of haunting misfortunes to be natural poetic state. His poet is destined to lead a lonely life and be miserable in his loneliness. His subject is a victim from his early childhood. His entire life is a series of unhappy, anxiety-causing situations that affect his emotions and behavior. His subject is an orphan, an abused step-child, a victimized pupil, an exploited serf, and later a persecuted artist and man. He is a complex being, a product of his suffering nation, and a victim of his own poetic genius. Bad luck, concatenation of unfortunate circumstances, disease and betrayal haunt his subject:<sup>43</sup>

Не успел наш поэт оглядеться на старых  
местах, как над ним неожиданно стряслась  
новая беда. /54/

[Hardly managed our poet to look around the old places, when a new trouble was suddenly upon him].

The name “victim” is the next in the onomastic row assigned to his subject.

The mythical ground leads the biographer to intense anthropomorphosis in the descriptions of poetry and the poet. The image of a song likened to a beating heart is



the familiar romantic motif which may be found in various European traditions The names of ancient poets and folk bards come to the readers' mind when Kranikhfeld writes:<sup>44</sup>

Песня Шевченка-это живое трепетание его сердца. Выньте из груди сердце, чтобы изучить его трепет, оно перестанет жить, перестанет биться. Останется одно: самому приложить руку к груди поэта, останется самому читателю взять в руки „Кобзаря”, и тогда только можно ясно почувствовать, какое благородное сердце бьется любовью к Украине. /99/

[Shevchenko's song—it is a live throbbing of his heart. To study its rhythm, take it out, it will stop living, and stop beating. One thing is left: to touch the poet's heart, to take *Kobzar'* in one's hands, and then, only then, one may fully realize how much noble love for Ukraine is there in his heart].

The panegyric to the hero-poet ends with the exalted description of his country. The poet's heart is only an echo of the pulsing heart of his people. The progression of Kranikhfeld's panegyric may be represented as:

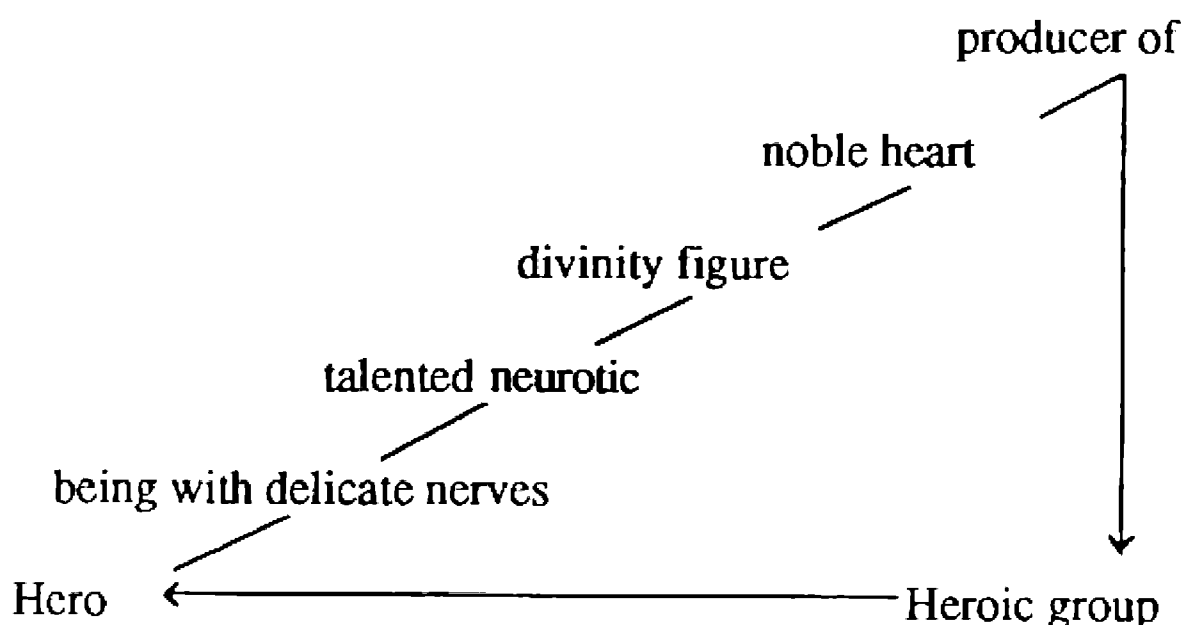


Figure 13.

The collective “I” of the group is placed even higher than its hero-poet and divinity figure. The biographer leaves one mythical territory that stresses the uniqueness of a poet for another myth, the myth of a nation giving birth to a genius. He hands his subject back to the group that produced the poet. The poet’s heart and his land, Ukraine, are represented as a single biological organism. He and Ukraine are united by the poet’s “passionate and noble love.” Finally, the biographer proclaims his subject “the glorious singer of Ukraine”, the highest honorary title that he receives through the panegyric to the group. The Ukrainian nation gives birth to her hero, and the national poet, in turn, obtains eternal glory singing about his people and their long-suffering land. In the biographer’s view, Shevchenko deserves his name, honour and eternal remembrance thanks to his own poetic genius and his ties with his people. Kranikhsfeld ends the discourse on the following note:<sup>45</sup>

Вечная слава Шевченко-поэту и  
добрая, добрая память Шевченко-  
художнику!/104/

[Eternal glory to Shevchenko, the poet, and fond memories to  
Shevchenko the painter!]

In the spirit of Carlyle, the poet deserves the “eternal glory”, while the painter deserves only kind remembrance despite the fact that in this case the panegyric to the “singer of Ukraine” is illustrated by Shevchenko’s own pictures. Verbal art is placed higher than the art of painting. As Kranikhsfeld stated, Shevchenko the painter “drowned in his own glory as a poet”.

#### 4. 5. Name and neoromantic myth

Lauro Mainardi produced his heroic biography of the Ukrainian national poet in 1933, on the eve of turbulent events in European history.<sup>46</sup> The title itself *Taras Shevchenko, il bardo dell' Ucraina* (Taras Shevchenko, the bard of Ukraine) encapsulates the author’s attitude to the subject and his nation. The biographer initiates the discourse about the Ukrainian bard with laudatory names describing his land:<sup>47</sup>

Gli uomini d’Ucraina hanno sempre arrotate le spade: al

servizio dell'Europa intera, contro le turbe tartare che premevano alle frontiere della Civiltà Occidentale; al servizio dei diritti nazionali contro l'oppressione russa(3).

[The Ukrainian people simply had their swords sharpened to protect entire Europe against the Tartar invasion at the Eastern frontiers; against the [internal] national Russian oppressors.]

Ukraine is represented as the defender of Europe from the Tartars and the Russians, a protector of Western civilized nations against the menace of the East. Thus, the nation that gave birth to its heroic bard is portrayed as a unique group with the solemn mission of saving Western Civilization. This is a logical prelude to the heroic image of the Ukrainian national poet who raised the nation's prestige even more. The author claims that any genius never appears independently and instantly, without any historic precondition. Mainardi believes that a poet is an outcome of the collective creative effort of a national group and its cultural creative milieu. He glamorizes Shevchenko's nation, its heroic past. A panegyric to the Ukrainian nation precedes the panegyric to the Ukrainian national poet.<sup>48</sup>

Le pagine più belle della loro letteratura gli ucraini le hanno scritte col sangue sulle steppe immense della loro patria. Le tombe dei Cosacchi  
 così alte che sembrano colline  
 così piene di morti gloriosi (3).

[The most beautiful pages in Ukrainian literature were written with the blood of the immense steppes of his motherland. The tombs of the Cossacks  
 that made its hills so high  
 of glorious deaths so full.]

Mainardi speaks to Italian readers, using the same collective symbolism that could have been employed by a Ukrainian author addressing a Ukrainian audience. "Cosacchi", "steppe", and "kurgans" recreate a familiar symbolic associations, a semiotic map which permits the readers to reconstruct the same heroic portrait of the land of Cossacks, steppes and kurgans. The biographer does not separate individual

creativity from collective genius. In his view, the grand poet is the testimony to the greatness of his people:<sup>49</sup>

Il martirio dell'Ucraina rivive con tutto il suo strazio nelle canzoni del Poeta, e il popolo piange e si commuove(3).

[The poet's songs revived all the sufferings of the Ukrainian nation-martyr, and the people cry over them anew.]

Praising the Ukrainian nation, the biographer relies upon such great "Other" as Peter the Great, despite the fact that his name may stand for tyranny and oppression:<sup>50</sup>

L'Ucraina racchiude nel suo grembo ricchezze incalcolabili; la profonda fertilità ne fa il granaio di Europa; i suoi uomini sono intelligenti ed operosi (pericolosamente intelligenti, diceva Pietro il Grande) (3).

[The bowels of Ukraine contain numerous riches, the most fertile land in Europe, nearly the best grain; its people intelligent, and industrious (dangerously intelligent, as Peter the Great used to say).]

The name of the acknowledged hero, Peter the Great, serves as a supportive semiotic structure in naming the group "heroic." The author skillfully applies the approved nominal descriptions to reinforce his heroic mythical plot.

Ukraine is presented as a victim, withstanding the invasions of the two barbaric hordes, Tartars and Bolsheviks, whom Mainardi labels as "*novello tartaro*" (new Tartars) (4). The heroic prelude to the heroic biography *per se* ends on the following note:<sup>51</sup>

E quella scitilla vitale che non fa morire nel cuore dei fieri cosacchi-straziato dal rostro del rognoso uccellaccio-l'amore per la libertà riceve continuo alimento dai versi di Scevcenko viva polla di speranze e di forti pròpositi(4).

[The Scythian vitality which did not die in the hearts of the

Cossack fighters - having remained as an torturing smirk in the beak of the malicious Fire-bird - this love for liberty became the permanent source of nurturing and inspiration in Shevchenko's poems, as well as the source of undying hope and positive strength.]

The national bard is regarded as a biological part of the collective body and soul of the Ukrainian nation. He is the logical outcome of the heroic past and the hope of a nation that has a mission of defending Western Europe from the "new Tartars"-Bolsheviks.

Mainardi marvels at the temporal significance: forty-seven years of the heroic poet's life and centuries of collective history which are in the works of the literary luminary. He celebrates the moment of creativity and its historical role:<sup>52</sup>

9 Marzo 1814-10 Marzo 1861... Quarantasette anni! Sono pochi per la vita di un uomo, niente per la vita di una Nazione(4).

[9th of March, 1814 - 10th of March, 1861 . . . forty-seven years! So little in life of man, and nothing in the life of a nation.]

Despite the short forty-seven years in the life of the poet, Mainardi stresses that his hero is different from other poets and any other human beings. The poet, whose work stems from the centuries of national history, the body and soul of the nation, never disappears from its history; his name is eternally remembered by his nation. His life is a significant and vital temporary event because<sup>53</sup>

. . . tutti i secoli passati e futuri della Storia ucraina vivono nell'opera del grande Poeta(4).

[all the past and future centuries of Ukrainian history were relived in the work of the great poet.]

The name "*grande Poeta*" (a great poet) is more than a name-symbol; for Mainardi, it is connected with the understanding of history, a cognitive instrument in reading its narrative. For the Italian biographer, a poet is the custodian of historical records. He reintroduces the familiar nineteenth-century paradigm-History and Poet. The twentieth-century writer, who communicates in the atmosphere of the pre-Second

World War discourse, seduces the reader with the nostalgic myth of the past. Mainardi adjusts the old romantic myth to the new discursive dictum, the myth of the “new Free Europe”.

The idea of the special historical mission of all Western European nations who have to save European civilization against the new Tartars-Communists may have been appropriate in Italy before World War II. Consciously or subconsciously, Mainardi, the author of the heroic biography of the Ukrainian poet, participates in the new mythical education of the “crowd.” He prepares the mass reader for the acceptance of the new ideology of the national-socialist state through the medium of the heroic biographical discourse about the hero of the “Other”.

The image of the “new Tartars” is the mythical seductive overture to the collective opera with a different libretto. It is remarkable that in 1933 Ukrainians were still portrayed as Western Europeans and included in the family of nations with a special mission. At that time, most of the national-socialist ideologues were presenting a different picture of ideal European civilization, and Ukraine was still included in the special alliance.<sup>54</sup> In fact, Mainardi compares Italy and Ukraine, and momentarily places Ukraine higher than Italy. According to Mainardi, Italy did not enjoy the status of a unified state when the Ukrainian bard already dared to fight for an independent Ukraine:<sup>55</sup>

Il 26 febbraio del 1861, quando all'unità della nostra Italia mancava soltanto la più fulgida gemma del suo diadema, si spense a Pietroburgo il sublime cantore dell'indipendenza ucraina(7).

[On the 26th of February, 1861, when the diadem of our Italian unity required only the central glittering stone, in St. Petersburg there faded away the preeminent singer of Ukrainian independence.]

Who is this precious stone missing in the Italian diadem which is compared with the supreme Ukrainian bard? Perhaps, Mainardi saw no “*sublime cantore*” (the preeminent singer) in the 1861 Italy. Regardless of his intentions, the glorious “Other” is revered as a national saint. His tomb is as sacred as his name:<sup>56</sup>

E forse, in quel punto, il murmure sciacquo del fiume ripete dolcemente al pellegrino, venuto ad inchinarsi sulla tomba del

Poeta, che

non esiste nel mondo altra Ucraina  
non esiste nel mondo altro Dniprò(7).

[And, perhaps, to a certain degree, the incessant river splash  
would sweetly repeat to the pilgrim coming to kneel at the  
poet's tomb that

there does not exist another Ukraine,  
there is no other Dnieper in the world.]

Mainardi's summarized biography sustains its highly heroic ethos owing to the careful selection of heroic names which perform various functions beyond references to the subject. First, the heroic names-titles chosen for his poet emphasize Shevchenko's uniqueness. Second, they encode some mythical plots which the biographer as a writer of the popular genre attempts to present to the mass reader. His onomastic progression begins with the name "*il Bardo dell' Ucraina*" ("bard of Ukraine") and ends with the mythical title "*Dio*" (God). The two heroic names enclose a narrative structure or form a map of mythological territory.

The Italian biographer introduces "*il bardo*" (the bard) as opposed to "*Il poeta*" (the poet) which already sets the tone of the panegyric and the mythical field. The signal "*Bardo*" is associated with the romantic perception of a poet as the eternal spokesman of his people. "Bard" is capable of bringing in musical allusions and is a much more decorative sign which elevates the verbal art and its producer. Traditionally "bard" is defined geographically and linguistically as "German" or "Italian" etc. when the sign "bard" may also imply common admiration, i.e. by any national group. Finally, "bard" legitimizes the collective acceptance of an individual artist, who is raised to the level of a national hero.

"*Il Bardo dell' Ucraina*" (the bard of Ukraine) is also an embodiment of the collective genius of the Ukrainian nation, panegyric to his "*popolo libero*" (free people) and "*popolo oppresso*" (oppressed people). The name "genius" given to Shevchenko, next to the national bard, is simultaneously the abbreviated popular characteristics of his people. The hero, who has inherited the talents of his people, also carries the collective "anima" of the group in his poetry. At least, this is what Mainardi appears to be popularizing:<sup>57</sup>

Nella poesia di Scevcenko il popolo ucraino intende il Ritmo

atroce delle catene che gli segano i polsi; rivede nelle stelle del cielo terso le anime dei grandi Etmani che attendono il giorno della liberta, e come il gigante mitologico, che raccoglieva dalla terra nuova potenza, il popolo avido di liberta trova nelle canzoni del suo poeta la forza necessaria per la pugnace ed interminabile lotta(8).

[The Ukrainian people heard the frightening sound of chains in Shevchenko's poetry, the chains being cut, and the pulse [beating afterwards]; saw in the stars of the bright sky the soul of the great Hetmans waiting for the day of liberty. The people, hungry for liberty, found in the songs of this poet all the necessary strength for the fearful and endless struggle, seeing in the poet some mythological giant who discovered some new force from the Earth.]

His subject who carries the anima of the ancient Hetmans transforms into a mythological giant who discovers new strength in himself and his people. The name "mythological giant" is another step in the intensification of the semiotic effect of the name and myth. The subject who possesses the collective unconscious of his nation is the necessary prerequisite for transforming a concept into a popular myth. The laudatory name to the poet is simultaneously a praise of his group and a supporting structure of the myth about the exceptional nation:<sup>58</sup>

Spera o popolo della Steppa! Se dal tuo grembo volle Iddio che sorgesse un genio si grande, non vorrà Egli condannarti a perpetuo servaggio(8).

[Oh, hope people of the steppes! It is in your womb that by the will of God this great Genius was raised, and it was He who did not wish to condemn him to perpetual slavery.]

The semiotic grammar behind the heroic names is:





Figure 14.

Why does the Italian biographer so strongly insist on the laudatory names for the Ukrainian nation? He later explains his intentions when he likens Ukraine to the sleeping giant, chosen to perform a special mission at some point in history:<sup>59</sup>

Voglia la Provvidenza che presto il russo non calpesti piu la steppa dei cosacchi; voglia la Provvidenza che il popolo ucraino ricco di doti naturali, avido di cultura e di poesia, rientri nella famiglia dei liberi Popoli d'Europa(8).

[It is by the will of Providence that Russia received the virgin Cossack steppes. It is by the will of Providence that the Ukrainian people endowed with natural richness, hungry for cul-

ture and poetry, reentered into the family of free peoples of Europe.]

Mainardi is more explicit about the new myth in this passage. This is the expected revelation; the heroic names previously given to the foreign nation are finally less obscure. The popular reader is being prepared to accept the “mysterious giant” into some alliance, “chosen by Providence”. Who are those liberators of Europe that Mainardi speaks about in 1933? The biographees/readers nearly sixty years later may easily decipher the mythical context. The biographer obviously speaks about the special mission of the future supporters of Hitler and Mussolini, new popular heroes; but could the readers identify the mythical plot in Mainardi’s days?

They could sense the heightened poeticity of the nationalistic discourse, which successfully utilized the romantic mythology and the deepest collective sentiments of the group *en masse*. The panegyric to the “Other” could not have been created without the approval of the watchful censors in the Italy of 1933. Italian readers are being persuaded in the suitability of some other tribes for the holy mythical alliance in Free Europe. Some mysterious future is promised to the oppressed nation in return for joining the battle against the “new Tartars.” Some promising victory is guaranteed to the mysterious liberators once they reach the land, blessed with geography, climate, and talented bards like Shevchenko. The poetic god is the epitomy of Mainardi’s panegyric to the “people of the steppes”.

The poet’s life and poetry are also an occasion for praising the nation, whose collective *anima* is temporarily reduced to the soul of the national bard. “The people of steppe”, “*popolo della steppa*”, are presented as a “womb” where a genius is born by “the will of Providence”. Mainardi espouses a socio-biological view of nation and individual, seeing some organic relationship between a nation-hero and its hero-icon. A nation that possesses collective genius is treated as natural fertile ground for cultivating individual genius or being proclaimed heroic as well.

In 1933, the Ukrainian nation was still included in the class of nations that could produce geniuses. The Italian discourse of the Mussolini era did not yet classify Ukrainians and other Slavs as subhuman. This timid prelude to open racist dialogue was still free of disparaging remarks about Slavs. The greatest irony remains that the subject, a victim of the oppressive regime, is covertly used in a skillful advertising of another oppressive ideology based on the pseudo-scientific racist theories and race-nationalist mythologies. Patriotic feelings of one nation are manipulated by another group to prepare a solid political alliance. The seemingly innocent panegyric to the

national hero of the foreign nation is, in fact, a subtle exploitation of the biographical genre for future political interests promised to the mythical "Free Europe". The heroic name and heroic myth are again locked into the inescapable romantic dance. But the purposes are obviously quite different this time.

The vicissitudes of mythical thinking affect the process of naming, while it in its turn establishes the discursive ground for the future mythical plots. A biographer, who writes about the heroic representative of another group, is no more mythically inclined than his counterparts that share the same linguistic and national tradition with his subject. The only difference between the biographer, writing from the outside, and a biographer who is a subject's compatriot, is the nature of the mythical plot. It may vary from country to country, from one historical period to another. For instance, Morfill's heroic names applied to his subject derive from the mythical perception about the ancient Slavs, "bards but not warriors". On the other hand, Mainardi's characteristics of the Ukrainian national poet emanate from his own lack of discursive freedom in Mussolini's Italy. The geopolitical mythology of his time affects his heroic biographical discourse about the "Other". The myth of "Free Europe", "liberators", and "a nation with a special mission" predetermines Mainardi's choice of laudatory names given to Shevchenko, the Ukrainian national poet. On the whole, the biographers who are separated from the subject by language and cultural history are sometimes more likely to have additional mythical components in their discourse. More mythical layers may appear when the subject is viewed from the outside.

In contrast, the biographers who are compatriots of their subjects are prone to a more traditional mythical plot that reflects the status of mythical thinking of his/her group at a given time. For instance, Kranikhsfeld's onomastic choices derive from the prevalent myth about a poet in pre-1917 Russia which was, incidentally, artificially sustained even in Soviet society. The cult of a poet and writer became a part of later national cultural structure. Kranikhsfeld's onomastic policy largely reflected the dominant beliefs of his period and contributed to the perpetuation of the myth about a poet as a highly vulnerable, nervous and emotional individual. It was not the Freudian neurotic, but the Carlylean and Sainte-Beuvean poet with parapsychological powers that dominated the mythical thinking of the Russian national group at that time.

All biographers are partly myth-makers and partly consumers of myths. A group that collectively produces myths expects the return of the same mythical plots in the genre of a heroic biography, since a hero is the common property of any group. Occasionally, a biographer may question the mythical plot, but the criticism is never openly voiced, since the popular reader is the harshest critic and the strictest censor of

the biographical discourse. For example, Iakovenko's naming arises from the then popular myth of the common people. His timid question of the term "people" is immediately corrected by the supportive naming structure that arises from the myth about the omnipotence of the Russian monarchy. Eventually, it is the group that censors the names of its chosen heroes, as well as its own creations, the popular myths, be they romantic or neoromantic, nationalist or racist, American or European, religious or secular. Thus, the meaning of the sign is collectively created and sustained by the popular myth.



## Chapter Five

### Name, desire and point of view

Désir, pouvoir et production sont les fondements de la société. Mais que produit le désir en tant que tel? Le s'auto-produit au niveau de la personnalité de chacun d'entre nous; quand nous marchons, nous travaillons, nous aimons, le désir est là accompagnant la totalité de notre être dans son devenir. Il produit également de l'imaginaire et c'est dans cette capacité imaginaire que nous le connaissons le mieux (rêves, fantasmes, projection, création, aspiration, idéal etc. . .).

[Desire, power and production are the basis of society. But what produces desire in itself? It is produced on the level of our personality in each of us; when we walk, work, love, desire accompanies the totality of our being in its becoming. It equally produces the imaginary and in this imaginary capacity we are mostly aware of it (dreams, fantasized images, reflections, creations, hopes, ideals etc. . . .)]

Michael Richard, *Besoin et désir en société de consommation*. (Necessity and desire in the consumer society)

### 5. 1. Desiderative name and reference

Rasonyi is allegedly the author of the term “desiderative name,” which implies that a name is the embodiment of desire. The Hungarian anthropologist also regards names as carriers of certain motives and attitudes.<sup>1</sup> If the intended meaning is important in the interpretation of names in general, it becomes increasingly more significant for the interpretation of names-signs in a heroic biography where a name is intended to have numerous meanings and didactic messages. Biographical discourse is the genre of conflicting desires: the will of the group and the creative impulse of an artist, the dictate of the myth and the resistance of a biographer, the tyranny of the heroic name and the anxiety of the author, temporal grip and expectations of the censor. Consequently, any name in a biography, be it an **implied name**, a **name-auxiliary** or a panegyric title, reflects the conflict of various desires, myths and expectations.

Unlike traditional name-givers, parents, relatives and friends, biographers are quite explicit in their motives when giving names to a subject. Dmytro Doroshenko, who wrote Shevchenko’s biography in 1936, explains his attitude to the subject:<sup>2</sup>

Shevchenko was in his country the national prophet in the true sense of this word. His inspired words aroused his people from lethargy, from the torpid inertia into which they had been plunged as result of their lost struggles for independence(10).

The biographer omits the preliminary stage of the ordinary name that gradually reaches its heroic apotheosis. Instead of the gradual intensification of the onomastic meaning, i.e. the progression from the name Taras to the legendary “Shevchenko, the national prophet”, Doroshenko chooses the strongest semantic reference which is the culminating moment of the onomopoesis. He establishes the highly heroic tone already in the prelude to the heroic biographical discourse.

Following the initial highly heroic name-title, the biographer sings a panegyric to his people or “baptizes” his national group after the birth of the hero:<sup>3</sup>

Shevchenko’s poetic work bloomed like a marvellous flower that sprang entirely from his native soil,—soil that had seen so many great aspirations bloom and fade, such heroic enthusiasms, and which had been soaked with blood and tears in the course of its tragic history (11).

Fulfilling the desire of his national group, the biographer praises his own nation, using the familiar romantic symbols of the previous century and conveying the expected onomastic message. Having presented his subject to the English-speaking readers (the book was published in New York) he likens him to a “marvellous flower”. The subject stands as a symbol of Ukrainian national culture and raises the dignity of his fellow-Ukrainians in diaspora.

Having created the panegyric to the heroic nation and its poet, “marvellous flower” and “the national prophet”, the biographer uses a peculiar toponym next to the subject’s heroic name. “Kiev” and its province are introduced and explained prior to the actual birth of the subject. The heroic place where the national prophet was born appears first:<sup>4</sup>

It was in the province of Kiev, cradle of Cossack liberties, where among the population there still dwelt the memory of the exploits of the Cossacks, and where the contrast between the heroic past and the present misery was only too poignant . . . (14).

The actual place of Shevchenko’s birth, the village of Kyrylivka, is not named, instead the biographer presents a geographical location described as the “cradle of Cossack liberties”. The chosen etymology of the place-name is followed by biographical data concerning the approximate location instead of the exact name of the village where the poet was born:<sup>5</sup>

Taras Shevchenko, the younger son of a poor peasant serf, was born on February 25, 1814, in a village, in the province of Kiev (14).

The “province of Kiev” is not an inaccuracy of biographical data, but a deliberate displacement of signs. The sign and associations aroused by it are controlled by the desire of the biographer to present the hero as a pure national symbol. “*Kiev*” and “Ukraine” appear to be more appropriate for the subject’s heroic title than a more modest geographical sign “Kyrylivka”. As a result of such arranged toponymy, the subject’s ordinary name and family name are placed in between the desired geographical name “the province of *Kiev*”, the “cradle of Cossack liberties,” and the more modest descriptive, “Kyrylivka”. The highly heroic biographical tone affects not only the person’s proper names, but also the place-names as well. Desire, thus,



becomes the regulating factor in naming.

To inscribe Shevchenko's name in the history of Ukrainian culture it was not enough to popularize and interpret his poetry. The name itself had to be popularized or "memorized" by the group. The deliberate discursive onomastic strategy in a highly heroic biographical mode increases its semiotic effectiveness to train the collective memory of the group. The reoccurring onomastic antecedent "national" reminds the readers of its relatedness to all members of the group, while such a name as "prophet" evokes the sacred onomastic tradition and brings in the myth of the chosen people into the dream about a separate national state. Being transferred onto the Ukrainian national context, it raises the heroic posture of the group even more. It is the desire of the younger nations to emulate the heroic past of ancient heroic tribes and appropriate their onomastic symbolism: for instance, "communion with Deity" in the Old and New Testaments vs its bond of a modern nation with its hero-poet.<sup>6</sup>

Doroshenko adds new names, relying on other biographers, such as Alfred Jensen, a biographer mentioned earlier. It is not unusual for a biographer to go outside his national biographical tradition for the support of the **heroic onomastic policy**. "If the "Other" recognizes our hero, the hero must be genuinely outstanding." This unwritten "law of the genre" led Doroshenko to draw some support from the Swedish biographer:<sup>7</sup>

According to the opinion of Aldfred Jensen, a Swede scholar\*, author of one of the latest biographies of our poet, "Taras Shevchenko has been not only a national poet, but also a universal genius, one of the lights of humanity" (48).

\*Note: Doroshenko's spelling

The biographer intensifies the degree of heroism through the "Other":

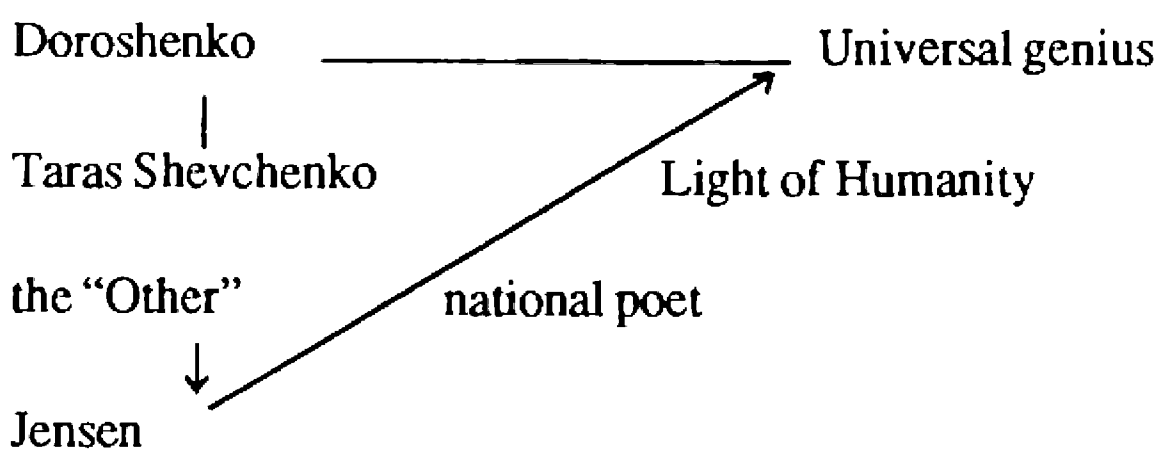


Figure 15.

The fact that the Swedish biographer acknowledged the Ukrainian hero enables the Ukrainian biographer to let his compatriots participate in the heroic biographical discourse. After the other names, “foreign signs”, he allows the Ukrainian aristocrats to utter some praise to the poet:<sup>8</sup>

In fact his closest friends were among the members of the Ukrainian aristocracy: Lisohub, Tarnovski, Princess Repin, Count de Balmain, General Kukharenko who did not abandon him during the hardest times of his exile (50).

It is noteworthy to mention that each of those names is preceded by the distinction of his social rank:



Figure 16.

The fact that the members of the Ukrainian aristocracy know the poet emphasizes the authorial desire to forget the poet's low social rank and to transform the peasant's son into a *persona grata* among the aristocrats. He claims that these individuals allegedly contributed to the subject's acceptance as a national poet: They appreciated him especially as a national poet and their influence on him was certainly important (50). All the names-signs introduced next to the subject's name symbolize the common adoration of the poet. The names of aristocrats are the **name-auxiliaries** which support the **desiderative name**, “Shevchenko, the national prophet”.

Both the **desiderative** and **name-auxiliaries** create the illusion of national harmony. The biographer appeals to the deepest layers of the collective psyche, where the social hierarchy is irrelevant. He echoes Nikolay Berdiaev's theory of the nation and

national tyrannical power when he introduces the name “national prophet”.<sup>9</sup> The heroic name is intended to level a peasant and an aristocrat, denoting some bond among all the members of the national group.

Prior to mentioning the subject’s family name in the context of the social titles, the biographer permits the name to evolve from an informal “Taras”, “young Taras”, “poor apprentice”, “poor youth” to “Shevchenko”, “the national poet”, “a national prophet”, and “national genius”. Thus, the onomastic progression in this biographical version is:

SACRED NAMES  
 NAMES AUXILIARIES  
 MYTHICAL NAMES  
 DESIDERATIVE NAMES  
 INFORMAL NAMES

The names reveal the highly heroic mode of the biography, a classical panegyric at its formal best, as well as the gradual increase of the semantic and metaphoric effect:

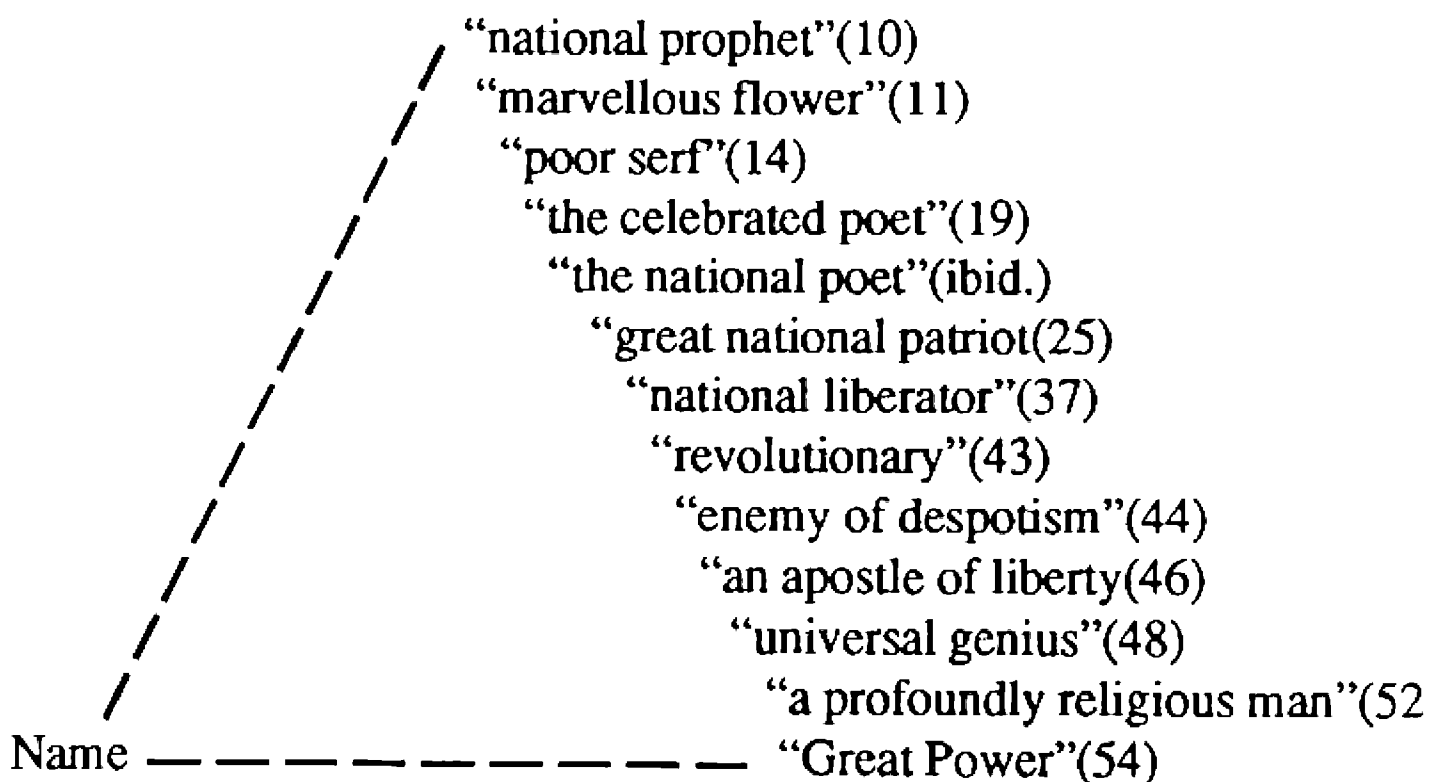


Figure 17.

Doroshenko even presents the symbolic summary of the **onomastic progression**, relying on another famous name, “Ivan Franko”. He also “was a peasant’s son and has become a prince in the realm of the spirit. He was a serf, and has become a Great Power in the commonwealth of human culture”(54).<sup>10</sup> The name-sign Ivan Franko

provides a map of heroic ascendance for the subject and encapsulates his passage from a non-hero to the divinity status, as well as the onomastic metamorphosis of the ordinary name "Taras" and a very prosaic name "Shevchenko" to the sacred names "Shevchenko, Great Power", and "national prophet".

Doroshenko's onomastic progression leading to the name-icon is the most vivid graphic representation of the panegyric internal rhythm which may be likened to rising vocal pitch. By the end of the discourse, the voice becomes stronger and clearer to the delight of the grateful audience that received the desired panegyric performance. It is remarkable that the discourse is almost void of the implied names that were so frequently used by the biographers prior to Doroshenko. It is only once that the implied name is used. It is when the biographer refers to *Kobzar* as a "national Gospel" the readers are already prepared by the heroic onomastic multitude to derive the sacred name "Christ".

The pathway to the sacred names of the hero is through another foreign biographer or the onomastic authority outside the national cultural territory, Émile Durand.<sup>11</sup> The French biographer grants the subject the name of a "saint", establishing his heroic status outside and within the Ukrainian national group. It is the irony of onomastic fate that the "Other" returns the name of the hero to the anxious group.

## 5. 2. Name, focus and point of view

Literary critics analyzing fictional texts have observed the "mediation of some 'prism,' perspective, 'angle of vision,' verbalized by the narrative", (Shlomith Rimmon-Kenan, 1983: 71-84).<sup>12</sup> The question of perspective or point of view is particularly vital in the notionally non-fictional genre, such as biography. The ideological "facet" or system of viewing the world becomes crucial for a heroic biography. Of all the possible versions of perceiving reality, the notion of the world as a national multitude is the most popular. The nationalistic perspective is the prevailing point of view in a heroic biography where the elevation of the name of a national hero is the primary, and nearly the all-embracing and the ultimate goal.

Boris Uspensky observed very strong national sentiment in the process of naming heroes even within fictional texts (Uspensky, 1973: 20-43).<sup>13</sup> Analyzing Tolstoy's *War and Peace*, he notices the semantic differences between the references to Napoleon. Such names as "Bonaparte," "Buonaparte" and "L'empereur" signal not only shifts in naming, but Tolstoy's own changing attitudes towards the French hero

and those of the entire Russian national group. The narrative plot of the novel and the historical narrative recording the military event predetermined Tolstoy's onomastic world within his fictional text.

Similarly, the shift in the attitudes towards Shevchenko as a national hero, his growing popularity reaching the proportion of a religious devotion, could be observed through the onomopoesis in biographies of Shevchenko. Natalia Livyt'ska-Kholodna attempted her biographical interpretation of the poet's life and work in 1955.<sup>14</sup> Her approach and vision of the heroic life is particularly interesting, since the author is a woman and a Ukrainian who writes outside the Ukraine. This simultaneously brings various perspectives into the ongoing biographical discourse about Shevchenko: the Ukrainian diaspora image of the national hero and a female point of view.

Her fairytale-like plot and the main character, the subject, undergo a familiar metamorphosis. The first half of her biography is devoted to the life of an ordinary suffering man, while the second is the legendary past of the Ukrainian national poet. The familiar heroic plot is presented in the classical generic fashion: i.e. a small child named Tarasyk (a little Taras) overcomes the natural obstacles on his path and eventually becomes a giant who is entrusted with a heroic mission for the entire Ukrainian nation. The reader immediately recognizes the genre of a fairy tale:<sup>15</sup>

Велика сім'я у Григора Шевченка. Дочка Катруся має кому й варити й подавати. Сама ще підліток, а роботи вже повні руки. Усі хатні обов'язки на її голові. /7/

[Large is Hrygoryi Shevchenko's family. His daughter, little Kate, has many people to cook for and serve. A little girl herself, she has hands full already, all kinds of work to be done. All housework is on her shoulders].

The solemn heroic biography of a national poet is presented in the ordinary fairytale-like fashion. The poet is not named immediately; the biographees must gradually reconstruct his name. The epigraph also consists of four lines of poetry from Shevchenko's famous poem, enabling the readers to connect the names of the fairytale characters, "little Kate" and "Hrygoryi Shevchenko", with the name-symbol.

Only half a page is devoted to them, and then a new character "little Taras" appears:<sup>16</sup>

Малий Тарасик пристає до діда: \_Скажи дідуся, чого той шлях Чорним називається? Він же не чорний, а сірий.\_А тому він Чорний, що страшний. /8/

[Little Taras is pestering his grandfather. "Tell me, grandpa, why is this path called Black? It is not really black, but grey. It is black because it is frightening"].

The biographer assists the readers to make the symbolic connection between the metaphoric title of the biography, "The Giant's Pathway" and the evolving fairytale plot. The little boy, the future giant, questions his grandfather about the immediate environment, and his first questions serve as the plot initiation. The reader is warned about the coming horror story. The signs "BLACK" and "FRIGHTENING" forewarn of the possible heroic deeds of the subject and create heroic expectations along with the atmosphere of suspense.

There is no reference to a giant or to the national poet. Those names remain implied and are identified with the help of other signs, such as "Hrygory Shevchenko", and "Enhelgardt". So far the giant is the "little Taras", *Tarasyk*. The of diminutives *Katrusia* for "Catherine" or *Tarasyk* for "Taras" indicates that the narrative is intended for children.

The simplified history of the Ukraine is presented through the stories of the grandfather who seems to recollect his own past. The **omnipresent narrator**, who also has the function of a **reliable narrator**, insists on the veracity of these recollections, which are supported by the illusionary presence of the biographer herself in the subject's past (Booth, 1961: 233; Kennan, 1983; 73-82).<sup>17</sup> She assumes the role of a witness to the distant historical events and confirms the truthfulness of the stories told by the characters. For instance, she reports that Taras used to cry, listening to those stories; the same teller is present in the subject's dreams.<sup>18</sup>

Тарас плакав жаліючи відважних українських козаків, і завмирав від страху за їх долю. Потім непомітно, втомившись та

розігрівшись коло печі, він засипав, але довго ще й у вісні пролітали перед ним героїчні барвисті з'яви. /13/

[Taras was crying, feeling sorry for the courageous Ukrainian Cossacks, terrified by their fate. Afterwards, being tired and having warmed up by the stove, he would fall asleep, but the colorful heroic scenes would follow him in his dreams].

Livyts'ka-Kholodna splits her own authorial voice into the voices of omnipresent and reliable narrators who penetrate into the subject's past, his dreams, and even into the distant past of his group, transmitted through the fantastic world of his grandfather. The narrator's presence in the subject's dreams is also a fairytale feature. The discourse is conducted in the two generic forms simultaneously; the panegyric and fairytale are harmoniously united in one utterance.

The teller of a fairy tale intended for children simplifies and modifies reality for a young audience, while the biographer insists upon some genuine verisimilitude. The biographer supports her own narrative by frequent illustrations from Shevchenko's paintings, and most of the pictorial accompaniment reinforces the biographical reality. All the portraits or illustrations, made by the subject, bear his name, unlike the canonical illustrations in any other biography or any other text.

The teller of the fantastic story and the biographer, the author of a heroic biography, seem to conduct a dialogue in which they agree on many points. First of all, both agree on their presence in the subject's past. Second, they both attempt to persuade the listeners or the biographees that the events and their descriptions are authentic recreations of the subject's life. They persistently try to win the audience's trust:<sup>19</sup>

Померклыми очима дивився він на дітей. Кожному з них він призначив що саме взяти з його добра. Коли ж дійшло до Тараса, він раптом зупинився, почав же тяжче дихати і сказав: „Синові Тарасові з мого господарства нічого не треба.“ /18/

[With his eyes dimmed, he was looking at his children. He assigned to each of them something from his possessions. When Taras' turn came, he started to breathe heavily and said: "my son

Taras does not need anything from my estate”].

This is how Livyts'ka-Kholodna retells the familiar prophecy made by Shevchenko's father on his death-bed, a motif that has become constant and legendary in the biographical discourse about the poet. The biographer recreates the same story that has been retold by many a biographer in the past, and yet the same story strikes one as a new episode. The novelty lies in the intensity of the verbal representation and in the extreme narratological effort aimed at persuading the biographees that the teller may have been actually present at Hrygoryi Shevchenko's bedside and remembered his last words. The death-bed scene acquires veracity with the help of these known poetic devices.

The omnipresent narrator recalls the expression of Shevchenko's eyes, his manner of speaking, and even such a detail as his breathing. How else could he have remembered such details if he had not been by the bedside? To intensify the drama of death and the illusion of truthfulness, Livyts'ka-Kholodna recalls the tears on Taras' face and his father putting his hand on Taras' head.

In another instance, a different episode is recalled: the poet's conflict with the landowner Lukashevich whose invitation he angrily declined because the serf came on a day of wretched weather day. Many biographers in the past retold the same episode so that it has become a permanent motif in Shevchenko's biographies. Livyts'ka-Kholodna recreates the day and the event itself with the poetic memory of a fiction writer recalling minute details of the event. She paints the verbal picture with the brush of a naturalistic painter.<sup>20</sup>

Був холодний зимовий день. Зривалась метелиця, і вітер намітав під вікнами високі білі кучуруги. Тарас сидів у своїй теплій затишній кімнаті і писав. Наближався час обіду. /56/

[It was a cold winter day. As snowstorm broke out, and was sweeping high white snow-drifts under the windows. Taras was sitting in his warm and quiet room and writing. The time for lunch was close].

The biographer “recalls” not only the weather on that specific day, but the time of day



when the episode occurred. Precision is a familiar quality of the documentary genre, but here the opposite happens. Minute details that could not be possibly known to the biographer suggest some fictional decorum. Time, which is canonically the component of a non-fictional genre, is in this instance a poetic device. The readers may recreate the events of that day more easily once the most basic association with a specific time, such as lunch-time, is introduced. The biographees may actually “imagine” the poet, sitting at his desk on a cold winter day, interrupted by an unexpected visitor. The biographer not only suggests her own presence in the removed past, but also permits the biographees actually to identify with the subject or actually see him. The place, time, season and mood unite the biographer, her subject and biographees. The subject’s past transcends the chronological barriers and is transformed into a timeless winter scene which share simultaneously all the participants of the biographical discourse. The non-fictional details, such as time, place and season, are organized and presented poetically, serving not as mere pieces of biographical evidence, but as artistic features of the recreated biographical fact. Thus, the signs of reality assist the biographer in introducing the readers/biographees to another reality, which may be a pure fictional world or an exaggerated vision of the possible world of the real historical figure.<sup>21</sup> Livyts’ka-Kholodna integrates various artistic genres into the genre of a heroic biography. A fairy tale and a historical chronicle, a novel and a poetic song, a travelogue and a memoir are all the forms of discourse that use the same sign, the Word, arranged and presented in various ways. The biographer uses a variety of them, making it difficult to define her discourse in any familiar manner.

One of the prominent features of a fairy tale is the physical portrait of the hero, who must be either strikingly beautiful or appallingly ugly.<sup>22</sup> Livyts’ka-Kholodna paints the portrait of her legendary hero, martyr, orphan and oppressed serf, constantly draws the readers’ attention to his eyes. The description of his eyes is a recurrent motif in her biographical narration. The folklore of various linguistic traditions manifests the same poetic feature: note “eyes as mirrors of the soul”, “dark eyes, symbols of mystery and passion”, “blue eyes symbolizing the sky” and many other familiar clichés that are traditional known folkloric poetic devices. Much like the folkloric hero, Livyts’ka’s subject has eyes “filled with tears”, “darkened from anger”, or “burning from passion”. The “giant’s” image lends itself to the familiar fairytale plot. Her Shevchenko, like any other folkloric character, loses his parents. The theme of the orphan that is the standard motif of numerous fairy tales is repeated in the poet’s biography. The relationship between the stepmother and an orphan offers the universal tragic plot, that in Shevchenko’s case does not have to be invented for the tragedy is there:<sup>23</sup>

Мачуха не любила Тараса. Він був упертий і гордий. А крім того він змалку любив правду. Він воював із сином мачухи Степанком, що був брехуном і любив скаржитись. /14/

[The stepmother disliked Taras. He was stubborn and proud. In addition, already at an early age he was fond of truth. He used to fight with the stepmother's son little Stepan, who was a liar and complainer].

The juxtaposition of the good and evil so typical of a fairy tale, reaches its utmost clarity in the biography by Livyts'ka-Kholodna's biography, with its simplified positive-vs-negative scheme.

Her Taras, much like the fairytale hero, symbolizes virtue. The stepmother's son is associated with evil. He is labelled a liar and complainer while Taras is described as a "proud child" who is falsely accused of wrongdoings. The classical fairytale theme is developed in the heroic biography of the Ukrainian poet. The semiotic strategy follows the fairytale dichotomy:

Enemy	Hero
Stepan	Taras
stepmother's son	orphan
liar	honest
servile	proud

Her subject reveals unusually positive qualities at the tender age of nine. He is not afraid to fight for truth, neither is he afraid to be left alone. He displays an unusual spiritual strength and tenacity:<sup>24</sup>

Його били, відбирали і рвали малюнки. Але Тарас продовжував малювати. /15/

[They used to beat him, destroy and take away his drawings. But Taras kept painting].

A fairytale hero may occasionally undergo a fantastic transformation: a human being may temporarily change into an animal or male may turn into a female. The world of the fantastic has numerous possibilities for its inhabitants. Livyts'ka-Kholodna attempts as well to make the most creative use of such fairytale devices. Twice in the narration the biographical subject is compared to a female. Her Taras, the school-boy, has a “pure thin voice”, like a girl:<sup>25</sup>

Він співав тоненьким, як у дівчинки, чистим голосом. Співав козацьки думи, сумні пісні дівчат-кріпачок, співав і веселі танцювальні. Але співав він теж і своє власне. Це були його власні слова й мотиви, уривки дідових оповідань або скарги на сирітську долю.  
/17/

[He would sing in his thin, girl-like clear voice. He used to sing Cossack songs, sad songs of the girl-serfs, as well as merry dancing songs. He also performed his own. These were his own words and motifs, excerpts from his grandfather's stories or the orphan's complaints].

The tragedy of the subject as an orphan is emphasized with the help of this newly introduced motif, “Taras like a girl”.

In another instance, the biographer again resorts to a similar comparison. She simply draws a verbal portrait of a beautiful boy, whose beauty is likened to feminine charm:<sup>26</sup>

Часом Оксана одягала Тарасові на голову вінок, і він тоді був зовсім як дівчина, білявий і рум'яний. /21/

[Occasionally Oksana would put a wreath on Taras's head. And he then looked completely like a girl, white-faced and rose-cheeked].

Other standard epithets which Livyts'ka-Kholodna uses to describe her subject are also borrowed from the fairy tales, such as “white-faced and rose-cheeked”. Thus, physical beauty is expressed by standard poetic devices. However, unlike the fairytale

image, the subject does not assume the features of the opposite sex, but the comparison to a female is quite prominent.<sup>27</sup> This striking discursive feature brings the biographical narration even closer to the ancient genre of fairy tales. This semiotic technique deserves special notice:

<p><b>BIOGRAPHY</b>          real person          girl-like          beauty          heroic deed          pseudo-transformation</p>	<p><b>FAIRY TALE</b>          fantastic character          a girl          beauty          heroic deed          complete transformation</p>
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The biographer, a woman, who may have identified herself with the subject, facilitates his transition to another heroic stage via female allusions or heroic metamorphosis borrowed from the world of the fantastic, or even from religious narrative. It may be not incidental that this portrait of a girl-like boy, with a wreath on his head, rose-cheeked and white-faced, is painted after the description of the iconic images of Nicholas the martyr and Ivan, the fighter. The temporary vision of a beautiful female prepares us for the heroic allusions. A girl-like image may stand for beauty, delicate soul, compassion and suffering, since femininity is associated with more vivid intense emotional life and martyrdom. The subject may seem to be passing through various stages of his inner life until its spiritual climax. The reader is thus gradually introduced to the subject—a martyr. Having gained heroic experience in battling unfortunate family circumstances, the subject of the heroic biography is placed between the two saints in his preparatory stage, prior to becoming a saint himself:

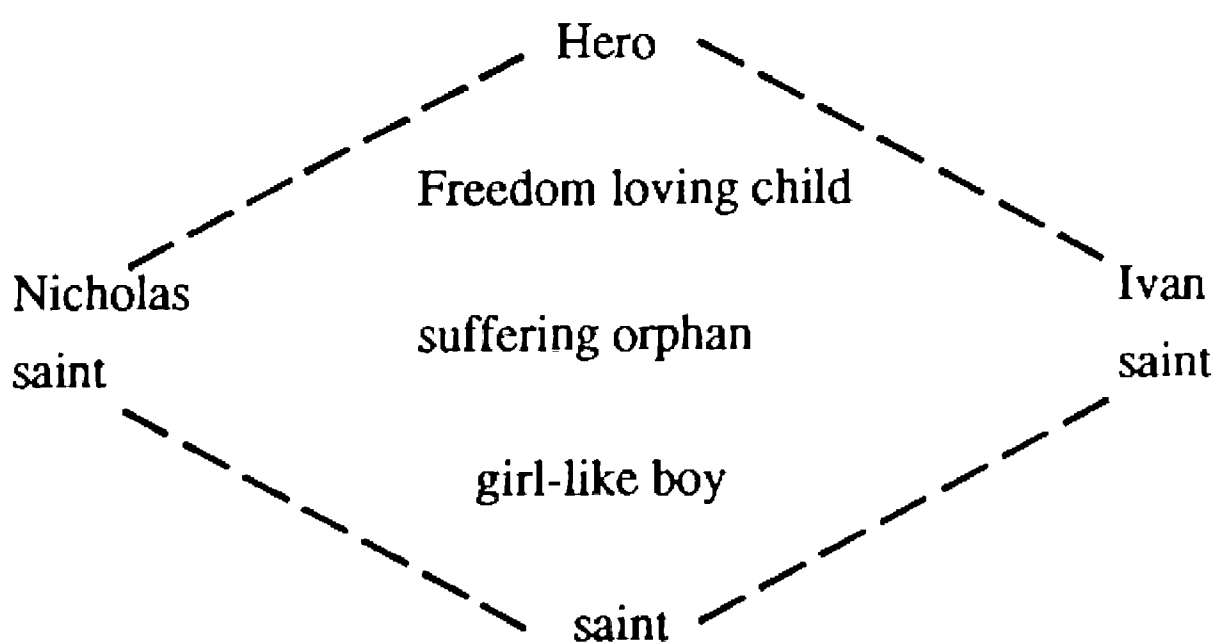


Figure 18

The motif of crying and tears is also instrumental in sustaining this preparatory stage. The image of a saint and martyr implies eternal suffering, while the motif of tears reminds the readers/biographees about the possible transformation of the subject into a future saint. The subject is frequently seen in a state of excitement and empathy. His tears also remind of the biographer's presence in the subject's past, a trace of her participation in the life of the hero. The biographer who witnesses the subject's emotional state needs some confirmation, which the description of the crying Taras provides.<sup>28</sup>

Тарас плакав, жаліючи відважних  
українських козаків, і завмирав від страху за  
їх долю. /13/

[Taras cried, feeling sorrow for the courageous Ukrainian Cossacks, and stood stock-still from terror, learning about their fate].

A young child commiserating with the fate of the Cossacks is a legendary character, bearing the impact of several myths: the national, historical, generic and authorial.

The life of an ordinary child does not go beyond immediate daily events. His emotional world is much narrower while a fairytale character is capable of expanding his world and his emotional horizons. Thus, already in his childhood the subject appears to the readers as an unusual individual who is preoccupied with the national and historical problems. Very early in the narration, the biographer establishes this line of communication between herself and the national group, and their poet.

Already at the beginning of his life, the subject experiences injustice; he is unfairly treated at home and at school. Even his early steps in life are marred by extraordinary difficulties:<sup>29</sup>

Тарас учився добре, але карали його більше  
всіх. /15/

[Taras studied well, but he was punished more than the rest].

The subject, a school-child, by this time appears as a martyr, being punished more

than other children. The subject, a shepherd, survives on bread and water alone like a legendary martyr.<sup>30</sup>

Вода та шматок хліба\_це були його харчі на  
цілий день. /18/

[Water and a piece of bread were his entire daily food ration].

The entire discourse is characterized by reductionist technique. Both positive and negative features are simply reduced to exaggerated descriptions that often are the recognizable clichés. “Bread and water alone” is a stereotypical description of poverty. The force of such schematic description lies in the striking opposition of the most basic objects or qualities, a device used for centuries in folkloric tradition.

An abundance of repetitions and oppositional pairs is another feature of the fairy-tale narrative:<sup>31</sup>

Звідки в нього стільки мудрості,глибокого  
розуміння життя. /35/

Він любив товариство, любив друзів. /35/

свої й чужі/41/

винний й невинний/19/

[How did he obtain so much wisdom, so much deep  
understanding of life].

[He loved company, loved friends].

[his and somebody’s].

[guilty and innocent].

By page 35, the subject emerges from the fantastic world of folkloric characters and undergoes another transformation. A young martyr and saint returns to the world of

nineteenth-century Russia and the Academy of Fine Arts. A former serf, a shepherd, an abused orphan becomes the favorite pupil of the “Great Carl.” A peasant “with clever grey eyes” is now an Academy student “with wise eyes”. The changing epithet denotes a new state of the hero in a different world. Even there, the subject never leaves the heroic territory despite the fact that the environment is closer to the real world:

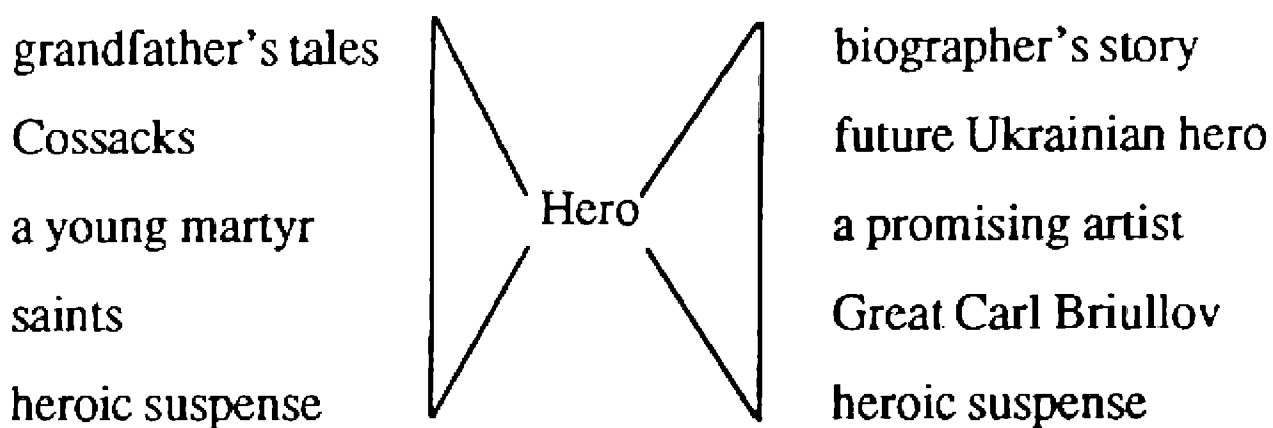


Figure 19.

By page 43, Livyts’ka-Kholodna introduces the new name of the subject, “a Ukrainian genius”. A capable young artist, whose paintings impressed many mentors at the Academy of Fine Arts, is now proclaimed “the Ukrainian freedom fighter and a national hero”. The fairytale narration gradually acquires the force of the desired panegyric to the national hero, thus satisfying the deepest inner desire of the national group. At this point, the genre of a fairy tale naturally is transformed into the heroic biography of a national saint. Consequently, a new name, “a national poet”, symbolizes this transition. The supportive fairytale poeticity never leaves heroic biography which is essentially always a reconstructed fairy tale. The subject, a poet, reaches the stage of a giant or returns again into the world of legendary reality when he is named “Prometheus fighting against Moscow oppression”. The name of the tsar symbolizes another obstacle on the heroic passage of the giant:<sup>32</sup>

І першим ударом по цьому ворогові була його поема „Сон“. Цей удар був скерований у саме серце московського деспотичного ладу, на столицю російської імперії, збудовану на козацьких кістках волею найбільшого деспота й ката всіх

часів, царя Петра I. /67/

[And the first attack upon this enemy was his poem *Dream*. This blow was directed straight at the heart of the Moscow's despotic rule, at the capital of the Russian Empire built on Cossack bones by the will of the greatest despot and tyrant of all times, tsar Peter I].

The folkloric giant still strikes his enemies, but now his magic weapon is his poetry. The biographer grants the subject the title of "a unique poet":<sup>33</sup>

Ніколи ще досі ніхто з такою одвертістю й відвагою не змалював страшної, жорстокої дійсності. Ніхто ще не наслідювався висловлювати такої палкої ненависті до тих, що занесли волю України. /68/

[Never before was terrible and cruel reality portrayed with such openness and courage. Nobody had dared to utter such passionate hatred for those who destroyed the freedom of Ukraine.]

The signs "never" and "nobody" mediate the uniqueness of the heroic subject and his mission. Every public hero in the real world has some prototypes, but in the fantastic world the hero could surpass others in his supernatural powers. The folkloric hero does not know fear; his courage is boundless. Livyts'ka-Kholodna's heroic subject acts similarly:<sup>34</sup>

Висміяв Тарас Шевченко і Миколу і та його жінку царицю, чого не подарував йому цар і помстився в 1847 році, додавши до судового вироку ще й заборону писати й малювати. /69/

[Taras Shevchenko ridiculed both Nicholas I and his wife-tsarina, which was not forgotten by the tsar in 1847 when a harsh sentence was compounded by the ban on writing and drawing].



“Wife-tsarina” is a stable folkloric character, traditionally used in numerous tales. “Wife-tsarina” next to the “Tsar” is an obvious redundancy, deliberately used for intensification of the poetic effect.

The tsar, the symbol of evil, also contributes to the subject’s death with late issuance of the 1861 manifesto:<sup>35</sup>

Російський уряд, неначе навмисне відтягав день оповіщення маніфесту волі, неначе не хотів, щоб почув його той, хто все життя боровся за волю. /131/

[It looked like a deliberate act on the part of the Russian government which was delaying the day of the manifesto’s proclamation, as if it was not willing to make the event known to a person who had been struggling for freedom his entire life].

The national group obtains the desired mythical categories in the expected fashion:

Hero	
Russian nation	Ukrainian nation
tsar	poet
symbol of evil	symbol of virtue
oppression	freedom
delay of a manifesto	death of the hero

All the historical events in the mythical thinking are visibly united and subordinated to the desired heroic plot. In the world of real national tribulations tyrants ignore the lonely protests of courageous individuals while the fantastic world makes the individual hero capable of the extraordinary. Likened to a fairytale giant, Livyts’ka’s biographical subject is endowed with the fantastic power and ability to influence the environment.

As in a fairy tale, temporal sequences in mythical thinking temporal order and logic. It is the imagination that reigns in the mythical and fantastic world. Guided by myth and desire to exaggerate, the biographer submits herself to the collective will of the group, and reduces general national aspirations to the more particular ideological grievances. The admired and revered national poet, the invisible hero, transcends the

temporal universe of the nineteenth century and performs the heroic deed of a fantastic creature who can even conquer the modern evil, “Red Moscow”. The heroic biography ends on a semi-mythical ground:<sup>36</sup>

Така велика була і є любов українського народу до Тараса Шевченка, що навіть найбільший ворог України\_червона Москва не зважився боротися проти нього. /139/

[The love of the Ukrainian people for Taras Shevchenko was and is so great, that even the greatest enemy of the Ukraine, red Moscow, did not dare to fight against him].

The Ukrainian national poet, the symbol of the Ukraine, is presented again as the fairytale invincible giant whom even “Red Moscow” fears. In the mythical thinking of the group the national hero is capable of facing another group on his own and of appearing as a victor, while the hostile group is reduced to a weak victim.

Once the story of a giant is told, the biographer still conducts her dialogue with some unknown interlocutor. She informs that, despite the poet’s glory and fame, his poems were intentionally adjusted to suit the Soviet standard and satisfy the censors discourse:<sup>37</sup>

Большевики викривили твори Шевченка, викинувши з них усе найважливіше—його безмежну любов до України, його ненависть до Москви, його глибоку релігійність—і стараються довести, що він був приятелем Москви. /139/

[The Bolsheviks distorted Shevchenko’s works, having purged from them the most important feature, his immense love for Ukraine, his hatred for Moscow, his deep religiosity, and they are trying to prove that he is a supporter of Moscow].

The authorial voice is emotionally charged, but it is the reiteration of the prevalent popular view or an appeasement of the zero-degree biographee—the most gullible

addressee who lives and thinks solely in trite mythical categories (A. Makolkina, 1987: 62).<sup>38</sup> Like any other popular genre, biography of a national poet is used as an ideological platform to confirm and support the expected popular point of view derived from collective mythology. The invisible censor, the group, is present in the text. The biographer who displays an angry response to the imaginary enemy fulfills the collective desire of the popular readers. The anger is directed at the absent Communist government. Failure to destroy the enemy physically is compensated for by the fantastic attack in the fictional world where everything is possible including the destruction of the “evil empire”. The biographer assumes the role of a prophet who promises her people its desired destruction. The poetic symbol “new cross” is the metaphor for the promised fantastic state.<sup>39</sup>

Він жде і діждеться: прийде день, коли знов  
засяє на Чернегій горі високий хрест. І буде  
його видно не лише на всю Україну, але на  
весь широкий вільний світ. /140/

[He is waiting not in vain: the day is coming when a high cross will shine again on the *Chernegyï* mountain. It will be seen not only everywhere in the Ukraine, but in the entire wide free world].

Much like the Christian apostles, the neo romantic prophets and various ideologues, *Livyts'ka-Kholodna* promises her readers some new reality without the modern evil, some mythical free world. The motif of the social utopia grows out of the folkloric plot, the story of a giant. There is a distinct similarity between this final promise to the biographees and all other known myths, be they religious or secular, scientific or political. The conflict of the collective myths and desires is concluded with the familiar promise of a better future. The eternal human dream of a paradise finds its place in this heroic biography of a national poet. The biographer demonstrates how a variety of worlds may be created out of the concrete life story of an authentic historical figure. The point of view of the group and longing for the fantastic world turn the real world, Shevchenko's life, upside down, adjusting it to the collective poeticity of the group.

### 5.3. Name and new heroic paradigm

The year 1955 saw the appearance of another biographical interpretation of Shevchenko's life, written by Pavlo Zaitsev, a well-known Shevchenko scholar, who remains one of the most significant contributors to Shevchenkoniana. Zaitsev's discourse is significantly removed from the trite panegyric form, such as the "giant's tale" by Livyts'ka-Kholodna. Nonetheless, his biography has its own mythical world, despite the subtlety of its presentation.

Zaitsev introduces the subject by his first name and the familiar onomastic signs next to the name:<sup>40</sup>

25 лютого ст.ст. /10 березня н.ст. /1814 року в одного з Енгельгардтових кріпаків, Грицька Грушевського-Шевченка і дружини його Катерини народився син Тарас, майбутній великий поет України. /8/

[On January 25 old cal./March 10 new cal./1814, one of Engel'gardt's serfs, Hryts'ko Hrushevs'ky-Shevchenko and his wife Catherine had a son, Taras, the future great poet of Ukraine].

Within one sentence, Zaitsev fulfills his obligations to the genre of a heroic biography and to the group that expects to hear the desiderative name "the great poet of Ukraine". Despite the fact that he continues to refer to the subject by his first name "Taras" throughout the next twenty-five pages, the readers are still aware of its heroic worth. In contrast to the proper name-sign "Shevchenko", Zaitsev introduces another name-association "Hrebinka" which changes the old heroic paradigm:<sup>41</sup>

У своїх поглядах на українську національну справу він не виріс понад рівень своїх учасників, інших „двомовних“ українських письменників,— був тільки українським провансальцем регіональним патріотом, щиро прив'язаним до своєї рідної землі, до звичаїв і мови свого народу, а життєвим ідеалом його було сумірне й сите життя—

епікурейський спокій українського хуторянського затишку з його смачними національними стравами, вишнівками й слив'янками та веселим дотепом, іноді журливою піснею й цікавою книжкою для розваги. /47/

[In his views on the Ukrainian national cause he [Hrebinka] did not rise above his contemporaries, other “bilingual” Ukrainian writers; he was a mere Ukrainian man of Provence, a regional patriot, who was sincerely devoted to his native land, and customs and language of his people. But his ideal life-style was in a quiet and satiated existence: Epicurean peace on the Ukrainian estate, with its tasty national dishes, cherry and plum brandy and joyful wit, occasional sad song, and an interesting book for entertainment].

Unlike his predecessors, Zaitsev the author of a genuine panegyric, mediates similar praise to his subject, but he does it in a subtle and unobtrusive manner. Instead of saying that Shevchenko was a fighter for the national cause, he chooses to provide the appropriate onomastic antithesis, out of which one may derive the intended name:

**Hero**

SHEVCHENKO

ascetic

fighter

word as a weapon

above the group

national hero

Ukrainian

**Ordinary Man**

HREBINKA

Epicurean

not a fighter

book as entertainment

not above the crowd

regional patriot

Ukrainian man of Provence

Hrebinka's implied name is quite unflattering, “the self-indulgent individual who cannot raise himself above the unheroic members of the group”. His names-characteristics, be they implicit or explicit, symbolize the non-heroic multitude or create a congenial background for the heroic subject, the rebel, and a genuine Ukrainian patriot and martyr. Hrebinka's name also symbolizes the history of the group prior to the arrival of the hero. He introduces Shevchenko into the world of the Ukrainian cultural past.<sup>42</sup>

Завдяки Гребінці, якого Шевченко пізнав не пізніше весни 1837 року, він одразу прочитав усю, тоді ще дуже скупеньку, українську літературну продукцію: І. Котляревського, П. Гулака-Артемовського, Грицька Квітки-Основ'яненка, Л. Боровиковського, Бодянського та самого Гребінки. /47/

[Thanks to Hrebinka, whom he met no later than in the spring of 1837, he had immediately read the entire, then rather scant, Ukrainian literary production: works by I. Kotliarevs'ky, P. Hulak-Artemovs'ky, Hryts'ko Kvitka-Osnov'ianenko, L. Borovykovs'ky, Bodians'ky and Hrebinka himself].

Hrebinka's name is the last in the series of important Ukrainian cultural figures, who represent the pre-Shevchenko literary and cultural scene. "Hrebinka" is the onomastic frontier between the Ukrainian less heroic past prior to Shevchenko and the more significant cultural history afterwards. Hrebinka's name delineates the biographer's own literary and cultural point of view, and is used as the onomastic trampoline for introducing the desiderative name, Shevchenko, the founder of Ukrainian modern literary language.

Zaitsev surprises the readers with names of other unknown people who presumably played an important role in Shevchenko's life:<sup>43</sup>

Зробившись постійним гостем Шмідтів, Фіцтулів і Йоахімів, Шевченко пізнав побут інтелегентських і міщанських німецьких родин, у житті яких більше було стриманості й життєвої систематичності, ніж у житті родин російських або українських. /61/

[Having become a habitual guest of the Schmidts, Fitztuls and Joakhims, Shevchenko learned about the life-style of intellectual and bourgeois German families who displayed more practical order and discipline than Russian or Ukrainian families].

The triad of those names which are obviously German immediately sets onomastic opposition between the Ukrainian and non-Ukrainian names, the “I” and the “Other”. It also points out a mythical antithesis, namely the assumed differences between Slavic and German cultural customs, and the alleged mythical superiority of German customs. The popular stereotype about German order and discipline adds to the heroic background of the subject, exposed to these “superior” cultural traditions. His “German friends” presumably influenced him positively. This new biographical motif is a slight departure from the traditional heroic discourse. On the one hand, excessive deference for foreigners is a known phenomenon in Slavic cultural history. Among some Ukrainians who lived and worked in Germany for some time reverence for the Germans is another factor that seems quite prominent in Zaitsev’s discourse. A biographer, who published his book in post-war Germany, knows the expectations of his plausible audience.<sup>44</sup> He is probably right in assuming that the positive German influence upon Shevchenko may be pleasing to his readers. This onomastic flirtation is a new biographical motif. A Ukrainian national poet influenced and inspired by orderly German families is a theme that has never been approached before, either by the pre-1917 authors, afterwards by the Soviet biographers. This new theme of German cultural influence in Shevchenko’s life assists Zaitsev in redescribing the life of the Ukrainian national poet in a new way.

Treating the familiar factual stories, he resorts to new poetic devices. Describing Briullov’s marriage to Emilia Timm, the biographer does not miss the opportunity to provide his peculiar “etymology” or another name:<sup>45</sup>

Брюллов одружився з сестрою їхнього товариша, німця з Риги Тімма-Емілією Тімм. Це була надзвичайна красуня. /62/

[Briullov married their friend’s sister, Emily Timm. Timm was a German from Riga. She was an extra-ordinary beauty].

The woman may have been really beautiful, but the fact that she was of German origin seems to be of crucial importance. Is it incidental that her maiden name is mentioned twice. There must be a purpose in this semantic arrangement, and the following may be suggested as its plausible semiotic conditions:

Brilullov		Emilia Timm
A Russified		sister of a German
German	Shevchenko	Timm from Riga
Talent	Hero-Sign	Beauty
Fame		Fame
German genius		disciplined Germans

The non-Ukrainian signs, such as German tradition, quality or behavior, are associated with characteristics of the higher order. Describing Briullov's ancestry, the biographer again savors its foreignness and shares his emotions with the biographees:<sup>46</sup>

Поруч з Жуковським найбільша роля у виконанні цього шляхетного завдання припала професорові Академії Мистецтв Карлові Брюлову, зросійщеному нащадкові знімчених французьких емігрантів-гугенотів. /49/

[Next to Zhukovs'kyi, the greatest role in performing this high duty belongs to the professor of the Academy of Arts, Carl Briullov, a Russified descendant of the Germanized French emigrants, the Huguenots].

Thus, phrase discloses the entire genealogical tree of the man who is destined to play a significant role in the making of the future national hero. His greatness is emphasized with the help of another foreign name, Walter Scott:<sup>47</sup>

Вальтер Скотт, що навмисне приїхав з Англії до Риму, щоб подивитися на цей прославлений твір, казав, що це „не картина, а ціла епопея“. /49/

[Walter Scott, who deliberately came from England to Rome to see this famous creation, said that it “was not a picture but an entire epic,” *Briullov's famous painting “The Last Day of Pompeii”* ,].



To elevate the heroic status of the subject a panegyric is dedicated to Briullov, Shevchenko's "professor and liberator", included even Walter Scott. It is again the "Other", not a Slav, who is also the authority on Briullov's artistic worth, despite the fact that there is some professional distance between the Russian painter and the English writer. The name of Walter Scott is an onomastic helper assisting the subject to overcome obstacles on the way to his recognition. Carl Briullov, acknowledged by Walter Scott, in his turn is the **name-auxiliary**, raising the heroic reputation of the main character, the subject of the heroic biography:

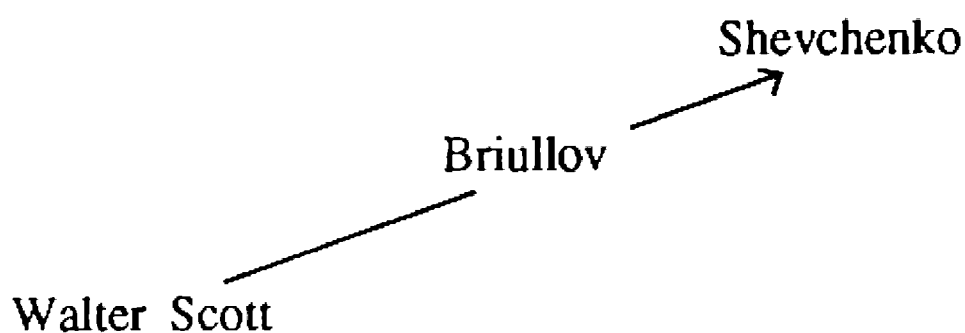


Figure 20.

If Walter Scott's name has the role of a traditional name-auxiliary, all the German names are part of a different plot structure. There is the invisible presence of a German-speaking audience, which is felt in the frequency of the German names. Along with Emilia Timm, Schmidt, and others, there is a character by name "Draxler," who presumably befriended the Ukrainian poet. Ten years later Shevchenko used him as a prototype of a character, Doctor Anton Carlovich, in his story *Musician*. This and other German names that are so abundant in Zaitsev's discourse constantly evoke the myth of the German contribution to the making of the Ukrainian national hero. The motifs and semiotic fields created by the German names are the authorial tribute to Munich, the place of publication. This place-name exercises its invisible control over the biographer, who deliberately appeases the imaginary German reader-censor, by rearranging the familiar names in the most appropriate fashion.

If these names serve as auxiliaries, the name of the founder of the Russian literary language, name-symbol "Pushkin" is vital for the gradual construction of the heroic universe around the name of the Ukrainian national saint. Pushkin is the familiar icon of the "Other" that recreates the required associations and emotions for receiving the Ukrainian national hero. For instance, this is what Zaitsev writes:<sup>48</sup>

Аристократичний „Современник“ що його по смерті Пушкіна редагував проф.Плетньов, оцінив ши „Кобзаря“ як єдине гідне серед поетичних творів останнього часу явише, як „вдалу живу народню лірику“. /76/

[The aristocratic “*Sovremennik*” edited after Pushkin’s death by Pletnev, classified *Kobzar* as the only significant event among the poetic attempts of the recent period, as “successful lively people-lyrics”].

Let us examine the onomastic technique of this passage in Laitsev’s text. The title of Shevchenko’s famous collection became a symbol in itself. The biographer places the name of the Ukrainian national poet between several names-symbols:

Hero		
PUSHKIN	SHEVCHENKO	PLETNEV
famous Russian poet		Professor
editor	poet	editor
aristocratic	peasant lyrics	aristocratic
journal		journal
Sovremennik	Kobzar	Sovremennik

The title “Professor” next to Pletnev, and the descriptive adjective “aristocratic” next to the name of the journal create a highly heroic atmosphere around the presented onomastic field and around the name “author of *Kobzar*”. The poet’s name is not given, but it may be derived easily, since the title *Kobzar* is synonymous with the name of the Ukrainian national poet. The signals “ARISTOCRATIC”, “PROFESSOR”, “PLETNEV” AND “PUSHKIN” saturate the semantic field around the implicit name *Kobzar*. The biographer employs the technique of onomastic parallelism that may be represented as:

NAME	NAME	NAME
aristocratic	<i>Kobzar</i>	Pushkin
<i>Sovremennik</i>	Shevchenko	Pletnev
HEROIC SYMBOL	HEROIC SYMBOL	HEROIC SYMBOL

Zaitsev plays upon the onomastic paradox he himself has created. His hero's name, acknowledged by the aristocratic publication or high society, is in fact the name of the peasant poet. Only fourteen pages separate various contrasting names of the same subject. The autobiographical statement presented later undermines the veracity of the earlier description:<sup>49</sup>

Нехай я буду і мужицький поет, аби тільки поет, то мені більше нічого і не треба. /90/

[Let me be a peasant poet, as long as I am a poet, that is enough for me].

Following the canonical rules, Zaitsev interchanges the names of high heroic efficacy with those of lesser significance. Having placed *Kobzar* and implicitly its author next to Pushkin, the famous Russian poet, the biographer actually named the subject in the most heroic way. The autobiographical onomastic revelation is merely another name of the subject in the series of others.

“Pushkin” is the name that carries the heroic myth, the essence of the Russian national consciousness, the embodiment of the Russian national spirit. He is the Russian Shakespeare, and placed next to Shevchenko, his name indirectly imparts a similar onomastic label to the name of the Ukrainian bard also, turning the subject into the “Ukrainian Pushkin”, the national poetic divinity figure, the Ukrainian sign-hero.

The onomastic signal “Varvara Repnina” brings in another side of the subject: his ordinariness which is such a contrast to the highly heroic status of the “Ukrainian Pushkin”. Repnina recalls Shevchenko, the man:<sup>50</sup>

Шевченко їв і пив, як усі смертні і кожний, увійшовши до кімнати, де він перебував із молодими людьми-яких, на жаль, так багато- ніяк не міг би поставити його на вищий ступінь, ніж інших: цілими годинами він міг віддаватися найпустішій, банальній розмові і навіть, як здавалося, захоплюватися нею. /109/

[Shevchenko drank and ate like other mortals, and anybody, who entered the room where he stood among many other young people, could hardly tell him from the rest of the crowd: he could devote hours and hours to the simplest tritest talk and would even seem to be enjoying it].

Repnina's recollections create a temporary illusion of total affinity between the hero and the group. A person who could enjoy trivial conversations is someone who is not very different from the rest of the group. The name "ordinary" that may be derived from this recollection is shortly corrected by the heroic title "poet":<sup>51</sup>

Але він був поет у всій широчині цього слова: віршами своїми він покоряв усіх, він витискав із очей своїх слухачів сльози ніжності і співчуття, він настроював душі на високий діапазон своєї ліри, захоплюючи всіх; він притягав до себе старих і молодих, холодних і палких. /109/

[But he was a genuine poet, in the true sense of the word, who could conquer everybody with his poems, making his listeners cry from tenderness and empathy. He would tune their souls to his lyre's range, capturing everybody; he would attract old and young, the cold and the passionate].

The heroic onomastic pathos consumes the utterer of the panegyric recollection when she [Repnina] grants the subject the name "genius", "a hero of the group".<sup>52</sup>

Він був обдарований більше ніж талантом, - йому даний був геній, і чутлива й добра душа його настроювала його ліру на високе і святе. /110/

[He had been endowed with more than talent; genius had been bestowed upon him. His sensitive and kind soul would tune his lyre to the lofty and sacred].

The sign “lyre” connects the two names given to Shevchenko and prepares for his highest heroic title, “genius”:

Genuine poet	lyre	Genius
talent	Shevchenko	sacred
	sign	

Zaitsev assumes the role of a listener who does not choose any names or commentaries, but merely records the reminiscences of others. It is not the biographer, but the “Other” who sings panegyric to the beloved poet. Having, through Repnina, named the subject “poet”, “genius”, and “divinity figure, the biographer finally commits himself to the names-descriptions, such as “romantic”, “idealist”, and “enthusiast”. Those names reflect the independent voice of the authorial “I” and his view of the poetic mission in general. Like Kranikhfeld, Zaitsev perceives the poet as a victim of his own poetic perceptions of the world and his fragile nervous organization.

What makes Zaitsev’s onomastic technique original is his orchestration of the utterances of the “Other”. The desired panegyric here is constructed with the help of the “Other”. The biographer frequently mediates the collective point of view without actually participating in the discourse. There is always another voice, another name, introducing the desirable name-symbol. For instance, this is how Zaitsev speaks through Kulish:<sup>53</sup>

**Високі ноти національної кобзи Шевченкової  
були пророчим плачем і пророчим взиванням  
кобзаря кобзарів українських. Сам Шевченко  
зробився не тим, яким я його покинув,  
ідучи з України. Се вже був не Кобзар, а  
національний пророк. /163/**

[The high notes of Shevchenko’s national lyrics [*Kobza*] were the prophetic cry and the prophetic appeal by a *Kobzar* of the Ukrainian *Kobzars*. Shevchenko himself was not the person whom I left on my way from Ukraine. It was not a *Kobzar* any longer, but a Ukrainian prophet].

The grammar of the classical heroic biography is observed through the escalating heroic pathos of the names:

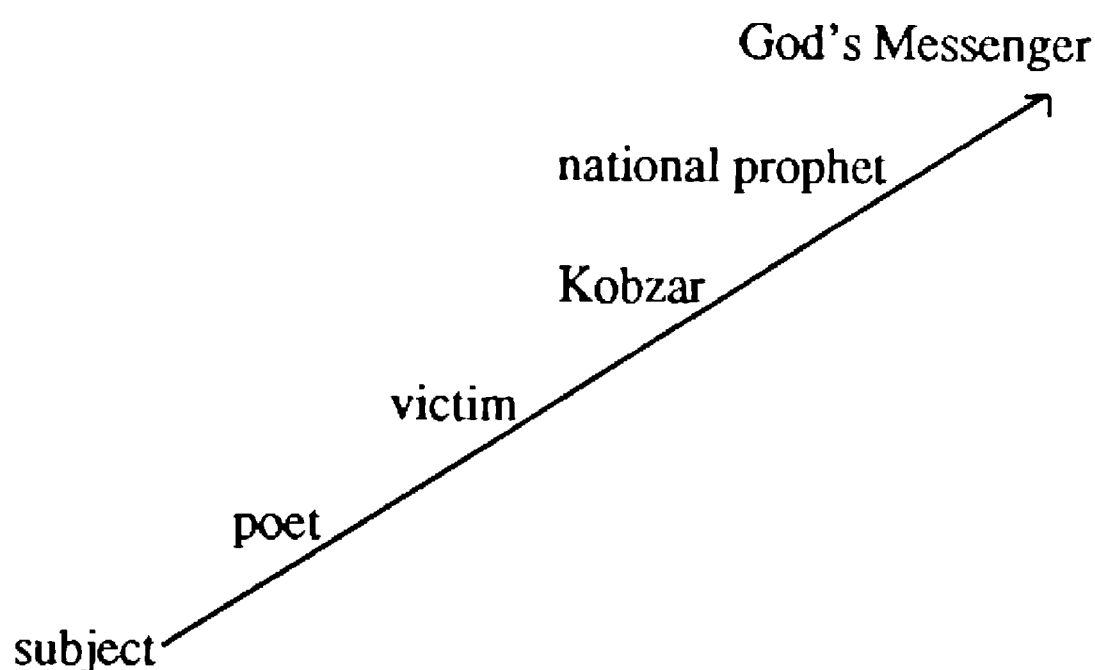


Figure 21.

The biographer had fulfilled his obligations to the group, often without his own actual involvement in the process of elevating the name of the national hero. The collective voice of the group overpowers the timid authorial voice, and the biographer's point of view is overshadowed by the more powerful "Other", who fulfills the expected onomastic task.

#### 5. 4. Name and national myth

Despite the fact that any heroic biography of a national poet is a poetic manifestation of nationalism, some biographers are more explicit about its central theme than others. Victor Domanyts'kyi's biographical version of Shevchenko's life and work is a classical heroic biography written from a highly mythical nationalistic point of view.<sup>54</sup> Nationalism, rather than Shevchenko's life and work, is the main *fabula* of his discourse. For Domanyts'ky, the idea of a nation is the all-embracing and all-absorbing phenomenon.

His own mythical image of a nation governs the portrayal of his biographical subject, the national hero who, in his view, is primarily the anthropological, biological,

and physical carrier of a sign-nation. He introduces his subject through neologisms, such as the “national ideologue” and “nationologue”. His poet is not an individual but “an anthropological type” who supposedly represents the special Ukrainian race. Relying on some scientific authorities, the biographer writes:<sup>55</sup>

Проф. Іван Раковський так змалював антропологічний тип Тараса: „Шевченко“ був сильно кругло-головий/брахікефал/з високим черепом/гіпсокефал/,високим, при підстави вузьким, а в горі випуклим чолом/стенометоп/, з носом середньо-довгим/мезоррін/, легко-кирпатим. /10/

[This is how Prof. Rakovs'ky depicted Taras' anthropological type: “Shevchenko was very roundheaded/*brachycephall*/, with high skull/*acrocephall*/, high, narrow at the foundation and, prominent at the top, forehead/*hypsocephall*/, [the biographer's own “scientific” neologisms related to the accepted anthropological terms] with a nose of medium length/*mesorrhinel*/, slightly snub-nosed].

Does Domanyts'ky present a typical physical portrait of a Ukrainian or of a Ukrainian genius? Why does he rely on some authority in anthropology? Some knowledgeable “Other” may be needed to prove authenticity of the given description. The biographer asks the reader to believe his striking and unusual portrait of the national poet.

From the grotesque quasi-scholarly anthropological profile Domanyts'ky shifts to the familiar motif-constant, the father's prophecy. Similar to a fairy tale, where some character predicts the heroic pathway of the main protagonist, Domanyts'kyi's biography contains the familiar prophecy. An unusual child is described as having some inclinations for magic. The most vivid description of the prodigy's physical appearance is intensified by the prophecy, which in turn is substantiated by the description of Taras' talents. The child is presented as an unusual peasant boy, sensitive, with a good memory and obvious dislike for “monotonous farm work.” Within the same page, the author increases the semiotic force of the descriptive attributes. The boy's good memory is transformed into an “incredible” one. The same sign assists the biographer in naming the subject as a genius:<sup>56</sup>

Отже, —величезна пам'ять/знав з пам'яти цілий псалтир/, малярські та різьбарські здібності об'явилися в Тараса дуже рано—ще перед десятим роком життя. З них різьбарські здібності не розвинулися, але інші мистецькі здібності розвинулися до рівня генія. /10/

[Taras very early revealed, hence, an incredible memory/knew the entire Psalter by heart/, as well as inclinations for painting and carving before the age of ten. His talents for carving did not develop further, but other artistic talents reached the level of a genius].

Domanyts'ky even uses the word “level”, which may convincingly suggest the technique of gradual semantic growth. A capable boy, with a good memory, reaches the stage of an exceptional child with an “incredible” capacity to memorize. The age of ten is the stereotypical temporal sign on the way to naming a prodigy. The biographer paints his extraordinary physical portrait as a sign of his unusual future. The authoritative utterer, such as Prof. Rakovs'ky, renders the picture more credible.

The description of the ten-year old prodigy unfolds and duplicates the portrait of the national poet in his later years. Shevchenko's self-portrait dating to 1861 is claimed to be the subject's personal copy of the so-called “Psychological Self-portrait” that was allegedly exhibited in St. Petersburg. This reference to Shevchenko's self-portrait may contribute to the atmosphere of trust and veracity that Domanyts'ky strives to achieve. The references to the autobiographical materials are not unusual for any biography, and a self-portrait produced by the subject himself is one of the most credible artifacts. Presumably, the poet saw himself that way and this is what the biographer chooses to rely upon; this image must be the most authentic. The choice of this particular portrait is linked to another hypothesis. The biographer introduces a new mythical layer in connection with one detail of the portrait, Shevchenko's winter hat. According to Domanyts'ky's theory, a hat plays a very significant symbolic role in the life of the Ukrainian nation. He introduces an entire “theory of hat” or creates an entire mythical universe around one sign:<sup>57</sup>



Шапка в житті українського народу грає ролю не тільки покриття голови від холоду й спеки, а й певну символічну ролю: її надягають при виконанні певних родинних чи громадянських доручень, обов'язків. /15/

[A hat plays a very significant role in the life of the Ukrainian people. It is worn not only as a protection against cold or heat, but as a symbol as well; worn during some family or civic rituals, missions].

He proposes that a hat for Ukrainians is the sign of “power, pride, duty and dignity”. He comes to the conclusion that Shevchenko’s self-portraits depicting him in his later years always had this significant detail as a sign of his growing national role:<sup>58</sup>

З того можна зробити висновок, що на деяких автопортретах останнього передсмертного періоду Т. Шевченко малював себе в шапці саме тому, що вважав себе при виконанні обов'язків національного вождя, національного пророка, національного месника. /15/

[One may infer that from some of the self-portraits from this later period. Not long before the poet’s death, T. Shevchenko painted himself with a hat on his head, precisely, because he considered himself as a performer of the duties of a national leader, national prophet, and national avenger].

Domanyts’ky adjusts this, another ethnographic and anthropologic myth, the “theory of a hat” to the national point of view. The semiotic strategy of the narrated episode may be illustrated as:

HAT=symbol of leadership	Shevchenko=national leader
Hat=sign of power	Shevchenko=power
hat=sign of duty	Shevchenko=performer of a sacred duty

The repetitiveness of the verbal signals evokes the didactic discourse of the sermon. Some Biblical allusions could be also derived from the summary of Shevchenko's life that bears some resemblance to hagiography:<sup>59</sup>

Тарас Шевченко прожив усього сорок сім літ/1814-1861/ свої образи та вірши почав творити в двадцять п'ять літ,але з того більш-менш творив вісім літ. /II/

[Altogether Taras Shevchenko lived forty seven years/1814-1861. His paintings and poems he started creating at the age of twenty-five, but all in all he created for about eight years].

The subject, likened the ancient saints from Biblical stories or hagiographies, "creates" or "performs miracles." The biographer stresses that only eight years out of forty-seven lived by the subject, were the years of true freedom and creativity. This temporal motif intensifies the subject's miraculous power; he performs highly heroic deeds in a short period of time.

Domanyts'ky also divides the same period of Shevchenko's life into seven stages, and all of them are summarized into eight years of miracles, which include the glorification of Ukrainian ethnographic traditions, exposure of enemies, creation of the Ukrainian literary language, and devotion to Orthodoxy. All these heroic deeds are supposedly possible due to his miraculous powers. The subject, a fairytale giant, a genius, a saint and a miracle worker is transformed into a national god, the founder of the special science of "nationology", "the ethnopolitician" and an oracle.

Domanyts'ky's subject inherited all these gifts partly from his people, partly from his Church. The biographer maintains that Ukrainian Orthodoxy is the driving force of Shevchenko's spirit:<sup>60</sup>

Він був щирий син православ'я українського,але не православ'я московського. В поезіях Шевченка можна знайти найтепліші слова про „народню релігійність,що звязалась та зрослась протягом століть з усім українським народнім побутом“. /35/

[He was a true son of the Ukrainian Orthodoxy, but not the Moscow-Russian Orthodoxy. The kindest words could be found in his poetry about “the religiosity of the people that developed and became ingrained into the entire life of the Ukrainian nation”].

The biographer overemphasizes the differences between the two branches of the same Orthodox Church, Russian and Ukrainian, giving his preference to the latter. He uses the Church for the purposes of the national myth, despite the obvious contradictions between the teachings of Christianity in general and Orthodoxy in particular, and his own mythical evaluation of the world. Nationalism and Christianity are incompatible concepts, since the very idea of Christianity is basically an anti-national concept with the philosophy of universal love and brotherhood among all people, regardless of their racial or national origin.<sup>61</sup>

Domanyts'ky seems to be oblivious to the basic Christian message; playing upon the institutional conflicts, he establishes a mythical division between the branches of the same Church. The biographer places the Ukrainian Church and State higher than Russian institutions, regarding the Ukrainian nation superior to the Russian. He does not miss any opportunity to prove his argument. Analyzing Shevchenko's poem *Kateryna*, Domanyts'kyi criticizes the Russian civic institutions and traditions and sings a panegyric to the Ukrainian family and morals. The main protagonist of the poem, a young Ukrainian girl, is seduced and abandoned by a Russian soldier. She is not seen as a female, a victim of a selfish male, but as a national victim, who symbolizes the allegedly superior Ukrainian civilization against the inferior Russian morality. The biographer reads the poem literally and extends the tragic love story to the condemnation of Russian family traditions and morality:<sup>62</sup>

Отже Шевченко – не моралізатор і не „пуританин“. Він дозволяє дівчині кохання з українцем, але рішуче ставиться проти кохання з москалем. В чому річ? Чому-а тому, що в українському звичаєвому праві існують дуже гострі-тверді кари/санкції/за нешлюбне статтєве співжиття дівчини з хлопцем, при чому ці кари накладаються лише на дівчину,але не на її коханця.

Хлопець-українець, знаючи ці кари, береже свою кохану дівчину, старається не зробити їй кривди. Чужинці, зокрема москалі, українського звичаєвого права не знають, а як знають, то легковажать його, і як наслідок доводять дівчину до стану „покритки“, тобто до „морального остракізму“ з боку цілого народу. /19/

[Therefore Shevchenko is neither a moralizer nor a “Puritan.” He permits a girl to fall in love with a Ukrainian youth, but he is against the union with a Russian. What is the idea? The idea is that Ukrainian customs have strict prohibitions against pre-marital sex between a young woman and a man; punishment is mainly directed at the young woman, but not at her lover. A Ukrainian youth, who is aware of these laws, takes care of the beloved and would not hurt her. Foreigners, especially the Russians /“*moskali*”/ [a derogatory Ukrainian word for “Russians”] who either do not know or flippantly treat this family tradition, may bring a woman to a disgraceful state when she is “morally ostracized” by the entire community].

The biographer interprets Shevchenko’s poem as the denunciation of presumably inferior moral and family institutions of another nation. For him, Ukrainian life, traditions, civic and family law are regarded as the model of civilized order and harmonious existence. In Domanyts’kyi’s representation, a Ukrainian man just because he is a Ukrainian is supposedly incapable of seducing and abandoning a woman, or committing any wrong-doing. His “higher” moral upbringing would preclude such trespassings. Consequently, the biographer delegates another function to his subject or gives another name to Shevchenko, “the defender of the Ukrainian family law and traditional way of life”.

Domanyts’ky labels the poet’s work as “nationological and ethnopolitical material” and stresses that the poet’s trips to Ukraine in 1843 and 1845–47 contributed to his final transformation into a “prophet”. Thus, the Ukraine and the Ukrainian poetic period completed the formation of the “national ideologue”, “national prophet” and national Ukrainian poet. The theme of “nationology and ethnopolitics”, the neolo-

gisms created by Domanyts'kyi, repeatedly reoccur in the discourse. The desired world view, the “nationological and ethnopolitical”, is the biographer’s vision imposed on the famous subject. His neologism “ethnopolitics” may bring allusions of notorious and infamous “geopolitics” and trite national mythology.<sup>63</sup>

The author who sustains the mythical image of the national hero also perpetuates the myth of the Ukrainian national superiority. His subject is placed higher than some other national heroes and other nations:<sup>64</sup>

А Шевченко дійсно був генієм. Аполлон Григор'єв ставить його вище Пушкіна й Міцкевіча. Емануїл Райс цю оцінку підтверджує і ставить Шевченка поруч з Гете і Шекспіром. /65/

[And Shevchenko was indeed a genius. Apollon Hrygoriev places him higher than Pushkin and Mickiewicz. Emmanuel Rice confirms this evaluation and puts Shevchenko next to Goethe and Shakespeare].

Relying on the authoritative opinion of the Ukrainian-born German, by name “Rice,” the biographer predicts that some day Shevchenko would become the property of entire humanity. Why was Rice chosen as the authority on literary luminaries? The name “Rice” captures simultaneously two mythical viewpoints: the stereotypical reverence for anything Western (in this case German) and the ultimate longing for “our own”, i.e. Ukrainian. For the biographer, Rice is both the “I” of the Ukrainian nation, and the “Other”, the more seductive voice of the German nation. Paradoxically, the onomastically alien signal reinforces the most desirable name “our national hero”.

For Domanyts'ky, “national” overshadows “human” and “sharable”. The biographer, who is the spokesman of the national minority in the Anglo-Saxon linguistic and cultural milieu exhibits its collective anxiety. The same national minority who attempts to reconstruct the past lives in an intensely mythical collectively created and sustained world, and faces the inevitable reality of cultural development with anxiety. His discourse is a manifestation of the stubborn resistance of a minority to face the reality of the modern global village. The national poet gives occasion to express the collective anxiety of the group. Speaking about the past, Domanyts'ky actually directs his discourse to the imaginary addressee, the Ukrainian group residing in the West.

Describing Shevchenko's life in St. Petersburg, Domanyts'ky again returns to the familiar sign "hat", explaining his subject's preference for the old traditional attire:<sup>65</sup>

Його жест треба розуміти так: Хоч я прийняв звання академіка Петербурзької Академії Мистецтв, але я росіянином/великоросом/не є. Я — українець, нащадок українських козаків і такий же грізний месник-борець за волю, права й віру українського народу, як були запорожці. Я чесно сповняю-продожую українську визвольну справу, я є при виконанні цих національних обов'язків. /52/

[His gesture may be understood as: "Despite the fact that I accepted the rank of an Academician at the Petersburg Arts Academy, I am not a Russian. I am a Ukrainian, a descendant of the Ukrainian Cossacks, I am the same angry avenger, fighter for freedom, rights and faith of the Ukrainian people as Zaporozhians. I honestly perform and continue the Ukrainian liberation cause. I am performing my national duty].

While depicting the subject as the benefactor of the Ukrainian national mythical heritage, the biographer imposes the twentieth-century rhetoric of the Second-World-War generation on the nineteenth-century luminary with whom he tries to identify himself. The passage may be interpreted as:

Despite the fact that I live in the Anglo-Saxon milieu, I have not adopted their ways, I am still a Ukrainian, a descendant of the Cossacks.

The sign "hat" that attracted the biographer's attention and inspired his mythical creativity may be also taken as a symbol of the Old World, group nostalgia, and a visible reluctance to adopt the ways and customs of the new country.

Domanyts'ky characterizes Shevchenko as "ethnopolitic", "nationocrat" and a "founder of the special science of nationality". Even his patriotism is presumably intrinsically national:<sup>66</sup>

Всі вони [вірші] пересякнуті гарячим українським патріотизмом. /67/

[All of them (poems) were imbued with passionate Ukrainian patriotism].

The somewhat standard “passionate Ukrainian patriotism” is very much reminiscent of another familiar cliché, Soviet patriotism. The biographer’s lexicon suggests some surprising resemblances to trite Soviet rhetoric. Sometimes he is aware of his own nationalistic bias, and as a manifestation of this awareness, he classifies all nationalistic feeling into pathological and healthy. Then the biographer denounces the nationalism of the “Other” as pathological, or unhealthy:<sup>67</sup>

Це націоналізм хворобливий, патологічний, а в Шевченка він природний, здоровий, людолюбний-гуманний. Нема в Шевченка й тотальної ненависті до всіх москалів, чи всіх поляків, - так званого „шовінізму“. Навпаки, він мав багато приятелів і серед поляків, але завжди серед людей культурних, гуманних. /90/

[This nationalism is pathological, unhealthy, while Shevchenko’s nationalism is natural, healthy, people-loving, humane. Shevchenko does not have total hatred towards all Russians, or all Poles, the so-called “chauvinism.” On the contrary, he had many friends among Poles, but as rule among the cultured and humane people].

Domanyts’kyi’s hero who is simultaneously a Christian martyr, a pagan hero, a national idol, a semi-Communist fighter of the oppressed, and internationalist reaches the level of parody. He is also a carrier of a certain ideology, an enlightener, a missionary and a Ukrainian prophet:<sup>68</sup>

Український Кобзар ширить між людьми

ТВОРИ, ДУМКИ, ІДЕОЛОГІЮ ІНШИХ ЛЮДЕЙ-  
ТВОРЦІВ. /91/

[The Ukrainian Kobzar spreads among people his own thoughts,  
works and ideology of other people, creators.]

The biographer highly values “national ideology” and skills of mediating it. The art of spreading ideas, “educating the masses” (a familiar motif of any propagandistic discourse), is primary for Domanyts’ky. The subject’s poetic talent is over shadowed by the art of propaganda. He distinguishes the two main stages in the making of a national poet. For him the first stage is the acquisition and popularization of a national ideology and the second is the act of writing itself.

Even the name “prophet” which he chooses for Shevchenko implies the prediction of future national independence and liberation. Domanyts’kyi’s prophet predicts the future for the Ukrainian nation, speaking as a national god:<sup>69</sup>

Він вістить-пророкує майбутнє зокрема  
вістить свого народу, і люди слухають тих  
пророцтв як Божого голосу, як Божої  
перестороги. /91/

[he preaches-prophesizes the future, particularly the future of his  
people, and people listen to these prophecies as if it were God’s  
voice, God’s warning].

His prophet must be a good speaker and in good command of the Word. Unlike Biblical prophets who speak in the name of God, Domanyts’ky’s prophet, Shevchenko, speaks in the name of the poet-god whose poetry helps to unite the nation and promote the national idea.

The biographer provides his version of the prophet’s supernatural deeds that are performed during special rare moments of ecstasy. The first “miracle” occurs on Christmas Eve 1846 when the subject arrives in Kiev. According to the biographer - who relies on another author, Kulish - this was the day of birth of the “new prophet”. Symbolically the transformation of “Kobzar” into a “prophet” took place at Christmas:<sup>70</sup>



Се вже був не Кобзар, а національний пророк. Восторженому щастям, наукою і поезією, мені здавалось мов би перед нами стало ся те, чого дознав на собі ветхозавітний посол Господень.. /92/

[This was not Kobzar, but a national prophet. Raptured with happiness, knowledge and poetry, it seemed to me that we witnessed what God's messenger himself had experienced].

Domanyts'ky leads his subject through the various onomastic stages:

Shevchenko

a peasant

the descendant of Cossacks

a national poet

*Kobzar*

God's messenger

The second prophecy was presumably made by the subject in 1860 when the clairvoyant hero predicted the abolition of serfdom. All other dates of important prophecies are adjusted to 1847 and May and November of 1860, i.e the dates of publishing the poems "*Caucasus*", "*Message*", and "*Prayer*", when the national prophet allegedly predicted the restoration of the free and independent Ukraine. The latter prophecy is particularly significant, as it completes the onomastic circle, when the final and the most desirable name of the subject is uttered. The popular reader is especially anxious to hear this name, "the national Ukrainian prophet", and ultimately to experience the mythical resurrection of the old state.

Much like the Hebrew prophets were used to support the idea of a modern artificial new state in the Middle East, the Domanyts'ky's prophet supports the myth of the independent Ukraine. The popular biographee is eager to hear the heroic parallels between the two nations – the ancient Hebrews and the Ukrainians – and to emulate the collective destiny of their modern descendants:<sup>71</sup>

І він пише декілька псалмів, наподоблювань біблійних пророків. В них, малюючи долю жидівського народу, бачить перед своїми очима історію українського. /94/

[He writes several psalms, imitations of Biblical prophets. Depicting the fate of the Hebrews, in those psalms he sees the history of the Ukrainian people in front of him].

The name of Prophet given to the biographical subject reinforces the mythical desire of the popular readers, the intended audience that expects only the return of the familiar collectively created myth. The analogy between ancient Judea and modern Ukraine flatters the collective ego of the group which may emulate the myth of the “chosen people”. The strategy of heroic naming of the subject contributes to the new mythical name given to the group “Ukrainians as a chosen people”. The group acquires a new name through the extreme panegyric to their national poet. Shevchenko, thus, not only receives new names and the elevated status of a national hero, but he also renames his own people among other groups. Glory to the national prophet is simultaneously glory to the nation that has produced the hero. The substitution of symbols or the transferability of icons takes place. A group is replaced by the heroic individual and the hero stands for his national community. Ancient communion with the collectively created deity occurs again in this modern context.

### **5. 5. Name and socialist myth**

The development of post-1917 Ukrainian heroic biography concurred with the major social upheaval and the creation of a new state founded upon a new mythology, Marxist and Leninist utopia. Despite those major changes, the new socialist republic used the genre of the heroic biography as a supporting institution, as did the ancient polis, the Roman, British or Russian Empires. The atheistic Marxist state adopted hagiography; Soviet biography replaced Christianity by “passionate patriotism,” and nationalism reached the proportions of a religious dogma. National heroes were reinstated in the restored pantheon of national idols frequently regardless of their social origin and ideology. The heroic model for the socialist proletarian reader was ironically a subject representing a “hostile” social class against tsarist military rulers, such as

Kutuzov and Nakhimov, writers of aristocratic origin like Pushkin and Lermontov, Turgenev and Tolstoy. The puritanical, Victorian-style portrayal remained.

The old national heroes whose social origin and conflicts with the tsarist regime suited the mythical image of a revolutionary were particularly welcome. Such heroes as Shevchenko were notably elevated in the biographical discourse of the post-1917 period. A poet, a former serf, a national martyr, a fighter for the oppressed did not have to be renamed in Soviet heroic biography; the entire list of panegyrical names was copied and reused by the new state and new interpreters of the heroic life.

Very frequently critics of the Soviet literary style vehemently attacked so-called “Communist rhetoric” and its propagandistic tone, not realizing that they also attack something else: the heroico-romantic discourse which has been appropriated and adjusted to the new political, social and cultural conditions. The precursors of the so-called Communist stereotypical judgements may be traced to the pre-1917 biographical discourse of nineteenth-century Russia. The well-known dispute in Western literary criticism has traditionally been around the so-called Soviet literary diagnosis of Shevchenko’s style: was he a realist or a romantic? However, the trite characterizations of Shevchenko’s literary contribution were initiated long before Soviet literary criticism and the new socialist state had been created. For instance, the same commentaries that would be later ascribed to the proponents of so-called “Socialist realism” could be also found already in 1889. Analyzing the subject’s work, Ohonovs’ky classifies Shevchenko as a poet-romantic. The biographer’s perception of romanticism is based on the contrast with classicism. In his footnote to the label “romantic”, Ohonovs’ky writes:<sup>72</sup>

Романтизм в літературе ґрунтується на світогляді чудесному, фантастичному і єсть наслідником великого змагання життя душевного, між-тим коли в класицизмі ґрунтується рівностоять в розвою душе й тела. /530/

[Romanticism in literature is based on myth, a fantastic world view and is the outcome of a great spiritual internal struggle, while in classicism there is a balance between the development of mind and body].

Contrary to the established popular critical opinion, the label “realist” applied to Shevchenko is not an invention of the post-1917 critics. One may find it in the nineteenth-century biography which has been traditionally associated with the “Soviet literary stereotypes”:<sup>73</sup>

Коли-ж поет пишучи сю першу балляду явився справдешним романтиком, то в другой балляде „Утоплена“/I, 182-187/ намагав ся погодити романтизм з напрямом реальним. /532/

[When writing his first poem the poet appeared as a true romantic, while in his second ballad “*The Drowned*” (1,182-187) he attempted to reconcile romanticism with the realistic trend].

A contemporary reader reading this passage may have difficulty identifying the time of the utterance and the utterer. Is it the Soviet critic giving the standard analysis of the Ukrainian national poet? When Ohonovs’kyi speaks about the depiction of the “state, national and social life” in Shevchenko’s poetry, contemporary biographers and critics may be misled in defining the time of writing and have trouble identifying the author.

The triad “national, state and social” is a trivial set of obligatory characteristics that reappears in post-1917 critical discourse. What actually occurred was that a new discourse followed, and appropriated the old rhetoric having adjusted it to the needs of the Soviet reality. Despite the ideological differences between the critics and biographers of the pre and post-1917 era, certain discursive features remained. The Soviet society adopted its national poets along with the critical legacy they have inspired. Nationalism and the national poets were adjusted to the needs of the new state. Even if some former aristocrats became the idols of the proletariat, Shevchenko, the peasant poet, was even a more suitable figure for the heroic pantheon of the Soviet saints.

The romantic poet, a former serf, persecuted and exiled in tsarist Russia, who had been proclaimed a national prophet shortly after his death, was whole-heartedly accepted as a national hero in the Soviet Ukraine. His life and works in the tsarist empire were the ideal propagandistic plot for the life of a revolutionary in the utopian Marxist-Leninist state. The peasant poet needed no additional adornments or adjustments to the mythical plot. He was the ideal model of a revolutionary, a fighter for the oppressed and an ideological ally of the new state. The popularity of Romanticism in

the Soviet literature, criticism and discourse was not an unusual phenomenon because the mythical ideal Communist state was largely a product of the romantic consciousness of the past century. The motif of “struggle”, the dream about “equality and justice” and “paradise on Earth” are mythical components of a fantastic world known since ancient times and resurrected by the nineteenth-century romantics. The cult of the “people”, “folklore” and “national myth” are part and parcel of the romantic philosophy which was embraced by the Marxists, socialists, nationalists and national-socialists. All modern ideologues seem to adhere to the same semiotic model, conducting the dialogue with the group through the nationalistic myth or appealing to the collective “I”. The national sentiments presented as the manifestations of the deepest layers of the collective unconscious, appear to be consciously and elaborately master-minded and collectively controlled by all national groups. The nationalistic myth may be viewed as the natural creative impulse of the mind to construct simpler models of reality, to reduce the world to a manageable universe. The desire to organize and simplify the world around us has manifested itself in the eternal conflict between homogeneity and the motley multitude, uncontrollable variety and tyrannical harmony, the collective and the individual “I” ‘s. The tyranny of a group, the diabolic power of its mythologies, have proven to be the successful monitors of collective perception. To win the group one must appeal to these basic known collective aspirations, which more often than not seem to be the national and the heroic.

The semiotic signals in the texts of various biographers who lived and wrote about the same subject in such different discursive conditions exhibit quite astonishing similarity. Which ideological climate and what historical period does the following utterance signify:

[It is in the tsarist regime that Shevchenko saw Ukraine’s misfortune and slavery].

It could have been written by a Soviet biographer, and, yet, the author of the description is Ohonovs’kyi, a nineteenth-century biographer of “the people’s poet”:<sup>74</sup>

В царизме видеv отже Шевченко причину  
недоле й неволе України. /553/

Another precursor of later Soviet biographical rhetoric is Efremov’s biography written in 1914.<sup>75</sup> Rich in cliches that are usually associated with post-1917 biograph-

ical discourse, Efremov's biography also speaks of "hatred for untruth"(5), "act of condemning the system of oppression"(6), "love for the people"(21). As in numerous hackneyed portraits of the Soviet period, Shevchenko's "poetry breathes deep democratism," and "the poet blames the social system for the suffering of the people." Efremov's Shevchenko lives to "struggle for a better life founded upon sincere and fair relations, personal and civic, upon brotherhood and equality among the people"(29). Even on his death-bed, the subject of this pre-Soviet biography thinks about social reforms. His poetry "has become the self-consciousness of Ukraine," and the "symbol of Ukrainian fate"(36). Instead of the traditional Soviet evil "tsarism," one finds the "state centralizer"(36).

The panegyric to the great *Kobzar* written on the eve of the October Revolution has an established set of permanent descriptive features, amazingly similar to the post-1917 biographical discourse. The romantic rhetoric and poetic devices of the nineteenth-century were definitely appropriated by Soviet heroic biography. The keywords that define the biography-precursor and Soviet biography proper are:

struggle  
hate for injustice  
battle  
persecution  
loneliness of a rebel

The romantic lexicon of viewing the world and life was retained by the ideologues of the Bolshevik revolution, contrary to the assumption that the latter were the creators of a particular propagandistic vocabulary.

Keeping this fact in mind, let us examine the Soviet biography published by Maksym Ryl'skyi and Alexander Deutch in 1964.<sup>76</sup> Their view of the Ukrainian national poet is another tribute to the familiar romantic cult of a poet which was basically abandoned by the mainstream of Western biographical discourse and artificially sustained in Soviet biography. The two Soviet Ukrainian biographers have preserved the theme of hero-worshipping and the idea of a genius and artist:<sup>77</sup>

Generous nature bestowed three gifts on Shevchenko: the gift of a *singer*, the gift of an artist and the gift of a writer - of both poetry and prose(26).

Their subject is surrounded by the triad of gifts which metaphorically stand for a kind of trinity. The poet is implicitly called another god who suffers for entire humanity. The subject is given the name of a unique poet:<sup>78</sup>

There probably is not another poet in the world in whose works can be found such an ardent cult of motherhood and such an apotheosis of woman's love and woman's suffering(30).

The biographers depict the life of a special being, endowed with the triad of special gifts and a poet who is preoccupied with the cult of motherhood. There is a very peculiar metaphoric transference. Christian symbolism, taboo in the Soviet context, may be still detected in Soviet heroic biography. For instance, the "triad of gifts" may be read as a substitute for the Holy Trinity and the "pure image of the maiden, the woman, the mother" may suggest a version of the Virgin Mary. The possible cryptic code sounds like this:<sup>79</sup>

The mother...Among all nations that image symbolizes that which is most precious and vital to a person, his country. Shevchenko called his homeland, the Ukraine, his mother. He dedicated his lines to her, he dreamed of her constantly and wrote of her gloomy exile, he uttered heartfelt words about her, declaring that his own fate was of indifference to him in comparison with that of his country, which was more important to him than anything in the world(31).

The image of national poet is juxtaposed against the sacred symbol of mother, implying "country", "homeland" and "Ukraine". The sacred and the profane, religious and secular are united in one mythical territory, the deepest human sentiments are exploited for the sake of the patriotic myth, which is not solely the prerogative of Soviet discourse. The gifted poet is also a saint who lives only for the country's sake. The hagiographical allusions are invoked by the suffering single poet who "was unfortunate in his own personal life, and [who] all his life carried in his heart the captivating image of his first sweetheart"(30). Love for the "pure maiden" and mother-country replace real love. Shevchenko's personal life lends itself to the hagiographical plot; his is the life of a saint and a mythical revolutionary martyr who lives for the "success of the proletarian struggle against the oppressors".

The myth of a reformed society required its own martyrs and divinity figures. National poets were used to popularize the new utopia. Christian and Communist myths share many common features; and the most striking is promise of a better future. Both preach the sinfulness of the present material world and demand sacrifice in the name of the future. The muse of the national poet, abounding in Christian symbolism, was utilized for the needs of the new mythical world. The new secular society which allegedly denounced religion transferred the Communist mythical structure to old religious beliefs. Romantic dreamers and rebels, old and new saints were transformed into the heroes of the socialist revolution or new divinity figures. The old symbols were quite suitable for the new socialist iconology:<sup>80</sup>

To preach the truth, that to Shevchenko was his lofty duty. And he remained true to that precept all his life(63).

A saint living in accordance with prescribed dogma and a poet who preaches truth, both adhere to the same semiotic mythical model.

The tyranny of belief lies in the imposition of a rigid plot structure and constant onomastic reinforcement. Each individual sharing the belief submits to the myth-structure. A Christian, truly observing Christian principles in life, not only supports religious belief, but reconstructs its basic semiotic premise. A subject, a heroic icon, reincarnates the mythical world and recreates the name-symbol.<sup>81</sup>

Shevchenko served the truth as a man, as a citizen, as an artist, and as a master of the pen, who profoundly understood the power of words and selected them as his weapons in the struggle for the happiness of the humble and the oppressed(63).

Soviet biographers mimic the voice of their predecessors and glorify the romantics of "struggle." Their poet is named "a fighter":

All those finer traits that are common to Heine, Byron and Mickiewicz are also found in Shevchenko. He was a truly people's and truly national poet, a poet-fighter, a true revolutionary(74).

The romantic notion of a poet-god, poet-prophet and an echo of the world is extended



to include suitably a “poet-fighter” and a “revolutionary”. The biographers elevate the name “a great poet” in the light of the name, “a defender of the oppressed”:<sup>82</sup>

A great poet is the voice of his epoch. The poet may be glorifying the heroic past, but his eyes are always directed forward. In a class-society which is based on social and class inequality, on the oppression of man by man, a great poet is always on the side of the oppressed against oppression(73).

The heroic context of romantic poets, such as Heine, Byron, Mickiewicz, Pushkin and Shevchenko, is replaced by the analogous milieu of revolutionaries engaged in the class struggle. The saint who sacrifices his life for mother-Ukraine passes the stage of sainthood and is named “a great poet” which also implies a “great revolutionary”. Consequently, the name of the hero undergoes the following metamorphosis:

eternal being	great poet
immortal poet	revolutionary
prophet	fighter
patriot	martyr
saint	citizen
artist	national poet

The naming strategy provides key concepts for the “map of reading,” a multi-layered discourse which skillfully embraces Christian philosophy, Romantic idealism and Marxist mythology. The unifying theme of the triad of these beliefs is the dream about a better world. Their subject is primarily a dreamer:<sup>83</sup>

Taras Shevchenko dreamed of a beautiful, radiant life, childishly pure and artless; but “evil people” profaned, fouled and dirtied it, and his heart was filled with hatred for them(33).

Hatred is not a noble feeling, but “hatred of evil” is presented as a positive, heroic feature as it mediates the hero’s concern about human condition and destiny. It has almost a cathartic effect upon a suffering genius. His pure dreams compensate for strong feelings against evil. After all, he dreams about a pure life. Childish purity and concern about the fate of the world are elements of the mythical heroic structure. The notion of

the poet's childish nature is a popular concept entertained by numerous thinkers prior to the twentieth century. The discourse ends on a romantic note and in an exalted tone:<sup>84</sup>

Shevchenko's works shine bright as a gilding in the sky of modern Ukrainian literature, and they also light up the boundless vistas that lie before Soviet literature as a whole.

Taras Shevchenko, a prophet of the dawn of mankind - that dawn whose light has begun to shine in our great times - has joined the galaxy of those brilliant creators and fighters whose words and whose glory belong to all humanity(79).

Carlyle's image of a poet as "shining star shedding eternal light" finds its place in the Soviet biography of the early seventies of this century. Exalted romantic imagery and tone were sustained, and familiar vivid metaphors were given second life while the myth of the new world was being perpetuated in a new heroic context. The romantic hero, a poet, prophet, eternal being, has become a hero of our Soviet times. In the spirit of Carlyle, the two Soviet biographers refer to Dante and his role in the history of Italian literature, while defining Shevchenko's role in Ukrainian literature:<sup>85</sup>

Taras Shevchenko was truly the founder of the new Ukrainian literature. As Dante did in Italian poetry and Pushkin in Russian, Shevchenko fashioned a poetical language that was realistically accurate and was saturated with the imagery, thoughts and feelings of his own people(75).

Konstantin Paustovsky, another Soviet biographer of the poet, chooses a different approach and introduces the subject's past while retelling his own biography: his grandfather, a tsarist army soldier, happens to be the guide to Shevchenko's life.<sup>86</sup> His stories about military service contain some reminiscences by Shevchenko's contemporaries. Paustovsky's grandfather is a link between the subject's past and the discursive present, as well as a metaphoric guarantor of veracity, which is so much expected in a biography. Paustovsky begins his lyrical portrait of the national poet with the description of his grandfather:<sup>87</sup>

Дед мой-старый николаевский солдат-любил поговорить о Тарасе Шевченко. -Было это в давние времена-говорил дед, когда служил я,хлопчик, в Оренбургском крае. /550/

[My grandfather, an old soldier of tsar Nicholas' days, used to enjoy talking about Taras Shevchenko. Once upon a time, my grandfather used to say,-when I, a young boy [*Khlopchyk*] served in the Orenburg district.]

The discourse conducted in Russian still strikes with its otherness, *Khlopchyk* is a Ukrainian word which carefully implies that the biographer's grandfather was a Ukrainian. This sign leads the readers to something other than a traditional biography. Paustovsky's grandfather initiates the tale of Shevchenko's life and the readers are temporarily in the world of the biographer, rather than of his subject. Autobiographical materials from Paustovsky's own past replace canonical recollections by the heroic subject. Very soon the biographees discover that Paustovsky's grandfather was not a contemporary of the famous poet, but rather a teller of apocryphal stories about Shevchenko. The biographer combines biographical and fairytale narrative inception to create a new poetic device in the notionally non-poetic genre.

Joseph Collins observes that "stories of individuals' lives have the fascination for adults that fairy tales have for children"(20).<sup>88</sup> Paustovsky creatively utilizes the attractive power of both genres to reintroduce the name-symbol. The voice of the grandfather is the voice of the reliable narrator who tells a presumably true story from his own life. The biographer decides to comment upon the presented autobiographical reminiscences, rather than on his subject's own recollections. His grandfather's utterances are followed by Paustovsky's childhood memories".<sup>89</sup>

Эти давние времена казались мне похожими на рисунки в старых побуревших журналах. Они были тусклыми,выгоревшими, от них тянуло горкой плесенью. /550/

[Those remote times seemed to me like the drawings in old brownish magazines. They were dim, faded and smelling of bitter mould].

The biographer's voice "corrects" the utterance of the previous character, his own grandfather. The nostalgic story of an old man is interrupted by the youth's skeptical remark. The subject is placed between the family members and the biographer himself:

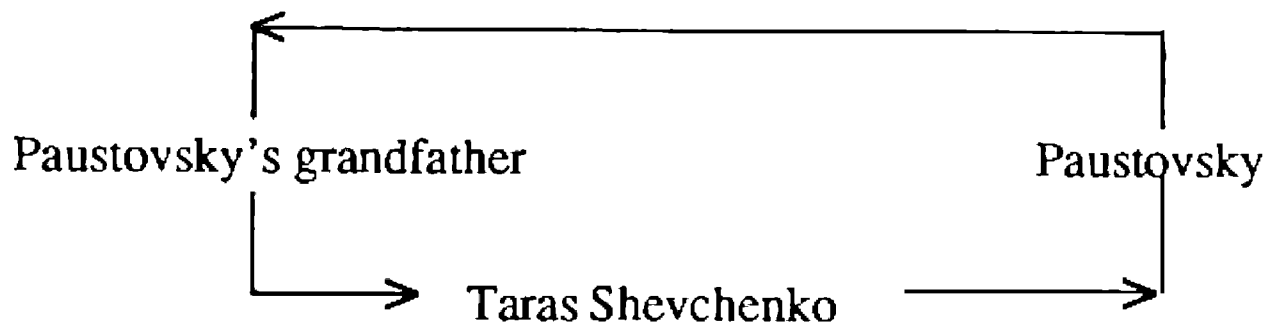


Figure 22.

Instead of directly proclaiming the hero as the cultural legacy of the two national groups, Russian and Ukrainian, the biographer chooses the metaphorical route of naming. His grandfather, on the Ukrainian side of Paustovsky's family, stands for the Ukrainian national group, while the biographer himself symbolizes the Russian.<sup>90</sup>

Paustovsky, a romantic writer, the most poetic master of prose in Soviet literature, rejuvenates the biographical genre with symbolic statements and implied names. The text is saturated with secondary meanings; every image has to be deciphered in the light of the "Other". The biographer violates the canonical temporal order, and after the reminiscences of his grandfather he does not return to Shevchenko's childhood or later years. Instead, Paustovsky leaps from his own childhood into the year 1931, when the biographer visited the place of Shevchenko's exile:<sup>91</sup>

Я вспомнил рассказы деда и разыскал в пустынном пришибленном поселке несколько жалких деревьев. Тусклый свет поблескивал на их выгорающих листьях. Пыль лежала над горизонтом-пыль ссыльных пустынь, мертвых солончаковых пространств. По дворам ревели облезлые верблюды. Солнце казалось глазом слепого.  
/551-2/

[I recalled my grandfather's stories, and found in the deserted dejected settlement some pitiful trees. Dim light was gleaming on their burning leaves. Dust was above the horizon-the dust of the exile's desert, dead salt-marsh areas. Shabby camels were howling in the yards. The sun appeared as a blind man's eye].

The image of the "pitiful tree" emerges again and again, reinforced by the image of dust. "Dust" alludes to numerous familiar metaphors: "dust of centuries", "dust of history", "memory dust", life transformed into dust. The story of Shevchenko's martyrdom is told in the symbolic language of familiar metaphors and allusions. Here in a place where there is only "dust" and a "blind man's-eye-sun", the aging suffering poet of Ukraine had been wandering through the gloomy desert, his pen and pencil taken away, only his thoughts free to fly.

The biographer penetrates into the thoughts of his subject, standing by the Kazakh grave:<sup>92</sup>

Здесь он думал о детях, жалеющих  
маленьких птиц, тосковал о своей  
„прекрасной бедной Украине во всей ее  
непорочной и меланхолической красоте“.  
/552/

[Here he was thinking about the children who feel sorry for poor little birds, was grieving for his "beautiful poor Ukraine," in all its virgin and melancholic beauty].

The image of the suffering bard is again introduced through the world of the biographer. The implied name "the poet of the people" is reconstructed from the memory of the old soldier, Paustovsky's grandfather, Paustovsky's own childhood reminiscences, and travel recollections in his adult years. At this moment, using the temporal universe around 1931, Paustovsky introduces into the story the poet's seven-year exile in the Kazakh steppe. After this prolonged temporal digression, the biographer finally approaches the subject's childhood.

The purpose of this temporal subversion seems to be the required semiotic environment for the implied name, "the poet of the people", that is later transformed into the name-title "martyr". The word "seven" becomes the key-word leading to another text;

the biographees/readers are led to Biblical allusions. Paustovsky, standing on the ancient Kazakh grave, invites the biographees to imagine how the exiled poet may have wandered through the Kazakh steppe. The Ukrainian poet is implicitly compared to Biblical prophets and the heroic reference is hidden within the allusions:

Land of the ancient Hebrews			
Hero	desert	7 years	Biblical character
Kazakhstan	steppe	10 years	national poet

The power of intertextual linking creates the heroic atmosphere around the subject, whose status and image grows gradually. The flight of the biographer's imagination places his subject into the heroic context in a very subtle and unexpected manner.

First, the biographical subject is referred to as "Taras Shevchenko". The biographer refrains from standard introductions, such as "the son of the Ukrainian people", "national prophet", "national genius". The combination of the last and first names without a patronymic revives the collective memory of the readers who already possess all the heroic names of the subject. By 1938 the biographees/readers already had all the necessary heroic associations around the name "Taras Shevchenko," thanks to the ongoing biographical discourse which by that time had reinforced the name-symbol. Paustovsky's strategy of naming may be represented as:

Taras Shevchenko	Biblical hero and Ukrainian
Ukrainians	Hebrews
Paustovsky's grandfather	national hero
Paustovsky	poet = hero

The biographer is a writer who shares the same interests and occupation as his subject, a poet, and identifies with him to such a degree that he views the national hero as part of his own imagined identity. The underlying idea of the discourse is that the poet, like any other artist, is a hero. A talented writer locked into the dogmatic ideological structure of the Stalin era finds a way of expressing his "I" through this biographical discourse using it as a shield. Shevchenko's biography is a pretext for revealing his own self. From the authorial "I" to the collective "I" and to the historical figure of the past, such is Paustovsky's narratological route. The artistic self prevails over the double tyranny of the despotic ruler and the dictatorial group. He subverts the genre and the

mythical structures of Soviet society. A human being and an artist is the focus of Paustovsky's attention. The heroic effect of a canonical panegyric has been transformed, and the subject acquires more humane qualities through the artistic perception of the world.

Unlike other biographers in the past, Paustovsky glosses over the theme of suffering, the obstacles that his subject has to overcome. He finds some enjoyable moments in the poet's life that had been usually presented as a story of endless martyrdom:<sup>93</sup>

Годы учения в Академии Художеств были самым легким временем в жизни Шевченко. /566/

Портреты работы Шевченко вскоре стали славиться в Петербурге. Посыпались заказы. Нужда окончилась. /567/

[The years of studies at the Academy of Arts were the easiest time in Shevchenko's life].

[Shevchenko's portraits had acquired fame in St. Petersburg. The orders started to pour in. Indigence ended].

These commentaries provide a positive contrast to the dark pictures of the subject's incessant suffering, and thus undermine the myth of martyrdom. Instead, the biographer points to the peculiar mosaic of human life that contains both misery and joy, pain and pleasure, recognition and oblivion.

The biographer is ill at ease with the poet's crown of a martyr and a saint. He insists on the image of a man rather than a saintly legendary figure. His subject is frequently weak, suffering from mundane insomnia, bored by people, and aware of his own mortality. This is unusual for the traditional "giant", "martyr" and the "unconquered Prometheus", as Shevchenko would frequently be called. Instead of blaming the social environment that destroyed the poet, the biographer stresses the biological features, common to the subject, hero and other human beings. "Illness, organism", "lack of sleep", "insomnia", and "exhaustion" are the signals that create the humanized antithetical portrait of the hero. The legendary semi-mythical figure is allowed to be frail, sometimes Epicurean, occasionally depressed, and is finally allowed to die:<sup>94</sup>

А через несколько часов он уже лежал в комнате на столе, покрытый простыней, спокойный и величавый. Тонкие свечи трещали в изголовье и озаряли измученное лицо ссыльного солдата и великого народного певца. /599/

[And several hours later he was already lying in a room, on the table, covered by a sheet, calm and majestic. Thin candles crackling by his head and the gaunt face of the exiled soldier and great people's singer was illuminated with candlelight].

Only at the very end of the discourse does Paustovsky actually name his subject heroically. Throughout the entire biography, the author refrains from direct names and transparent signals, withholding them from his readers. Instead of the semiotic whole, he provides the semiotic parts that have to be assembled together to produce the familiar or desired name-symbol.

For instance, the standard *Kobzar* in reference to Shevchenko is never uttered.<sup>95</sup> The biographees are given the necessary semiotic signals to recall the familiar name. While describing the Ukrainian landscape, the biographer talks about “the blind singers whom only sun and sky could hear”, and the biographees may separate the desired name from the given semiotic context:

Blind	Sun	Singer
	Kobzar	
	Shevchenko	
	Hero	
	Sign	

The oppressive ideological environment stimulates the authorial ingenuity, and the name-sacred symbol is used for the purposes other than the trite propaganda of patriotism or hero-worshipping. The great “Other” is a discursive mask of the talented “I” that has no other communicative channel, and the biographical discourse becomes a secret podium of a thinking being. Paustovsky's own voice is the voice of a modern martyr who is able to speak only through the “Other”. Paustovsky hides behind the accepted name symbol, and creates a cryptic text within the safe biographical dis-



course. The name-symbol "Shevchenko" stimulates a formation of the special secret code in which Soviet intellectuals could still function despite stifling censorship and ideological persecution.

Paustovsky's biography of the Ukrainian National poet is a double-layered discourse, whose deep layer reveals how the oppressed Soviet writer is hiding behind the trite but safe approved panegyric to the national hero. The name of a well-known and accepted hero serves as a protective device, shielding the unknown hero of our own "hard times." Speaking about the martyr of the past, Paustovsky sings his panegyric to the heroes of the present whose names may never be known to the majority of the group. Both the establishment and its silent potential rebels use the name of the hero. If the establishment needs a hero like Shevchenko to win the support of the group, individual thinkers and artists like Paustovsky require some heroic models-shields in order to survive in their anti-poetic and anti-intellectual state. In both instances the name of the hero serves the needs of the State, the group and individuals whose desires, dreams and ambitions are somewhat satisfied through the name of the great "Other".

## Chapter Six

### Name, death, and temporal anxiety

Either death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another. . . . Now if death be of such a nature I say that to die is to gain; for eternity is then only a single night.

Plato. *Apology*, 40

#### 6. 1. Name after death

Death of a subject is the culminating point in a heroic biography which thrives on praise like any panegyric. The highest names of praise are given to the subject after the death-bed scene, the climax of the heroic onomastic progression. Let us return to one of the earlier biographies and follow the transformation of the death-and-name theme in the ongoing biographical discourse about Shevchenko.

As was shown earlier, Chaly's subject is a person full of contradictions. He is saint and playboy, a prophet and a worldly creature indulging in Lucullian delights. The biographer emphasizes the complexity of the poet's nature, the wide range of his capabilities, the scope of his emotional experiences. In other words, his subject is not alien to anything human. Like any other mortal, he commits heroic deeds, and he sins, loves and hates his fellowman. Describing the subject's death, Chaly engages his readers speculations about its prematurity. Unlike some later biographers who would blame the tsar, the regime or the poet's excessive industriousness for his premature death, Chalyi takes a different approach:<sup>1</sup>

Шевченко был плотный, средняго роста человек, крепкаго, почти железнаго здоровья, но перенесенные им страдания, как физические так и моральные, а равно и

некоторые злоупотребления удовольствиями,  
очевидно, не могли способствовать  
долговечию. Природа не терпит насилий...  
/183/

[Shevchenko was a robust man, of medium height, with strong almost iron health; however, all the moral and physical sufferings that he endured, as well as some overindulgence in earthly pleasures, obviously were not conducive to longevity. Nature does not tolerate violence].

Consequently, his subject dies prematurely, but naturally, having sinned and suffered, abused his body like the rest of us. His death is presented as a natural event. Unlike other authors of heroic biographies, Chalyi neither exaggerates the poet's last sufferings, nor describes him as a stoic.

His subject experiences pain and discomfort, but the description has no aggrandizement, no exalted pathos of a traditional panegyric. The sick man dies simply and quietly; a glass of tea with cream is his last wish. The next episode is a church ceremony and remembrance of the name of a man and poet:<sup>2</sup>

Все соединились братски в одну печаль, в  
одно вздыхание. Печальные и сраженные  
горем, приближались к нему один за  
другим друзья, чтоб над свежим еще телом  
усопшего вы сказать его заслуги. Каждый  
и плакал и радовался, слушая публичную  
оценку поэта и человека. /186/

[Everybody in a brotherly way united in one grief, in a single sigh, saddened and overwhelmed by. One by one his friends approached him, to honor the deceased, whose body was still warm. Everyone was crying and rejoicing in the public evaluation of the poet and man].

The subject's death and remembrance are separated by the description of his ordinariness, while his heroic significance is achieved with the help of the biographer's funer-

al oration. Chalyi, Shevchenko's friend and contemporary, proclaims his subject's name to be immortal. Because of his proximity to the hero, Chalyi is, in some respects, the best biographer of the poet, but being the his close friend could be detrimental to the heroic biographical discourse due to the onomastic conflict: the name of a hero and the biographer's name in the shadow of the immortal name.<sup>3</sup> Is it a coincidence that the onomastic acme is Chalyi's funeral oration?<sup>4</sup>

Как ни сильно говорили бы мы о великости нашей потери, мы не скажем ничего, о чем стократ сильнее и красноречивее не говорило бы нам бессмертное имя Тараса Шевченка. Слава этого имени не умрет в потомстве. Оно будет жить в народе долго, долго и исчезнет разве только с последним звуком малороссийской песни, а народная песнь не умирает. /193/

[No matter how much we would speak about the severity of our loss, we should not say anything; the immortal name of Taras Shevchenko would speak a hundred times stronger and more eloquently than we could.

The glory of this name will never die in posterity. It will live among people for a long, long time and will disappear only with the last sound of the Little Russian song, songs of the people never die].

Chaly was fortunate enough to have the opportunity to glorify the name of the national hero, and simultaneously write a heroic page into his own biography. The immortal name of the hero shares some of its heroic meaning with the biographer, a living witness to the heroic deeds of the subject. His panegyric to the poet is partly a praise to himself. The name-symbol, the property of the group and the achievement of the "Other" cures it from its anxiety.

The greatness of his hero lies in the impact of his name alone. His subject's name is the abbreviated summary of various cultural signs, such as "poet-god", "poet-prophet", "poet-national hero", "poet-fairytale giant" and "poet-social anomaly". The subject's

death brings to the surface all these collectively created symbols. Having described the end of an ordinary life, Chaly depicts “another death”, the death of a hero:<sup>5</sup>

Первый поэт Украины, последний ее  
Кобзарь, последний талант, вышедший из  
унизительного для человечества  
крепостного состояния-скончался. На  
смертном одре полу-потухший взор его  
приветствовал зорю освобождения России и  
поэт, мысленно обращаясь к освободителю,  
мог сказать слова Симеона Богоприимца:  
„ныне отпускаеши раба твоего, владыко, яко  
видесте очи мои спасение твое!“/186/

[The first poet of Ukraine, the last ‘Kobzar,’ the last talent coming out of the condition of serfdom, most humiliating for humanity died. On his death-bed his half-dimmed eyes welcomed the dawn of Russian liberation. The poet, addressing in his thoughts the liberator, could utter the words of Simeon who held Christ in his arms: “Now, Lord, letting your devoted servant depart. With my own eyes I have seen your salvation!”]

The obituary presents an abridged summary of a heroic life that gradually reaches its apogee. The biographer again relives his subject’s ascendance from the humiliating status of a serf to the heroic standing of a national poet, the “first poet of Ukraine”, saint, “the Lord’s devoted servant”, and immortal hero. The biographer arranges the names in such a way that the subject’s life is encoded in various names-symbols, each and every one of them carrying a special social function bringing in familiar associations. The first name in the passage “the first poet of Ukraine” implies a highly heroic status, and suggests a sacred name that never must be erased from the collective national memory. It is also a name-construct of a highly heroic intensity, “the first poet of Ukraine”. Each component of this heroic name has an independent semantic force, which reaching its climax in combination with the other. For the purposes of classification let us call it a **name of triple heroic force**.

Then comes the name “Kobzar”, a name of a single heroic strength, which is followed by another strong heroic description: “the last talent that came out of the condi-

tion of a serf most humiliating for humanity”. “This name-heroic characteristic is a complex nominal structure as well. The first component of this onomastic unit is the word “last”, that imparts a categorical statement about the subject. The next component unit is the sign “talent”, a highly heroic designation that does not require further reinforcement. The third component is the name “former serf” which, in combination with “talent”, carries the heroic onomastic plot further. The onomastic structure actually contains the story of the rise of the hero:

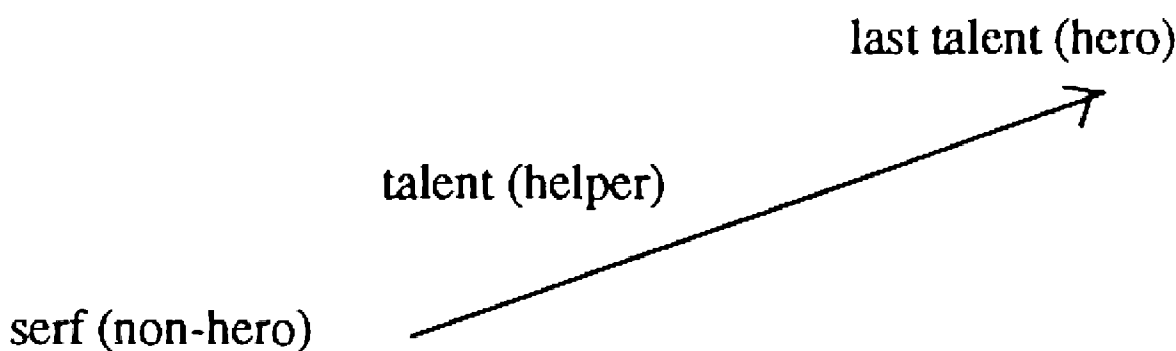


Figure 23.

The order of heroic names exemplifies Chalyi’s attitude to a name. He reveals his preference for a “Poet” with a capital “p,” alluding to Carlyle’s theory of the heroic standing of a poet.

However, unlike Carlyle, Chaly does not attempt to find a new religion; his “Poet-God” is not placed higher than “Christian Saviour”. Chalyi’s nominal graph exemplifies the supremacy of Christian mythology:

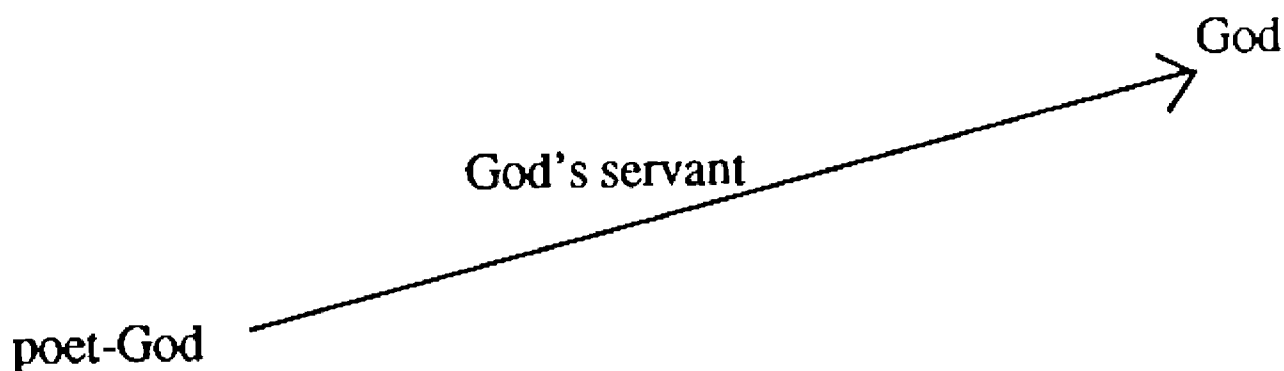


Figure 24

The possible accusations of blasphemy there are corrected by the rearrangement of signs within the allowable grammar of Christian motifs. It implies that all heroic actions of the subject, including the subversive writing and protest against the system

are all equally legitimate actions. The “talent of Russia” and “poet-god” are both servants of Christ. Thus, both activities are in strict adherence to the official predominant belief.

Having named Shevchenko as God’s servant, Chaly addresses the collective memory of the Ukrainian readers and recalls the death of another hero and poet of the people, Pushkin. His name is not stated directly, but it may be easily derived from the following:<sup>6</sup>

В мартовской книжке *Основы* за 1861 год помещены все надгробные слова без изменения, в том порядке, в каком они произносились. Да напомним же оне каждому украинцу тот грустный день, в который так единодушно, так благородно выразились и любовь и уважение к народному русскому поэту!/186/

[The March issue of *Osnova* for 1861 contains all the funeral orations without any changes, in the same order in which they were pronounced. May they remind every Ukrainian of that sad day when unanimous love and noble reverence for the great poet of the Russian people were expressed].

The biographer of the Ukrainian national poet effectively uses the established cultural symbols. He flatters the national pride of the Ukrainian nation, having compared Shevchenko to the great poet of the Russian people, Pushkin. The “sad day” of his death is honored in an equally respectable manner. Death of the “Ukrainian Rebel”, Shevchenko, invokes the name of another rebel, Pushkin. This parallelism assists Chalyi in manipulating the reaction of the watchful censors and no less attentive zero-degree biographee, or least informed reader, the uncritical receiver of trite stereotypes who does not possess good reading skills and basically relies on stereotypical collective interpretation:

death  
Pushkin  
Russian hero

death  
Shevchenko  
Ukrainian hero

liberator  
poet of the people  
national hero

liberator  
poet of the people  
national hero

Pushkin's name, which has become an icon, a symbol of the Russian national identity, is used to create a similar identification. This sign is borrowed from the neighboring linguistic and cultural tradition. Chalyi reaffirms the collective identity of Ukrainians with the help of the icon of the "Other", a hero of comparable *grandeur*. The hero of the "Other" is temporarily introduced into another heroic discourse to create a name, collective cultural property of another group.

Shevchenko is mourned like any other national hero or like the more familiar "poet of the Russian people", Pushkin. The communal mourning and collective grief described by the biographer revive memories of another funeral procession. The name now belongs to another hero, but the intensity of feeling is similar to the collective sentiments after the death of that known and accepted idol, Pushkin:<sup>7</sup>

И так, малороссы, великороссы, поляки, мужчины и женщины оплакали Шевченка. В надгробных речах сделана справедливая оценка его деятельности. но вполне оценится поэт-художник только тогда, когда на святой Руси возсияет „солнце правды“. Он был живая песнь, живая скорбь и плачь. Он босыми ногами прошел по колючему терну, весь гнет века пал его голову. /187/

[Thus, the Little Russians, Great Russians, Poles, men and women were mourning Shevchenko. The funeral orations had given a genuine evaluation of his activity; but the true appreciation of this poet-artist will come only when the "sun of Truth" will shine on our sacred Russian land. He was its true song, its real grief and cry. He walked with his bare feet over the thorns; the entire oppression of our century fell upon his shoulders].



There is an echo of another text in this passionate and genuine recollection. Pushkin's poem *Ia pamiatnik sebe vozdvig nerukotvornyi* (I've Erected a Monument to Myself) comes to the biographees' mind after Chalyi's description of Shevchenko's funeral.<sup>8</sup> The Russian national poet forcefully and convincingly predicted his own posthumous glory and remembrance of his name. Similarly, the biographer initiates the eternal glorification of the Ukrainian poet, Shevchenko, through the prophetic words of another genius.

Yet Shevchenko's humble social origin, provides some contrast to Pushkin's aristocratic genealogy, and contributes even more heightened heroic standing to the poet's name. Chaly urges the readers to remember that:<sup>9</sup>

Вышедши из простого народа, он не отворачивался от нищеты и сермячи, нет, он, напротив, и нас обернул лицом к народу и заставил полюбить его и сочувствовать его скорби. /187/

[Having come from the common people, he did not turn away from their destitution and coarseness. No, on the contrary, he even forced us to face the common people and love them, and empathize with their sorrow].

The death of the "poet of the common people" justifies symbolically social reforms: and the abolition of serfdom was still the topic of discussion in Russia by 1882 when *Chaly's* biography was published. The martyrdom of the national poet, a former serf, justifies the social and moral necessity of the new law. Here *Chaly* addresses the middle class and aristocracy who could again face the conditions of the most deprived members of Russian society through the death of the "poet of the people".

A group usually obtains another positive reinforcement of its collective identity on the occasion of the death of the national hero. This is how the biographer Maslov mourned the same subject in 1874, several years prior to Chaly:<sup>10</sup>

Но еще более грустное впечатление произвела эта весть в Малороссии, которая с Шевченком теряла одного из самых

преданных и любящих сынов, одного из самых характерных представителей народности и одну из самых талантливых и симпатичных личностей-личность поэта-художника. Скрестились руки „батька-Тараса“, замолкли звуки воспевавшие славное былое Украины и поучавшие народ доброму делу, разумной думе, искреннему чувству. /46/

[But this piece of news produced an even more sorrowful impression in Little Russia, that lost with Shevchenko one of *her* most devoted and loving sons, one of the most typical representatives of *her* people and one of the most talented and charming personalities, the personality of a poet and artist. "Father-Taras" hands crossed, ceased singing - the bard who glorified the ancient Ukrainian past and taught his people wise thoughts, genuine feelings and inspired their noble deeds].

Maslov mediates the sacredness of the hero's name alluding to the name of Christ, also the "son and father and holy spirit". The only substitution in the semiotic model is that the holy spirit is replaced by the national spirit. The death of the national saint is the occasion to stress his relation to the group, to emphasize the kinship of the national bard and his nation, as well as to reinforce the established national stereotypes.

According to the grammar of the familiar stereotype about Ukrainians, the group is characterized as kind, melancholy, industrious, freedom-loving, patient and highly artistic. Maslov stays within the boundaries of mythical territory when he writes the following after the poet's death:<sup>11</sup>

По складу характера и ума, Тарас Григориевич был истый Малоросс со всеми хорошими и дурными его качествами. К общему национальному характеру присоединялись личные особенности, сложившиеся под влиянием его многотрудной жизни. /150/

[By the frame of his character and mind, Taras Grigorievich was a true Little Russian with all his positive and negative features. Features of the general national character were compounded by his personal peculiarities, caused by his hard life].

The biographer prepares his readers for the most honorary name title “a genuine Christian”. He repeatedly reminds the biographees/readers that his subject is a sufferer. The funeral oration is his last opportunity to recall the tragic life of the poet and to name his muse “Christian”. He defends the seditious bard, claiming that some harsh sounds of his lyre were provoked by his incessant suffering in his childhood, youth and mature age. Nevertheless, the endured sufferings did not embitter the hero; on the contrary, they made him even kinder with the years. His natural tenderness flourished in his later years:<sup>12</sup>

Природная доброта Шевченка, под влиянием знакомства с артистическим кружком и передовыми людьми, перешла в нем в гуманность и сочувствие к страданию, которое выказывалось при всяком удобном случае. /50-1/

[The artistic circles and progressive people among whom Shevchenko mingled favorably affected his natural kindness which later was transformed into humaneness and empathy for suffering expressed at every opportune moment].

The biographer reminds the readers at this last moment in the heroic tale that the subject’s “generosity was endless”, kindness being bestowed not only upon human beings, but also every living creature. Consequently, his ideal generosity, empathy and kindness earn him a posthumous right to be named “a Christian”:<sup>13</sup>

Готовность Шевченка помогать в беде всякому ближнему возвышалась до христианской добродетели. /52/

[Shevchenko’s readiness to help any fellow man in need was

reaching the level of Christian virtue].

The martyr comes to the heights of Christian virtue and is given the highest honorary name. The biographer carries the didactic message of Christianity in his discourse about the national hero to complete the image of the role model for the entire group.

Being aware of some of his subject's sins, Maslov, nonetheless, is never critical of him, blaming his lonely and homeless existence, rather than the individual himself. Having named him a "Christian", the biographer has to justify all possible contradictions in character. He claims that a lesser man could have become a real sinner and fallen completely to evil, while his hero only partly submitted to "fatal circumstances":<sup>14</sup>

Вот те роковые обстоятельства, которые, без сомнения, укрепили в организме Тараса Григориевича несчастную слабость, и нужно еще удивляться, как могла устоять его энергическая натура против совершенного падения, как он и не потушил в себе воображения и не залил священного огня таланта. /55/

[Here are those fatal circumstances that undoubtedly reinforced in Taras Grigorievich's organism an unfortunate weakness,. One may only wonder how his energetic nature could resist complete moral degradation, how he managed to maintain his imagination and the sacred flame of his talent].

While describing the subject's sin or his "unfortunate weakness", the biographer refers to him as "Taras Grigorievich". In contrast, both the first name and patronymic disappear when the hero's virtues are described; then he is addressed by his last name, "Shevchenko". The subject's Christian name and patronymic unite him with all non-heroes, other members of the group, while his last name imparts to him the heroic mystery. Consequently, the subject's name undergoes a peculiar semiosis:

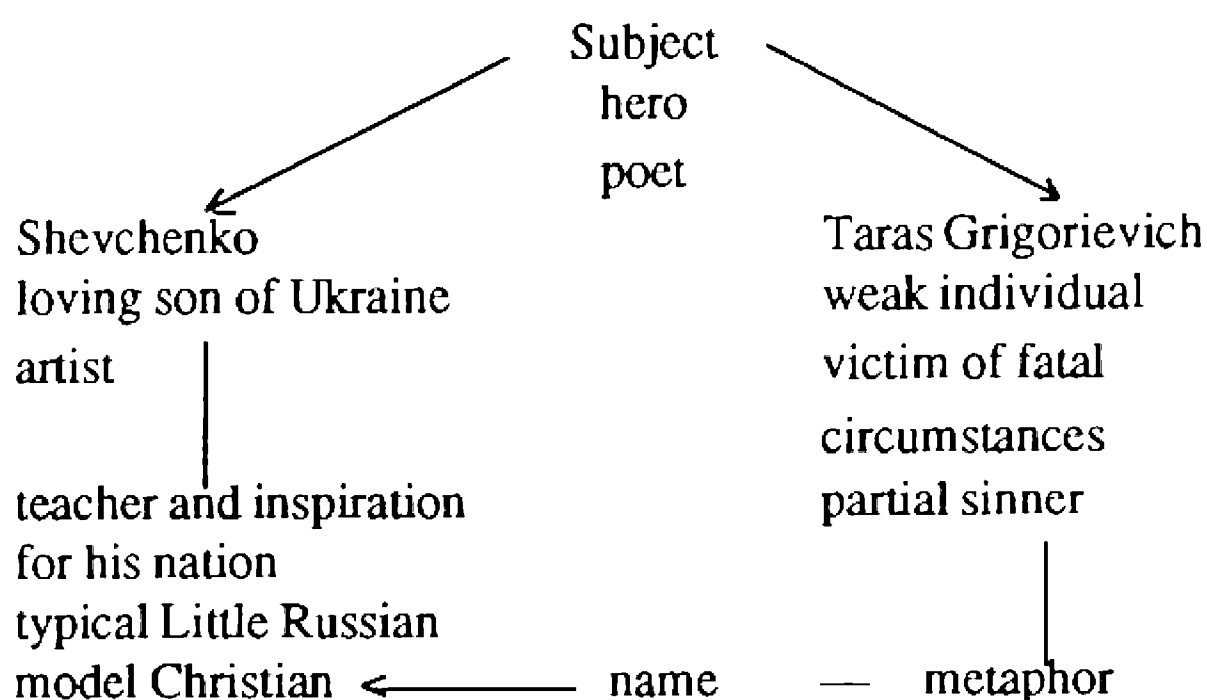


Figure 25.

The reader's attention is focussed upon the heroic side of the subject and on his last name "Shevchenko" which ultimately carries the onomastic heroic mission. "Shevchenko" is associated with the national hero, the great son of Ukraine and model Christian, while the weaknesses and sins are given to the "Other", less known individual, someone who is named ordinarily "Taras Grigorievich". The Christian name of his subject and patronymic are doomed to be forgotten, while the surname is destined to enter the collective memory and be eternally remembered, thus becoming a cultural icon.

The biographer condemns everyone who wants to cast some shadows on the heroic image of the great poet. The power of the heroic name overwhelms the author, and he forcibly defends the honorable name of the national hero:<sup>15</sup>

После всего этого только скудные умом, совершенно безталанные и черствые сердцем, собственная жизнь которых далеко не безупречна, могут бросить в память поэта словом осуждения. /55/

[After all this, only feeble-minded, absolutely mediocre minds and callous hearts whose own lives are far from irreproachable can cast aspersions on the poet's memory].

The unknown slanderers are named “Pharisees”, who would have liked to lower the new “God” to their “low level”. Finally, the discourse ends on the sacred onomastic note, with the implied name “Christ” derived from the derogatory names of the “Other”, the invisible enemies of the crucified martyr.

Four years after Maslov, Piskunov who produced another heroic biography of Shevchenko introduced the biographees to the secret of the onomastic progression. He enriched the theory of naming paying attention to the death of a hero. Piskunov presents his death of the subject not only as the last word in the narrative of a life but as the inception of another life the eternal living of his name. According to the biographer, the onomastic acme may be achieved only posthumously. He maintains that, despite the poet’s popularity, Shevchenko’s name was transformed into a metaphor only after his death:<sup>16</sup>

...только по смерти Шевченка поняли все  
высокое его значение только по смерти его  
узнали, что Тарас действительно был для  
Украинцев „батьком“. /198/

[. . . only after Shevchenko’s death had everyone understood his great significance; only after his death had all found out that Taras was truly a “father” for all Ukrainians].

Piskunov expounds his views on the role of death in the onomastic metamorphosis. For him the meaning of a name may be discovered only after one’s death. It is only after death that the group may truly evaluate the significance of a name-sign. To reinforce the grand role of Shevchenko’s name, the biographer relies on the “Other”-a device that has been so frequently employed by the tellers of heroic life-stories.

In Piskunov’s case this “Other” is allegedly Sekoler, who recalls a very curious episode to this effect.<sup>17</sup> The Serbian Slavist reminisces about one poetry reading when all the guests were asked to read their favorite poetry in their respective native languages. One of them read Shevchenko’s poem in Ukrainian, instead of in his own native tongue, since “he could not find anything more pleasing to his heart in his own language”.<sup>18</sup> If the “Other” so much admires the beauty of Shevchenko’s poetry, Piskunov has the right and duty to sing a panegyric to the poet. However, only death, in Piskunov’s view, brings genuine glory and the apogee of the nominal metamorphosis:<sup>19</sup>

Шевченко умер и когда горестная весть достигла Украины и Галицкой Руси, тотчас увидели, что это было общественным несчастьем, народной утратою. /210/

[Shevchenko died, and when the mournful news reached Ukraine and Galician Rus', it became obvious to everyone that this was a collective misfortune, a common grief of all people].

If the subject is named “father,” the group acquires the metaphoric description also, which by the biographees may decipher with the help of the following semiotic pattern:

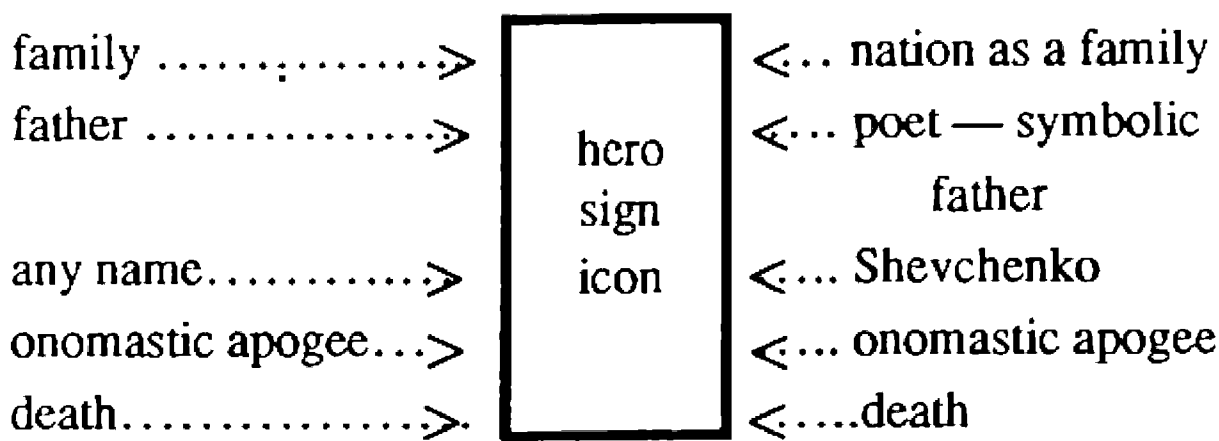


Figure 26.

The signals “loss”, “tragedy”, “misfortune” and “grief” invoke the standard associations connected with death.

While recalling the name “father” mentioned eleven earlier prior, the biographees may reconstruct the intended picture of “loss” and “tragedy”, i.e. the national drama. As a reinforcement of the symbolic name the biographer reports that one young man in Lvov was in mourning, and that there were funeral services in Kiev, Kharkov, Lvov, Chernigov and Poltava. The descriptions of these funeral services in various Ukrainian cities create the map of names within the cluster of place-names that recre-

ate the collective name “Ukraine,” which for censorial reasons might have been replaced by the toponymic mosaic or **onomastic sinsigns**, using Peirce’s terms.<sup>20</sup>

After all, the invisible censor is always present in a biography, and the name “Ukraine” may have been offensive to the staunch supporters of the Russian Empire. The toponymic cluster or the implied name “Ukraine” is “corrected” by the **onomastic double** – Russian Empire. The biographer quotes a letter from an unknown writer whose name remains a mystery:<sup>21</sup>

Грустно, невыразимо грустно, не могу ни о чем больше думать. Это ужасно: в последние два месяца Аксаков, Хомяков и наконец Шевченко! Это неистовство смерти!/214/

[It is sad, inconceivably sad. I cannot think about anything else. It is horrible: during the last two months Aksakov, Khomiakov and finally Shevchenko! This is the raving of death!]

Here Shevchenko, the Ukrainian national hero, “father” of the Ukrainian people, is implicitly named the “Russian cultural treasure” among other Russians, such as Aksakov and Khomiakov. The location of Shevchenko’s name imparts a different semiotic effect to the sign itself. Its place next to the two other names-symbols of Russian culture affects the semantic associations of the “Other,” the name-symbol of Ukrainian national culture. Piskunov uses this poetic device of displacement as a protective, anti-censorial measure. The censor would not otherwise agree to the undesirable name-symbol even after the death of the national hero.

The symbolic power of the heroic biographical discourse is gains strength in time. Eleven years later, Ohonovs’kyi would repeat the hero’s name and reconstruct a similar **onomastic apotheosis** of even higher intensity. After the subject’s death, the poet would be referred to as “sacred” and “great” references borrowed from the Scriptures and suggesting a new name, such as “Father, Son and Holy Spirit:”<sup>22</sup>

Великий и святой завет! Будь же, Тарасе, певен, що мы його/заповіт/и неколи не звернемо з дороги, що ты нам проложив єш. /522/



[Great and holy testament! Be, Taras, assured that we fulfill it and will never turn from the pathway that you had paved for us!]

Like Christ who has given men the code of moral principles and a guide to life, Shevchenko, "Father Taras", bequeathed to his fellow Ukrainians the pathway of national development. The description of his second burial also invokes Biblical allusions.

Through Kostomarov, the biographer introduces the national significance of the sacred sign:<sup>23</sup>

Ще раз зобрались ми до тебе,  
Тарасе, подякувати тобі за все, що зробив ти  
для нас, за горькі сльози, що лив ти цілий  
век свій за своїх дітей. Дуже мабуть були  
вони палючі, бо схаменулась вся Україна, як  
побачила їх. Схаменулась та й загадалась...  
/523/

[Again we have gathered at your side, Taras, to thank you for all you have done for us - for all the bitter tears that you have been shedding during your entire life for all your children. They must have been very bitter, since the entire Ukraine came to her senses, seeing them. Came to her senses and plunged into a deep reverie. . .]

Likened to the ancient martyrs who suffered for truth and fought for their people, "Father Taras" dies for his children, fellow-Ukrainians, leaving them his sacred songs as powerful as "God's thunder". If a goal of Christian missionaries was to unite all people in love and compassion towards one another, Ohonovs'ky's purpose seems to be unification of all Ukrainians, along the sacred Dnieper, and by the banks of the Dniester:<sup>24</sup>

И справде прокинулись детки Тарасови, бо й  
галицки Русины, дознавшись про смерть  
Тараса зъявляли жалобну тугу молодежь  
носила чорны кокарды на шапках и

молилась за покой душе великого громадянина. Тогде-то песне Кобзаря залунали животворноюю над Днестром галицки Русины пробудились из мертвецкого сну й стали зберегати святоще народни от загибели. /524/

[and indeed awakened Taras' children, as even Galician Rusyns expressed their sorrow upon his death: young people were wearing black cockades on their hats and were praying for the repose of the soul of this great citizen. This is when the Kobzar's songs resounded with a quickening sound above Dniester. The Galician Rusyns were awakening from their deathly sleep and started to preserve the nation's sacred legacy from destruction].

The subject's death provoked another onomastic metamorphosis: the poet, Kobzar, Shevchenko, the national hero was renamed "Father Taras", and a "nation's sacred legacy". The inhabitants of the entire Ukraine must remember this new holy name. The two place-names, Dnieper and Dniester, are used again symbolically to describe the two main national sub-groups within the same national group. Ohonovs'ky insists that the name of the hero is common heritage and property of both sub-groups. "Father Taras" is buried on the bank of Dnieper; nonetheless, his funeral in the Church of Christ mentioned several times, carries the message of one united nation of Ukrainians.

His own version of the subject's name after death is substantiated by the apocryphal stories about the second life of the heroic name-symbol. People who visit the poet's grave have various versions of the individual and his names prior to and after his physical death:<sup>25</sup>

А вже-ж в переказах народу Тарас зображає ся лицарем, ровним Морозенкови, Нечаєви, Пальєви, -он-то стає за волю „сермяжного люду“. Де-хто верує, що он жиє досель, та що замесць него поховано когось

иншого, де-хто розказує, що єго тело в дорозе подменяли й вкрали а де хто говорить, що он будучи „характерником“ встав невидимо з гробу. /527/

[It goes without saying that in folk-tales Taras is depicted as a knight, equal to Morozenko, Nechai, Palii Ukrainian legendary warriors and popular heroes. Sometimes he stirs action for the freedom of the common people. Some believe that he is still alive, that someone else had been buried instead. Some say that his body was stolen and replaced by another. Some say that being “a magician” he invisibly had arisen from the coffin].

The final episode with the familiar resurrection idea renders the name and the bearer of the name close to Holy Writ. On the other hand, the numerous mythical versions of the subject’s life, that appeared after his first and second burial, also resemble the plot of the Sacred Text. The biographer incorporates the apocryphal naming choices and associations that could be derived from those legendary names to bring remembrance to the name of the national hero. The posthumous onomastic effects reinforce the semiotic power of the panegyric nominal progression that was being assiduously constructed during the discursive lifetime of the hero. The onomastic “after-life” is a special poetic device in a heroic biography whose final goal is to construct a name-symbol.

## 6. 2. Name as an occasion for lament

Cultural anthropologists, ethnographers and psychologists studying various funeral rites have observed that one of the most common motifs in all funeral songs is praise and exaggeration of the deeds of the deceased. Nikolay Asheshov’s biography, published in 1919, is structured like a lament and has preserved many generic features of the funeral song.<sup>26</sup> The biographer initiates his discourse about the dead poet with Nekrasov’s poem, entitled *On the Occasion of Shevchenko’s Death*. The poem itself represents an abbreviated biographical digest and a political pamphlet against the regime which was responsible for the poet’s sufferings and premature death. It ends with the following rather cryptic statement:<sup>27</sup>

Тут ему Бог позавидовал: Жизнь оборвалася  
Н.А. Некрасов

[At this moment God was struck  
with envy towards him:

His life suddenly ended.  
N.A. Nekrasov].

Nekrasov's "envious God" who takes the poet's life away is used as a symbol of misfortune, irony of destiny. The empathy of the Russian poet towards the Ukrainian bard and "the wonderful man of the Russian land" echoes the folkloric lament traditionally performed at a funeral. Asheshov introduces his readers to the sad and emotional ethos of the discourse-lamentation with the help of Nekrasov's pseudo-lament. This device enables the biographer to initiate his heroic discourse. Asheshov names the deceased "the immortal singer of Ukraine and the entire Slavic race"(7). The biographer extends Nekrasov's poem-lamentation in a chapter, entitled "Instead of Introduction." He confesses to the biographees that he intends to tell a "horrible tale about the life of a poet, citizen and man:"<sup>28</sup>

На его долю выпало слишком много  
терниев. Щедрой рукой сыпались на него  
злосчастье, горе, слезы, одиночество, сиротств  
о, людское невнимание, \_и как обычный удел  
всех рыцарей свободы, -тюрьма, ссылка,  
звереподобные жандармы, бичи и скорпионы  
собственной его императорского величества  
канцелярии. /6-7/

[Too many thorns fell on his path. Somebody's generous hand  
was throwing at him misfortune, grief, tears, loneliness, lack of  
human attention, and as the ordinary lot of all knights of free-  
dom, prison, exile, beastly policemen, scourges and scorpions of  
his highness imperial office].

Asheshov examines the causes of the subject's death that eventually turned him into a

martyr, and ends his lament on this heroic note. His poet, a lonely sufferer in life, acquires a new life after death through his poetry. The traditional lament has been transformed into a glorification of the poet's death, which brings him eternal love and immortality. The genuine lament ends with a promise:<sup>29</sup>

Пока солнце сияет на небе Украины и всего  
человечества, до тех пор Шевченко и его  
поэзия будут „панувать“ в думах людей и  
до тех пор его никогда не забудут люди...  
/8/

[Shevchenko and his poetry will never be forgotten. They will  
“reign” while the sun shines in the Ukrainian sky and above the  
all mankind].

The promise to remember the name of the deceased is the constant motif of any lament and the embodiment of the omnipresent secret desire of all humans to be remembered after death. Asheshov's pseudo-lament is conducted in the spirit of a Christian burial. The biographer, much like a priest, performs the funeral rite and promises to the mourners that the name of the departed will be remembered forever. Instead of the priest's "Memory Eternal" Asheshov, the biographer, utters the same thought in his panegyric to the dead poet. The sorrowful occasion of death is a poetic reason to express his own "I", to enshrine his own name next to the glorious "Other".

The biographer mourns the death of another artist and examines the fate of a poet in general. According to Asheshov, a poet is a tragic figure whose life is plotted by the "envious God". The sign "destiny" is the keyword in the discourse, bearing some resemblance to the genre of a Greek myth or any legend or heroic tale for that matter.<sup>30</sup> The biography of a poet has some features of an ancient heroic tale. The main character, the subject, angers some gods on Olympus and is destined to live a tragic life as punishment for his wrongdoings. Despite the fact that the hero is occasionally blessed with good fortune, the basic desire of the gods is to punish the hero.<sup>31</sup>

Но судьба Шевченка была всегда  
злосчастной./26/

ведь это был Шевченко, а судьба над ним  
смеялась. /48/

Но ведь это был Тарас Шевченко, которым  
судьба играла, как кошка с мышью. /51/

(But Shevchenko's lot was always ill-starred).

(But it was Shevchenko and Fate ridiculed him).

(But it was Taras Shevchenko, whose Fate was playing with him  
like a cat with a mouse).

Reporting each twist of tragic events, Asheshov describes them as the natural outcome of the poet's predestination. The proper name "Shevchenko" is employed as a symbol of a poetic tragic destiny, of eternal suffering and a never-ending lament.

His subject accepts the punishment and his destiny with "Christian humility". "The promised second life" of the poet and his name is the reward for his sufferings and wrong-doings on Earth. There is some hidden pleasure in the tragic wanderings of the subject. Tears are shed from sorrow, and yet there is some secret enjoyment of the sufferings of the "Other". After all, without the name of martyr there would be no lament.

### 6. 3. Poeticity of death

The apogee of poeticity in a biography concurs with the moment of death, and the heroic biography of a national poet is particularly dependent on the exalted farewell to the subject. In this respect, the earlier biographies, such as Chaly's, manifest this special feature even more eloquently than the later biographical reinterpretations. He mourns the death of his beloved subject in the best tradition of the lament combining the ancient folkloric legacy and the oldest literary artifact of Kievan Rus - *The Song of Igor's Campaign*.<sup>32</sup> Let us compare the two examples of the lament:

Ярославна рано  
плачет в Путивле  
на забрале а  
рекучи: „Светилове

Вот братие  
христиане, пред  
нами  
светило, светившее

и тресветилове  
солнце! Всем  
тепло и красно  
еси!  
/Слово... 103:35/

[Yaroslav's daughter early  
weeps in Putivl on the ram-  
part, repeating: "Bright and  
thrice-bright sun! To all  
you are warm and comely].  
(*The Song . . . in Vladimir  
Nabokov's translation*)

всей  
Малороссии, пред  
нами Тарас  
Шевченко.  
/Чалый, С., 197/

[Here, brothers, Christians,  
are facing a luminary,  
that has been shining for all  
the entire Little Russia,  
Taras Shevchenko is before  
us].

Like the mourning Yaroslavna, Chaly is lamenting the departure of a revered hero, and his poetically expressed grief is the last word of a panegyric having a cathartic effect. All the collective sentiments of the expectant biographee and the personal emotions of the biographer are here. This is the moment of expressing the highest authorial admiration and love for his hero. "Here the whole sense of the life is epitomized", as Joseph Campbell says in characterizing the making of a hero.<sup>33</sup>

Both the departed hero of the ancient tale and the dead poet are likened to a heavenly body. Both mourners address not only the deceased and the grieving crowd, but surrounding nature also. The anthropomorphosis of the landscape is a significant part of the lament, as one may judge by the folkloric evidence. If Yaroslavna addresses the river, Chaly speaks to the mountains which must hear his grief. The similarity of the tone and structure is striking:<sup>34</sup>

О Днепре  
Словутичу! Ты  
пробил неси  
каменьныя горы  
сквозь землю  
Половецкую ты  
лелеял неси на  
себе Святослави

Горы  
Каневские, луга и  
долы украинские!  
Вывидите пред  
собою  
просвещеннаго, род  
ного вам  
мужа, любившаго

насады до шолку  
Кобякова  
възлелей, господин  
е, мою ладу ко  
мне, а бых неслала  
к нему слюз на  
море рано. /102/.

[O Dnipro, famed one! You have pierced stone hills through the Kuman land. You have lolled upon you Svyatoslav's galleys as far as Kobyaka's camp. Loll up to me, lord, my husband and I may not send my tears seaward thus early].

(V. Nabokov, 1960, 715:65)]

Украину и  
любимаго ею  
взаимно. /197/

[Kanev mountains, valleys and Ukrainian meadows! You see before of you an enlightened man, a dear person who loved Ukraine and was loved by her in return].

In both cases the place-names play a very significant semiotic role, intensifying even more the heroic image of the mourned hero. In the ancient tale the place-name "Dnieper" marks the geographic borders of the invaded state, while in the heroic biography, the place name "Kanev mountains" refers to the poet's grave, which symbolizes the heart of Ukraine and the mythical and the real geographical centre in relation to the heroic myth.

The biographer delays the name of the departed hero in the lament, introducing it with a rhetorical question, "Who is being seen off so far and with such great honor?" In several of similar questions, Chaly stresses that the hero is neither a warrior nor a statesman, but "Taras Shevchenko". This last statement summarizes the entire biographical discourse and the final note of the panegyric symphony. "Taras Shevchenko" has become a common name for a new hero-poet whose art is placed on the same level of significance as military activity, or ruling the state. To glorify the national poet Chaly traces the heroic past of his nation through the poetic artifact of the "Song" and emulates the heroic exalted ethos of the tale. The biographer puts Shevchenko's name and simultaneously every poet's name on the map of heroic names which is laboriously preserved in the collective national memory.

Mourning and recollection of the deeds in life are the permanent discursive compo-



nents of any burial. The available documentary evidence suggests that many literary genres have successfully appropriated it. Nevertheless, biography was quite plausibly the first discursive genre to have benefited from the poeticity of the funeral, since death and mourning are the final scenes of any biographical plot. One may go even as far as seeing the funeral as the birthplace of any biography. Since death and burials were known prior to poetry and any activity, it is quite logical to assume that primitive forms of biography were among the earliest literary genres.

Biographies of prominent individuals and panegyrics to heroes, as their structural parts, are the most ancient cultural artifacts known to men. The Bible and Sumerian epos, Iliad and Veda, all contain heroic biographies. Each epic may be considered in the light of the biographical discourse, with the emphasis either on a single hero, two or more heroes or on the entire group. It may be a partial or complete biography, depending upon the length of the plot and the number of the focalized events.

The ending of a heroic life and the accompanying lamentation is the narrative factor which is common to epic, tale, legend, drama, ode, panegyric and biography *per se*. Nevertheless, it acquires a particular significance in the heroic biography. The heroic biography reaches its acme at the moment of the subject's death when the description of human tragedy serves the purposes of the **onomastic metamorphosis**. The purpose of mourning in a heroic biography lies in arousing the utmost veneration of the subject, to make his death a memorable event and to secure the eternal remembrance of his name:<sup>35</sup>

Пройдут века,и отдаленное потомство сынов  
Малороссии увидит и узнает,кто был Тарас  
Шевченко. /198/

[Centuries will pass and the distant posterity of the sons of Little  
Russia will see and learn who Taras Shevchenko was].

This prophetic utterance reveals the purpose of the entire biographical discursive enterprise: to remember the hero, "the poet of the people".

Recalling the events of ancient times and bringing in parts of another heroic story, *The Song of Igor's Campaign*, Chalyi facilitates his task of elevating the hero-poet to the level of a courageous warrior and legendary historical figure. The legendary name is created with the help of another heroic name. The story of *Kobzar's* death is presented in the old familiar heroic context, with the visible utilization of another text, its poet-

icity and onomopoesis. Chalyi very closely imitates the famous Yaroslavna's lamentation, and *Kobzar's* death is mourned in the style of the *Song of Igor's Campaign*:<sup>36</sup>

Ты, древний Бористен, красующийся седыми  
волнами своими Днепр! Ты кому судилось  
наконец на хребтах своих волн принести к  
нам прах Шевченка, скажи ты нам о муже  
сем, дорогом для каждого украинца  
Кобзаре! /198/

[You, the ancient Boristen, standing in the splendor of your grey waves, Dnieper! You destined to bring to us on your waves Shevchenko's remains, tell us about this man, *Kobzar*, who is dear to every Ukrainian!]

The place-name, Dnieper, plays the key role and has the identical function in both lamentations (performed by Yaroslavna and Chalyi in the epic, in his biography of a poet). Dnieper, the ancient territorial symbol and the mythical signal, carries the equally important semantic load:

DNIEPER	DNIEPER
<i>The Song of Igor's Campaign</i>	Chalyi's biography
epic	heroic biography
Kievan Rus	Ukraine
struggle for freedom	struggle for freedom
against Kumans	against the tsar
heroic past	heroic present

#### Shevchenko's grave

Chalyi's heroic biography at the moment of mourning the hero exemplifies the stylistic substrate where various epochs and beliefs merge into one multilayered heroic eulogy.

Chalyi, the man, simultaneously assumes the voice of a female mourner, Yaroslavna lamenting her husband's death and the male voice of a priest, performing the ceremony at the poet's funeral. The male voice is allegedly the voice of the real

clergyman, Archbishop Matskevich, whom the biographer quotes. Nevertheless, the truth of the claim and the quotation is questionable. Is Chaly reproducing the words of the priest *verbatim*, relying on his own memory or on others' who happened to be present during the symbolic burial of the poet, on May 10, 1861. Regardless of the authenticity of the reproduced speech, the last words about Shevchenko represent a highly emotional experience, which is recreated using a complex poetic and narratological strategy.

Who is the clergyman Matskevich that employs the rhetorico-poetic devices of the ancient literary monument? One may suggest that the symbolic complexity of the second mourning during the second pseudo-burial of the poet in Ukraine could be a creative combination of various genres and texts done by Chaly himself. Although on page 197 the biographer announces that he is going to reproduce the funeral oration by Archbishop Matskevich, there are no quotation marks that would delineate the boundaries between the authorial and character's utterances.

Motifs from *The Song of Igor's Campaign* imparted strength to the archpriest's funeral liturgy representing the authorial voice. The ancient legendary past rediscovered in the nineteenth-century biography has various meanings. First, it raises the social worth of the artist and poet. Second, it creates the illusion of an uninterrupted historical passage of the Ukraine from Kievan Rus in Igor's times to Little Russia in Shevchenko's and Chaly's times. Thirdly, it places in the foreground the collective cultural heritage, folk-art. The depiction of the two burials, in St. Petersburg and Kanev, manifests the specifics of the romantic discourse and raises the question of the heroic meaning of the sign in those days.

The entire description of the burial follows the romantic canons. For instance, Chaly introduces the image of a mysterious lady who puts a wreath on the poet's coffin. The marginal character of the funeral scene corresponds to the romantic stereotypical notions about the proper grammar of the funeral:<sup>37</sup>

Во время панихиды между народом  
протиснулась в глубоком трауре дама,  
положила на гроб поэта терновый венок и  
удалилась красноречивее надгробных слов  
выразила она то, что чувствовал каждый из  
нас, провожая поэта-страдальца в могилу...  
/192/

[During the funeral service a lady in deep mourning squeezed through the crowd, placed a blackthorn wreath on the poet's coffin and disappeared: she expressed more eloquently than numerous funeral orations what each of us felt, in seeing the poet-sufferer off to his grave].

The image of a mysterious lady "in deep mourning", who was perhaps, a person important in Shevchenko's real life, also symbolically intensifies the collective mourning of a national hero. Her presence and gesture eloquently express the communal veneration of the hero.

The picture of the coffin itself preserves the spirit of romantic imagery:<sup>38</sup>

И гроб покрыли червоною китайкою, которая скоро потемнела под мокрым дождевым снегом, как бы знаменуя, что не красна была жизненная борьба народного певца нашего и не радостна была смерть на чужбине. /189/

[And the coffin was covered by the red nankeen fall, which soon darkened under the wet rainy snow, as if symbolizing that the life-struggle of the poet of the people that was never easy and also that his death in the strange foreign land was joyless.]

The short paragraph duplicates and reiterates the general heroic plot, poeticity and philosophy of glorifying the poet. The romantic concept of a poet-sufferer is again emphasized, with the two contrasting colors - red and black - that serve as symbols of joy and suffering. The biographer is aware of these simplistic associations and most vivid contrasting imagery:

RED

joyful

enjoyment

white snow

exile

BLACK

joyless

struggle

dark snow

native land

The transformation of color on the coffin cover from red to black semiotically sum-

marizes the sad destiny of a poet-sufferer, who is buried preserving traditional symbolism, even with this persistent reminder and movement towards tragedy:

Sun	Cover
Red	red
Earth	Cover
Black	black

Chaly manipulates the basic associations and symbols, separating the body of the hero from the coffin of a dead man. While the physical body is being buried, the immortal name-metaphor is being repeated at the same moment:<sup>39</sup>

Как ни сильно говорили бы мы о великости нашей потери, мы не скажем ничего, о чем стократ сильнее и красноречивее не говорило бы нам бессмертное имя Тараса Шевченка. Слава этого имени не умрет в потомстве. Оно будет жить в народе долго, и исчезнет раз ве только с последним звуком малороссийской песни, а народная песнь не умирает. /193/

[No matter how much we talk about the greatness of our loss, we will not say anything beyond what can be eloquently said by the immortal name, Taras Shevchenko. The glory of this name will not die in posterity. It will live among people for a long, long time and will disappear with the last sound of the Little Russian song, and the song of the people never dies].

The onomastic progression and the onomopoesis reach their apogee in the burial scene. The romantic name-symbol is transformed into the immortal name, **national identity sign**. The biographer who leads his readers through the painful scenes of mourning, funeral and symbolic Kanev funeral, comforts them with promise of eternal glory to the hero-poet. The name-sign acquires the meaning of eternal life, and eternal glory. Much like the songs of the people, their poets never die, Chaly assures us that Shevchenko's name is indeed immortal. It will live as long as the last folk-song is

alive. For Chaly, the poet and his nation are one while the glorious name is remembered.

Nonetheless, the biographer departs from his own theory of a nation which, according to him, represents an organic unity between itself and its revered hero. Formulating his views, he elevates his hero-poet above the national group. For him, there is a distinct gulf between a genius and the mediocre multitude. His “genius” may have some flaws; he may be occasionally weak and sinful, and, yet, he is above the crowd and beyond its reproach. Such is Chalyi’s dictum. His concept of a hero reflects the spirit of his time. Quoting Pushkin, Russia’s most revered poet, he finds a serious and reliable ally who once expressed similar views about hero and crowd:<sup>40</sup>

Толпа жадно читает и слушает рассказы о слабостях замечательных людей. При открытии всякой мерзости, она радуется унижению високаго, она в восхищении „он мал, как и мы! Врете подпецы, он мал и мерзок не так, как вы, а иначе“/Из письма Пушкина Вяземскому 1824 г./204/

[The crowd is eager to read and listen to stories about the weaknesses of the famous people. Discovering everything loathsome it delights in humiliating great men: “He is as low and loathsome as we are!” No, you are lying, scoundrels, He is small and loathsome, but in a different way not like you” (*From Pushkin’s letter to Viazemsky dated 1824*) (204).]

Chalyi, much like his predecessors, relies on the “Other” to express his own views. The Chaly-Pushkin voice is the voice of an intellectual, which contrasts with and contradicts his own other voice. Chaly, the Ukrainian biographer of the “first Ukrainian *Kobzar*”, stresses the greatness of the subject and his kinship with the nation. Chaly, the admirer of aristocracy and high culture, supports the notion of a gulf between the poet and his people. He angrily addresses the group repeating Pushkin’s words: “No hero is different unlike you, rabble.” This message between the lines may be derived from the quoted Pushkin’s letter to Viazemsky quoted in the text. This indirect address creates a secondary discursive line between the biographer and biographees. Chaly-Pushkin’s voice is the voice of a thinker who expresses doubts about belonging to the

group. It is the conflict of the two “I” ‘s, the individual authorial “I” and the collective “I” of the group to which the biographer belongs.<sup>41</sup>

This entire digression is necessary to protect the name of the hero after death. At the moment of the subject’s death Chaly corrects his own unflattering descriptions of the poet that could have cast some shadows on the hero and somewhat marred the name-symbol. At the very end of the biography, by the time of the description of the funeral service, his hero appears as a saint despite the fact that, earlier in the story, such non-heroic deeds as excessive drinking and some flippant behavior were reported. The distance from the heroic beginning and the ending of the biography imparts some anxiety to the biographer, who may feel that the heroic image of his subject needs additional panegyric reinforcement. Chaly recalls some other facts that refute his own earlier reminiscences about Shevchenko, the man. Apparently, by the end of the biography, he realizes that his slightly disparaging remarks about the poet’s “worshipping of Bacchus” contradict the highly heroic description of the subject after his death. This is why Chalyi says at the end:<sup>42</sup>

В опровержение часто встречающихся в печати и в обществе голословных обличений поэта в порочной наклонности, приведем данные и смягчающие вину обстоятельства из заявлений людей вполне достойных веры... /204/.

[To refute the unsubstantiated accusations of the poet’s sinful inclination occurring frequently in the press and in society, let us provide some data and the circumstances extenuating his guilt, relying on the statements of the people who are quite trustworthy].

Those “trustworthy” people are Pisarev and Kostomarov. The latter claims that he had seen Shevchenko in an intoxicated state only once, although he witnessed him consuming alcohol many times. Pisarev develops an entire theory of a drunkard. For him, a genius even drinks differently from other mortals. He regards drinking as some kind of a social protest. Again the two voices in the biographical narration are the panegyric-confirming structures which are introduced by the praise-anxious biographer concerned with sustaining the expected laudatory note and upholding the highly heroic image of the poet.

Unlike Chalyi, who witnessed Shevchenko's burial and had recreated it in his biography, the two Soviet biographers, Ryl'skyi and Alexander Deutch, are far removed from the subject's death by 1964. Nonetheless, they also have to report this last act of the biographical drama. After a century of versions and interpretations of Shevchenko's life, they again face the same fact of his life, and the same dilemma in depicting his death. The two modern biographers, the co-authors of the same biography of the national prophet, have chosen to dwell on the most familiar part of Shevchenko's death, his monument. It is not the funeral procession and the funeral ceremony itself that they can authentically recreate; the monument is the only real artifact that is most immediate to the biographers.

In their representation, the death of the poet is void of sadness. It is a heroic event, desirable for a person whose name outlives his actual *BIOS* and overshadows the life of his own works. The writings of a genius survive long after the author's death, and the biographers admire such heroic activity because it brings immortality to the name of the poet. The awesome evidence of the posthumous life of the hero's name is his monument, which the biographers admire and describe in detail:<sup>43</sup>

Not far from the ancient city of Kiev, on a green hill beside Kanev, stands the bronze figure of the poet. High above the Dnieper River his grave-mound rises on the spot where Shevchenko had dreamed of building a home for himself. The majestic monument faces the Dnieper and as the motor-vessel smoothly glides along the silver crested waves, the passengers' eyes are glued to the verdant hills and picturesque villages, and to the gigantic statue of the poet lit up by the rays of the sun(8)  
(trans by John Weir).

The biographers, writers by profession, remind their biographees and themselves that writing may prolong one's physical presence in the world through the remembrance of a name. They are impressed by the size of "the majestic monument", the chosen place for it, and the eternal aesthetic effect of the gigantic statue on passengers, pilgrims and poet's admirers. The authors share with their readers their own reverie at the place where the hero is buried:<sup>44</sup>

Truly, a poetic place was selected for the poet's eternal resting-place! (ibid).



Admiration of the poet's resting-place is the ending of the story about the name that has become immortal. The complex authorial "I" identifies itself with the great "Other". The duet of biographers becomes one single voice of a commentator who mediates on the destiny of genius, the eternal glory of his name. It is not the hero's immortal poems but the recalling of the name that now sustains his eternal life.

The bronze monument shining in the sun over the glittering water of Dnieper is the reminder of another life, the life of a recognized writer whose name has become a national symbol. To be remembered or to have one's name become a sign is the secret desire of every writer. "The *exegi monumentum* syndrome is anxiety experienced by every writer, whose sole advantage over the rest of the group lies in the works which may assist him/her in overcoming the fear of death and dying. After all, one's words may indeed prolong one's life. The fact that one's name is remembered is the real proof of the possibility of a second life attained through the name-sign.

The biographers recall that Shevchenko planned his own monument at the age of thirty, almost seventeen years prior to his death. Does Ryl's'ky, a poet himself, think about his own possible death and posthumous fame, or is it Deutch, a less famous contemporary writer, comparing his own life and future death with those of Shevchenko, the national hero? At any rate the commentator's duet is the expression of anxiety about fame and the fate of the greater "Other," the manifestation of a desire to possess the name-symbol, to acquire immortality (Girard 1961: 53, 83). Partly, their participation in remembrance of the heroic name is their own monument to themselves, their own names "Ryl's'ky and Deutch" enduring in the shadow of the icon-Shevchenko. On the other hand, their mention of the name of the "greater hero" stimulates the collective memory of the group by reminding it of the hero and his name over and over again.

In any biography there is a distinct mysterious aura around the biographer, whose authorial voice leaves a certain room for speculation about the unknown (Bakhtin, 1962: 50-64; Voloshinov, 1962: 73-97). According to Leon Edel, the biographer writing about the "Other" reveals as much about himself as about his hero.<sup>45</sup> The biographer's point of view may affect the attitude of the biographees to the subject. The biographer knows and anticipates the desires of his biographees who would like to recognize their own "I" in the hero and in the biographer. The biographical discourse is initiated as a mysterious enterprise and ends as a discovery of the identities, a discourse-relationship, which may leave biographees either content, enamoured or indifferent. The heroic biography is a much more predictable discourse-relationship, since by the virtue of its purpose it has to preserve the aura of praise, admiration and love.

The nature of a heroic biography predetermines its main focus on the subject, while the biographer is never meant to be completely understood. If biographer's voice is always in the background, the biographical duet of Ryl's'ky and Deutch has surely another discursive dimension.

The interpretative powers of the readers/biographees have to be applied with double forcefulness. The awareness of some unknown "Other" behind the commentator's voice is a new challenge to the biographee. The reader loses his usual confidence, and the biographer's complicated identity deprives *him/her* of canonical trust. Which of the commentaries refer to the famous poet and which to lesser known biographer and literary critic? This discursive duality rejuvenates the discourse. Dual authorship is the outcome of the merging point of view, a discursive contract, undertaken under the same heroic name and with a promise of the same emotional experience. The shared temporal anxiety and aesthetic pleasure around the death of the hero result in the invisible performance of the two speakers whose voices merge into one.

There seems to be such a harmony between the two biographers that the image of the subject does not bear any traces of their dual authorship. The biographees may never discover the significance of each respective contribution, each vocal part. The order of their names may suggest some distribution of functions. Ryl's'ky who is named first, is presumably the leading authorial voice in the biographical duet. Nonetheless, it is the poetization of the death of the hero, expressed through the meditation by Shevchenko's monument, that fuses the two voices into one.

#### 6. 4. Name and the "Other" time

Clarence Manning "recalls" the name of the Ukrainian hero in 1945, the period when the alliance with "mysterious Slavs" had to be explained to the North American public *en masse* and Slavic heroes had to be introduced in the American context.<sup>46</sup> The biographer interprets the life and heroic personality of the "great Slavonic poet" Shevchenko in terms of the familiar, the American Revolution and American cultural mythology.<sup>47</sup> The nineteenth-century poet is presented as a part of local history. The rhetoric of the popular American media affects this new image of the Ukrainian national hero who is named next to Peter the Great, Napoleon, Pugachev, Pushkin and the Decembrists. The author draws some parallels between Russian, Ukrainian and American history:

It comes as something of a shock to realize that the Zaporozhian Sich, long reduced to only a shadow of its past greatness, was not destroyed until 1775, and the last vestiges of the Hetmanate, which had been practically turned into an aristocratic regime, were wiped out in 1783 when the territory was divided into governments and ruled on the Russian pattern. Thus so far as Ukraine was concerned, the final extinction of the old liberties came precisely at the period of the American Revolution(1).

Ukrainian and Russian history is viewed as the precursor of the new American society. Shevchenko's is presented as the defender of the "old liberties", while America, the biographer's native land, is the new heroic territory, so that the subject is nearly the aftermath of the American Revolution. Manning suggests that the historical events preceding Shevchenko's appearance were allegedly a result of the American influence:<sup>49</sup>

On the positive side the successful revolt of the American colonies and the establishment of the Republic of the United States left a deeper imprint upon European thought, even in the East of Europe, that we usually think(1).

What was the "deep imprint" of the American colonies? For Manning, Shevchenko, the poet of Ukraine, appeared as the result of the American heroic history, the American Revolution. Manning goes even so far as labelling the event as "the deep driving force for entire Europe". In the light of this semiotic context the name of the hero undergoes the following stages:

TARAS SHEVCHENKO  
GREAT SLAVONIC POET  
MYSTERIOUS SOUL  
ECHO OF AMERICAN REVOLUTION  
THE SYMBOL OF NEW LIBERTIES  
NEARLY AN AMERICAN HERO

Manning rearranges the temporal universe in such a way that its temporal layers are superimposed one upon the other. The occasion of recalling the name of the great

Slavonic poet is also the occasion of celebrating the American myth, glorifying American history, and singing a panegyric to the "land of freedom". The history of the Ukraine and Russia is presented in the shadow of American history. Manning unites various temporal universes, different linguistic and cultural traditions, simultaneously exploiting the patriotic feelings of several groups. The Ukrainian poet is placed on the same heroic level as a hero of the American Revolution. This heroic prelude appeases the most uninformed popular reader who has to be prepared to accept the hero of the "Other". It is for him that Manning invents the temporal link between the two historical periods.

On the other hand, there is another addressee to whom Manning says the following:

As an artist and a thinker Shevchenko deserves the sympathetic knowledge and understanding of the entire civilized and democratic world. He deserves it as the representative of his people, a nation of forty millions who have so far failed to receive that independence for which they have struggled(1).

The "hero of American revolution" is now the leader of the new American followers and deserves the support of the "civilized" democratic world. The biographer reveals the "continentocentricity" of the representative of the New World, which measures the historical life of other cultures in terms of their own and only their familiar symbolism: independence, democracy, anti-monarchy and colonies.<sup>51</sup> Despite the fact that Shevchenko's name is worthy to be remembered by the "entire world," this world is circumscribed by the geographical and mythical boundaries of the American continent.<sup>52</sup>

He is one of the great poets of the nineteenth century without regard to nationality or language and his fearless appeal to right and truth and justice speaks as eloquently in the New World as it did in the Old or in the little village where he was born, in the city to which he was taken, or on the treeless steppes to which he was exiled(Intr).

The dichotomy of the two worlds, old and new, two kinds of liberties and ideas create the specific heroic ethos of the biography. A writer in the New World writing about

the poet of the Old World is still committed to the glorification of the American past. The American reader may easily recognize the heroic icons of established local discourse: “independence”, “injustice”, “revolution”, “colonies”, “dream”, “choice”, and “pursuit of happiness.”

Ukraine, the distant land is made more familiar through these popular American signs applied to the new context. The American biographee may be more receptive to a nation in process of achieving similar goals, rather than to an oppressed group of peasants and former serfs. Manning insists that the representative of such a nation deserves remembrance indeed.

For Manning, history is the movement in quest of liberties bringing the utmost prosperity. The year 1812 symbolizes the end of liberty, being oblivious to the chronological order; his Napoleonic war precedes the Pugachev uprising and the Cossacks, and Peter the Great succeeds the Decembrists. The romantic and metaphoric description of the history of the “Other” replaces the traditional chronological approach. Out of this metaphorized view of the Russian and Ukrainian history comes Manning’s perception of the Ukrainian national bard who assumes the role of the American pioneers by “putting a new modern Ukrainian literature on its feet”. A great hero of the “Other” is likened to American pioneers conquering new frontiers. The American biographees could not fail to recognize this hero in such a poet of Ukraine.

Manning rearranges the subject’s biography to the needs of his group, and its time. The theme of prosperity permeates the poet’s life even when the reality of Shevchenko’s tragic life resists it. For instance, despite the fact that the poet’s ancestors were serfs, the American biographer writes:<sup>53</sup>

The old man must have been a superior type of peasant, for he had seen to it that his son Hrihori Shevchenko had been taught to read and write. The son was a prosperous serf at a time when his prosperity could bring him few advantages, and he constantly sought for a new and better life on the estates of his master, Vasily Vasilyevich Engelhardt(8).

The semiotic map of the myth-adjusted description suggests the following:

superior type of peasant  
literate  
son of a prosperous serf

constantly seeking better life  
almost an American pioneer

Consequently, the future national poet is born into a family which is prosperous also, judging by the biographer's presentation of their family roots. The ethos of optimism is reinforced by the decorative descriptions of the poet's place of birth, the village of Kirilivka (Manning's transliteration):<sup>54</sup>

Kirilivka was a typical large Ukrainian village of the Right Bank. It was a fertile region with an abundance of orchards and fruit trees and gardens. Picturesquely located, it seemed a real paradise, but beneath the charming exterior, the institution and the practice of serfdom made the village for its inhabitants a perfect hell, where all kinds of evil and injustice prevailed and where the hours of labour demanded by the master made life almost impossible(9).

Manning is forced to acknowledge the hell of serfdom on the one hand, but on the other hand the picture of paradise prevails. The myth of success underlies even the description of the poet's place of birth which is presented as a picturesque and fertile land of plenty.

Despite the tragedies in the subject's life, the biographer does not regard Shevchenko's family and life as poor and disadvantaged. Neither does he view the state of serfdom as a crucial obstacle to the poet's happiness. There is a motif of "victory" and "success", and energetic search for a better life. Having labelled the poet's father as "a prosperous serf", Manning denied his son the status of a martyr, the future national hero. He tries to depict Shevchenko's tragic life in lighter colors; the American myth of "pursuit of happiness" affects his interpretation of the poet's misery. He appropriates the popular poetic rhetoric of American society and applies it to the nineteenth-century life in Ukraine. The modern terms, such as "institution", and "forced labour", traditionally used in connection with Soviet society, are abundant in Manning's biographical discourse. The temporal shift in the choice of poetic descriptions mitigates the negative effect of the meaning they carry. The image of prosperity prevails in the biographer's report about Shevchenko's early years, for the picture of paradise precedes the description of evil and injustice of serfdom. The biographees will focus their attention on the positive message, since it comes first. The memory of

paradise is still present when the picture of the oppressed serfs follows that of the picturesque Ukrainian countryside, for the biographer is aware of the selective feature of discourse processing.<sup>55</sup>

Afterwards, the teller of the heroic tragic story has to accept the unsuccessful pursuit of happiness. Despite his natural gifts, the subject fails to achieve genuine success. The poet's imagination gives rise to dreams that are never fulfilled; he makes wrong choices and sets himself unachievable tasks. Manning suggests that his hero, a poor reader of the social text, cannot map his own road to happiness. The talented poet appears to be totally unable to understand the people around him, which is disastrous:<sup>56</sup>

Her charm and beauty completely fascinated the poet and still saddened by the rebuff of Kharytia, he decided to marry her. He had her taught to read and tried to educate her. The girl responded quickly but it was soon clear to all, even to Shevchenko, that she was hoping to marry him only to get to Paris and to move in society. This completely broke the poet's heart and he began to feel that his chances for a happy married life in Ukraine were doomed never to be realized(33).

His choice of the object of his love is just another example of the poet's inability to understand the world around him. He chooses a woman, who becomes another unfulfilled dream, since he takes her for another type of human being. Manning's subject lives in the world of imaginary characters, wrong perceptions about reality, and impossible dreams. This consequently brings disillusionment and the story ends tragically.

The hidden motif of "poor choice" is a transition from rich endowments to poor adjustments. An individual who is born into a fertile land and the family of a prosperous serf, allegedly fails to achieve happiness owing to his own incorrect choices and partly because of malicious fate. Nevertheless, the contemporary theme of "controlling one's destiny" dominates the *fabula* of the discourse. The subject's failure is explained as lack of control and reasoning in the struggle for liberty. The "mysterious Slavic soul" of the poet symbolizes the entire myth about Eastern European mystery and is contrasted with American energy, the American successful pursuit of happiness and victorious struggle for freedom. The new liberties and the New World victoriously parade before the unsuccessful life of the nineteenth-century tragic figure. The new

temporal universe is superimposed upon another time, different history and more complex biography.

The tone of the discourse is still heroic, although the hero of the "Other" is forced into the alien heroic territory of modern industrial progress and success. The heroic ethos of the two national groups is put to the test by the loyal American biographer who cannot overcome the required submission to the group and loyalty to American group mythology. The hero of the "Other" cannot, after all, be above the group to whom he/she is presented.

### **6. 5. Name as onomastic drill**

To sustain the name-symbol in the collective memory of a nation the name must be constantly repeated to the group. The task of the later biographers lies in "drilling" the familiar sign lest it disappear from the discursive horizon. Leonid Novychenko's version of Shevchenko's life has precisely this kind of a task. After so many identical descriptions in the past, the modern Soviet biographer merely records the onomastic experience of the past. The "drill" begins with the familiar gallery of heroic names, such as Byron, Shelley, Goethe, Pushkin, Lermontov, Mickiewicz and Petofi, and the subject's name:<sup>57</sup>

The great Ukrainian poet Taras Shevchenko may be placed in the rank of these giants. He was a singer of freedom who, in defiance of his grim time, said bravely and simply in his "Testament":

Oh bury me, then rise ye up  
and break your heavy chains (5).

Note: (trans. by Teresa Polowy)

Novychenko, like many of his predecessors, expresses the same point of view, and reiterates the concept of the "great poets", that is forged by "great ideas and turbulent times".

What he calls an "inspiring time" is represented by the barricades, the Napoleonic Wars, and the Communist Manifesto, and his list of heroic names ends with Marx, Lenin, the Decembrists and Herzen. The propagandistic post-1917 Soviet rhetoric is superimposed upon this biographical discourse. If Manning's Shevchenko was treated



as an American pioneer, fighting for liberty, Novychenko's national poet is presented as a revolutionary, fighting for Communist ideas. It is not incidental that the famous panegyric to the poet by Ivan Franko is chosen as an epigraph and the first onomastic statement in the discourse:<sup>58</sup>

He was the son of a poor peasant who became a master in the realm of spirit. He was a serf who became a giant in the realm of human culture(4) Note: (trans. by Teresa Polowy)

Therefore, the modern onomastic drill begins with the following set of names given to the hero:

SON OF POOR PEASANT  
MASTER  
GIANT  
REVOLUTIONARY  
ROMANTIC  
NATIONAL POET

The heroic prelude ends with the known and expected name "the founder of Ukrainian national literature and language":<sup>59</sup>

The real voice of the Ukrainian people was not heard until the brilliant works of Shevchenko, who was destined to become the founder of the new Ukrainian literature and its main philosophical and aesthetic traditions(13).

Prior to introducing the subject, Novychenko reminds the biographees that the name of the hero had been constructed throughout the century of the "propaganda of the working masses", by uninterrupted heroic discourse. He adds to this onomastic progression a new name which was constructed under the impact of the post-1917 events.

When the actual life-story begins, the biographer presents it in the trite manner of the classical panegyric that had been repeatedly built around the name of the poet. The subject is born in the ancient land of Kievan Rus, amidst the memories of battles among the "steppe nomads and inroads of Batu Khan's hordes", Cossack armies and wandering folk-singers, Kobzars. The story of the legendary past of the nation pre-

cedes the life-story of the hero.

The hero is born into a poor family of a serf, but is endowed with talent that will eventually help him to earn the name of a “giant”. The dying father’s prophecy, that had been reported in nearly every biography<sup>18</sup> and became the constant biographical motif, supports the hagiographical plot structure of the hackneyed heroic narrative. The subject is seen as a direct heroic continuum even at the tender age of nine:<sup>60</sup>

Hiding from his stepmother in weeds, he sewed together a notebook from scraps of paper. He filled the margins of the notebook with designs, and as he sang and cried bitter tears, he copied into it psalms of the 18th century Ukrainian philosopher and poet *Hrihoriy Skovoroda*, and his favorite folk songs(16) (trans. by Teresa Polowy)

Thus already in his childhood, the subject is placed next to the Ukrainian philosopher, Skovoroda, and later he is compared with Lomonosov and Gorky.

Even his first love for a Polish girl is depicted as another stage in his heroic ascendance. Dziunia Gusikowska is presented as a connecting link between the progressive Western European poets, higher Polish culture and the poor Ukrainian serf. While in the Academy of Fine Arts, the “recent *muzhik*” surpassed many of his classmates who had enjoyed a “completely content and satisfied youth”, Novychenko states. His social and intellectual rise is marked onomastically, i.e. by the list of various names important in the musical world to whom the poet had been exposed while in St. Petersburg:<sup>61</sup>

He mentions the names of Beethoven, Haydn, Mozart, Weber, Bortniansky, Rossini, Mendelssohn, Liszt, Glinka, Donizetti, Meyerbeer, Chopin, Paganini, and Schubert(24).

Those names of leading composers create a saturated semantic effect around the name of the subject, and are followed by a list of literary luminaries:<sup>62</sup>

Mentioned incidentally in connection with other details in the narrative are books by historians, art critics, and travellers, among them *The History of Ancient Greece* by John Gillies, *Travels of Anacharsis the Younger in Greece* by Jean-Jacques

Barthelemy, works by Varsari, Gibbon, Michaud, Lelewel, Dumont d'Urville, classical works such as Homer's *Iliad*, Ovid's *Metamorphosis*, and Plutarch's *Lives*, the works of Shakespeare, Defoe, Richardson, Goethe, Scott, Goldsmith, Dickens, Washington Irving, Byron, Hugo, Mickiewicz, Zhukovsky, Khemnitser. . . The young Shevchenko was as enthusiastic a reader of Russian writers – Pushkin, Lermontov, Gogol, Krilov, Griboyedov, Baratinsky, Karamzin and Rileyev – and followed every step of the rising Ukrainian literature, literally devouring works and material on Ukrainian history, which at this time were rare and far from accurate in detail.(24)

The list of these heroic names-signs marks not only the progression in the education of the former serf, but also his own elevation on the literary horizon. The biographees are bombarded with forceful onomastic signals that are intended to elevate the Ukrainian hero, placing him in the universal iconic context. Following this intense nominal “drill”, the name of the subject is finally included in the heroic Western European environment. The Ukrainian national hero is ultimately placed among the accepted and recognized heroes of other nations.

Flirting with the ideas of “proletarian internationalism” and simultaneously exploiting the national sentiments of the group, Novychenko places his hero in between these two mythical worlds, i.e. the Marxist proletarian world and utopia:<sup>63</sup>

In treating the fantastic plots found in folklore, Shevchenko, unlike several other influential Russian poets, was able to remain completely faithful to the folk imagination while keeping his work devoid of mysticism and poetization of other worldly forces(29).

The biographer classifies his hero as a “genuine national, popular spirit, neither imitative nor superficial”. These qualities are regarded more by highly in Shevchenko than in some “influential Russian poets,” and thus suggest an intentional appeal to the collective sentiments of the group. The motif of Cossacks and Zaporozhian Sich and the romanticization of the glorious national past is quite prominent in the Soviet Ukrainian biography. The heroic spirit of the Ukrainian people is persistently emphasized also in the analysis of Shevchenko's poetry, and this is done rather early in the

narration. The subject's life and work appear as subordinated to nationalism. The name "NATIONAL HERO" governs the biographical discourse, adjusted to the name-symbol:<sup>64</sup>

The entire Ukrainian people, their most oppressed lower classes in Shevchenko's works, strive to live a free and just life worthy of man(44).

Shevchenko passionately defended his right to compose his works in Ukrainian, and to work towards creating a full-fledged Ukrainian literature which would be not only for the common people" (48).

A man of his people, Shevchenko spoke of the people and on behalf of the people. He knew everything he wrote about from his own experience(113).

The reference to Shevchenko as "a revolutionary democrat", a name imposed by the traditional Soviet ideological discourse, is placed next to the name "national hero" even when the subject's identity is revealed in Shevchenko's own diary:<sup>65</sup>

Shevchenko emerges from the pages of his diary as a revolutionary democrat, intolerant of all kinds of slavery and oppression, fully sympathizing with the suffering, and admiring those who struggle. He is the enlightener, dreaming about the rays of light which might finally penetrate "the enslaved mind which has been weakened by the priests" (148).

To reinforce the name "the popular national poet", the biographer provides some evidence of his acceptance in Russian intellectual circles of the time. According to Novychenko, the poet was well received by Benedictov, Maikov, Leskov, Pisemsky, Polonsky Turgenev and other famous Russian writers.<sup>66</sup> This set of Russian names is required for the introduction of another name-reference, Shevchenko "the friend of the Russian people":<sup>67</sup>

What is more, he firmly believed in the idea of fraternity

between the “Muscovites” and the “Cossacks,” the Russians and Ukrainians (72).

It is remarkable that it is the Russian revolutionary democrat Chernyshevsky who proclaims Shevchenko the symbol of true Ukrainian literature:

Two months before Shevchenko’s death, he wrote: ‘Now that it has a poet like Shevchenko, Little Russian literature. . . is in need of no benevolence’ (159).

The biographees are trained to believe that the subject was the only founder of Ukrainian literature, a revolutionary democrat and socialist:<sup>68</sup>

The poet of the peasant revolution, a fiery singer of mass struggle against serfdom and tsarism did not know the historically right path to socialism, but his basic ideas of the future reign of freedom and justice largely suggested socialist ideals(167).

Unlike other heroes he never dies, since:<sup>69</sup>

There is no date of death for a genius. His spiritual legacy lives through the ages, constantly developing in new generations(175).

Following his onomastic pattern, Novychenko maps the literary path of the Ukrainian nation with a row of other heroic names: Marko Vovchok, Ivan Franko, Ivan Nechui-Levyt’sky, Panas Myrny, Mikhailo Kotsyubyn’sky, Lesya Ukrainka, Pavlo Hrabov’sky, Vasil Stefanyk, and Olga Kobylans’ka. According to the biographer, all these Ukrainian writers trace their genealogy from the great *Kobzar*, much as did the later heroes of the Soviet Ukrainian era, the new Ukrainian cultural icons:

Pavlo Tychina and  
Olexandr Korniyuchuk,  
Maxim Rylsky and  
Olexandr Dovzhenko,  
Mikola Bazhan and

Yuri Yanovsky,  
Andriy Holovko and  
Ostap Vishnya,  
Oles Honchar and  
Mikhailo Stelmarkh(179).

The onomastic drilling exercise ends with the statement:<sup>70</sup>

“Shevchenko is great because he is the poet of the Ukrainian nation, even more because he is the spokesman of the masses, but above all else, because he is a poet who is profoundly revolutionary and socialist in spirit,” wrote Anatoliy Lunacharsky(183).

Ironically, this classical panegyric written for Soviet society at that time, which primarily upholds the principles of the Marxist ideology, skillfully exploits the collective sentiments of its numerous nationalities. The message, “the hero is great because he is ours” is a familiar tool in the indoctrination of the crowd, indicative of the rising global nationalistic movements that even the Soviet Regime did not intend to suppress. The “Utopian State” is on the eve of crucial changes, endangered by its own symbols and tyranny. Much like its ancient predecessors, it resorts to the deepest collective consciousness - the sense of nationhood. Novichenko’s biography of a national hero is symptomatic of the new trends in Soviet biographical and general discourse. East meets West on the primordial xenophobic ground where hate of the “Other” powerfully reigns and signs and symbols are put to their traditional use - worshipping the “I” at the expense of debunking or belittling the “Other”.

## CONCLUSIONS

The inescapable romance between heroic subject, the hero-expectant biographee and a generously praising biographer time and again unites the author and the reader on ancient biographical territory. Panegyric is the centuries-old method of catharsis and rejuvenation, to which we resort in the moments of infatuation with the new, seemingly perfect and ideally heroic. National, political, religious, mythical, historical, geographical and numerous other barriers stand between us, but panegyric is this common, sharable and universally understood sign. It is immortal, eternal, transhistoric and transcultural, the phenomenon that makes the world and humans simple and recognizable. The triteness of the panegyric ironically reduces the hero to a basic schema, reviving our eternal naive dream about a perfect human being and perfect universe.

Panegyric to a well-known individual, particularly a national poet, soothes the collective psyche, providing comfort and imparting the sense of collective stability. Constant repetition of the same heroic name sends messages of positive reinforcement, restoring the optimistic spirit within the group and confirming its *raison d'etre*.

In constructing the name-icon, authors throughout the centuries anticipated the collective desire of the groups and their prevalent mythologies. The biographical onomopoesis is a manifestation of the collective preference.

Panegyric is the genre-survivor that helped so many a writer to survive, as praise is so powerful. Being more expected and desired than criticism, praise has been successfully used by the masters of verbal art to say the unsayable and to dream the impossible. After all, the topic of discourse is the canonical symbol, the sacred "Other", whom no tyrant or despot may dare to question.

Perhaps, some names - national symbols and Shevchenko's, being one of them, are doomed to eternal panegyric and may never leave the heroic pantheon for a debunking portrait. By the irony of destiny, such sacred names gain their heroic pathos in time, with each mention of the name, adding new panegyric force, prolonging its life. Do we truly understand the tyrannical power of the myth, name-sign and the iconic place of a hero?

1987-1991

Toronto, Ontario. Canada

## Notes

### Chapter One

1. Clarence Manning, "The Life of Shevchenko", in his *Taras Shevchenko* (Jersey City, N.J.: Ukrainian National Association, 1945) 8-36.
2. George Grabowicz, *Poet as Mythmaker* (Cambridge, Mass.: Harvard University Press, 1982).
3. George Luckyj, ed. *Shevchenko and The Critics* (Toronto: University of Toronto Press, 1980).
4. Leonid Novychenko, *Taras Shevchenko* (Kyiv: Dnipro, 1982).
5. Leonid Pliushch, "The Bewitched Woman and Some Problems of Shevchenko's Philosophy" in G. Luckyj's *Shevchenko and The Critics*, 454-480.
6. Bohdan Rubchak, Introduction to J. Luckyj's *Shevchenko and The Critics*, 395-429.
7. The following bibliographies were consulted: Akademiia Nauk USSR, ed. *Shevchenko (1839-1959)* in 2 vols. (Kyiv, 1963); Arkady Zhukovsky, *Shevchenkoniana V. Bibliotekakh Paryzhu* (Paris: 1961); Valeria Smilians'ka, *Bibliografichna Shevchenkoniana (1861-1981)* (Kyiv: Naukova Dumka, 1984).
8. Vasil' Pavlovych Maslov (1841-1880), Ukrainian writer, prominent social figure, met T. Shevchenko in 1859, wrote his biography in 1874; more in G.I. Nedil'ko, *Taras Shevchenko* (Kyiv: Vyscha Shkola, 1985), 31.
9. William Morfill, "The Peasant Poets of Russia" in *Westminster Review*, July and October, 1880, vol. LVIII, 63-93.  
Émile Durand (Durand-Greville) (1828-?), a scholar of versatile interests ranging from archeology, etymology, meteorology and mathematics to physics, botany, painting and Slavic studies; published in numerous French and foreign publications, lived in Russia for a long time; published and translated to French works by Turgenev, Ostrovsky, and contributed to the understanding of Russian culture in France. His biographical sketch on Shevchenko appeared in *Revue des Deux Mondes*, 1867, vol. 3, Juin 15, 919-944.  
Alfred Jensen (1859-1921), Swedish Slavist, popularizer of Slavic culture in Scandinavia, mainly known as the author of *Mazepa*, published *Taras Shevchenko* in Vienna in 1916, the Ukrainian translation of the work appeared in 1921, by Ivan Mandiuk (Peremysl: Drukarnia Knollera, 1921).



Lauro Mainardi, *Taras Scevcenco il Bardo dell'Ucraina* (Rome: Noi e L'Ucraina, 1933), his short biographical sketch exemplifies a classical heroic biography tailored to the societal institutional and mythical needs.

10. Sava Chalyi M.R. (1816-1907), prominent cultural figure, Shevchenko's contemporary who devoted 20 years of his life to the writing of the poet's biography; S. Chaly; *Zhizn' i proizvedeniia Tarasa Shevchenka* (Kyiv: Tipografiia K.N. Milevskogo, 1882).  
Omelian Ohonovs'kyj (1833-1894), writer, linguist, literary critic, Shevchenko's biographer; Vladimir Kranikhsfeld (1865-?), writer, biographer, among his subjects were Uspensky, Nekrasov, Saltykov-Shchedrin, Pushkin and Shevchenko.  
V. Kranikhsfeld, *Taras Shevchenko-pevets Ukrainy* (Taras Shevchenko - Singer of Ukraine) (St. Petersburg: Zhizn' i znanie, 1914).  
Dmytro Doroshenko (1882-1945), eminent historian and historiographer, political figure, author of numerous books on Ukraine which were translated into German, Polish, French, Swedish and Czech. D. Doroshenko, *Shevchenko Taras Grigorovych* (Prague: Wyrowyj, 1936).
11. Natalia Livyts'ka Kholodna (1902-?), poet, writer, affiliated with the group *Tank* which was popular in the 30ies; published highly heroic Shevchenko's biography *Shliakh veletnia* (Giant's Pathway) (New York: Mikhail Boretsky, 1955).
12. More in: George Luckyj, "Introduction" to his translation of Pavlo Zaitsev, *Taras Shevchenko* (Toronto; University of Toronto Press, 1988) vii-xi. Pavlo Zaitsev (1886-1965) literary critic, political figure, his major contribution to Shevchenkoniana is his *Zhitt' ia Tarasa Shevchenka* (Munich: Logos, 1955).
13. Maxim Ryl'sky (1895-1964), Soviet Ukrainian poet, translator, ethnographer; Maxim Ryl'sky, and Alexander Deutch, trans. by John Weir, *Taras Shevchenko* (Moscow: Progress, 1964).
14. Konstantin Paustovsky (1893-1968), Soviet writer, most familiar for his romantic cycles *Kara-Bugaz* (1932), *The Black sea* (1936) and *Vremia Bol'shykh Ozhidanii* (Time of Great Expectations), also wrote books for children and memoirs; "Taras Shevchenko" in his *Sochineniia*, vol. 3, 1982 ed. 550-99.
15. Plato, *Republic* in *Works* ed., by H.H. Fowler (London: William Heine-Mann Ltd., 1963).
16. Plato, *Cratylus* in his *Works*.
17. Montaigne, *The Essays of Michael Lord of Montaigne*, by John Florio (Toronto: J.M. Dent and Sons Ltd., 1915).

18. John Stuart Mill, *A System of Logic*, 7th ed., 2 vols. (London: Longmans, Green Reader and Dyer, 1868) vol. 1.
19. J. S. Mill, *A System of Logic*, 3.
20. Thomas Hobbs, *Leviathan* (London: J.M. Dent and Sons Ltd., 1953).
21. Hobbs, *Leviathan*, 24.
22. Otto Jespersen, *The Philosophy of Grammar* (New York: Norton, 1965). John Carroll, *What's in a Name* (New York: W.H. Freeman and Co., 1985).
23. Francois Rigolot, *Poétique et Onomastique* (Geneve: Librairie Droz., 1977).
24. F. Rigolot, *Poétique et Onomastique*
25. Freud treats names only in connection with the erotic, the “modern god of psychiatry and psychology,” dealt mostly with pathology generated by the eternal conflict between Body and Mind; the basic submission to the erotic was seen as a cure.
26. Term is invented by the author to characterize the intentional omission of names.
27. Freud sees some connection between the previous psychological trauma and the desire to forget certain events, including proper names. He naturally implies some previous sexual episodes which a patient may wish to forget. *A General Introduction to Psychoanalysis* (New York: Liveright Publishing Corp., 1920) 90-101.
28. Freud, *A General Introduction to Psychoanalysis*.
29. Freud's, work.
30. Roland Barthes, *The Empire of Signs* trans. by Richard Howard (New York: Hill and Wong, 1982).
31. Sofia Kovalewsky' (1850-91) Russian mathematician, a member of the Swedish Academy of Sciences, writer, prominent female cultural figure, her works ranging from mathematics, physics to astronomy and even fiction. Louis Pasteur (1822-1895) a famous researcher, a member of the French Academy of Sciences, founder of modern microbiology and discoverer of numerous vaccines used in current preventative medicine, particularly rabies vaccine. Dmitry Mendeleev (1834-1907) Russian chemist, the Mendeleev table is currently used in chemistry.

## Chapter Two

1. Joseph Campbell, *The Hero With a Thousand Faces* (Princeton, N.J.: Princeton University Press, 1949); J. Campbell, “Transformations of the Hero” in Richard

- Ohman ed., *The Making of a Myth* (N.Y.: G. Putnam's, 1962) 99-135
2. Bill Butler, *The Myth of the Hero* (London: Rider & Co., 1979).
  3. Sigmund Freud, *Moses and Monotheism*, trans by Catherine Jones (London: Hogarth Press, 1939) 109.
  4. "Cuchulainn," legendary tribal hero in Celtic mythology, Irish mythical figure; "Sigurd" (Icelandic form of Siegfried), hero of the Medieval Norse epic and Icelandic folk hero; "Il'ia Muromets" - Russian folkloric hero, symbol of fantastic physical strength.
  5. Bill Butler's, *The Myth of the Hero*.
  6. Jeffrey Anderson, "The Wish to Be Remembered" in *The Psychoanalytic Forum*, vol., N. 1, Summer 1982, 13-21.
  7. Jeffrey Anderson's article mentioned above.
  8. Waldo Dunn, *The English Biography* (London: J.H. Dent, 1916).
  9. *Laudatio funebris*, a Roman version of panegyric to the dead hero, more in D.A. Dorey, ed. *Latin Biography* (London: Routledge & Kegan Paul, 1967) 45-79.
  10. Dennis Twitchett, "Problems of Chinese Biography" in D. Twitchett & Wright, Arthur, *Confucian Personalities* (Stanford, Ca.: Stanford University Press, 1962) 24-43.
  11. Patricia Cox, *Biography in Late Antiquity* (Berkeley, Ca.: University of California Press, 1983).
  12. Arnaldo Momigliano, *The Development of Greek Biography* (Cambridge, Mass.: Harvard University Press, 1971).
  13. Boris Uspensky, "*Historia sub specia semiotica*", in Daniel P. Lucid, ed., *Soviet Semiotics* (Baltimore Md.: The Johns Hopkins University Press, 1977) 107-17
  14. Michael Rewa, *Reborn as Meaning* (Washington D.C.: University Press of America, 1983).
  15. The modern psychobiography has been largely affected by the Freudian theories, and there is a consensus among scholars as to the extent of this influence; the term adopted after the recognition of psychology and psychoanalysis in this century, but may be traced back to Plutarch and ancient Greeks.
  16. John A. Garraty *The Nature of Biography* (New York: Alfred A. Knopf, 1957).
  17. It permeates the Russian and Soviet literary and extra-literary discourse, the cult of the individuals encouraged neo-hagiographies of Lenin, Stalin and even Pushkin, Tolstoy or Chekhov.
  18. **Zero-degree biographee**, a term created by A. Makolkina in the process of defining the hierarchy of readers, first used in her unpublished doctoral thesis

- “On Poetics of Biography: Transformations in some Biographies of Byron and Pushkin”, (University of Toronto, 1987) 62.
19. Janice Radway “Mass Culture” in Peter Steiner ed., *The Structure of the Literary Process* (Amsterdam: John Benjamins Publishing Co., 1982) 397-491.
  20. Northrop Frye, “Theory of Modes” in N. Frye, *Anatomy of Criticism* (Princeton: Princeton University Press, 1957) 30-74; 33.
  21. Nikolay Berdiaev, *O Rabstve i Svobode Cheloveka* (On Slavery and Freedom of Man) (Paris: YMCA Press, 1939).
  22. The most pronounced characterization of nationalism as religion is in Hans Kohn, *Nationalism: Its Meaning and History* (New York: Random House, 1938).
  23. Rosalind Mitchison, ed. *The Roots of Nationalism* (Edinburgh: Edinburgh University Press, 1980)
  24. Hans Kohn, above. N. 22. H. Kohn, *Prophets and Peoples: Studies in Nineteenth Century Nationalism* (New York: Collier Books, 1966). Anthony D. S. Smith *Nationalism in the 20th century* (Oxford: Martin Robertson & Co. Ltd., 1979).
  25. Sigmund Freud, *Group Psychology and the Analysis of the Ego* trans, H. James Strachey (London, Hogarth Press, 1959).
  26. Gerard René, *Deceit, Desire and The Novel*, trans. by Ivonne Freccero (Baltimore, MD: Johns Hopkins University Press, 1965).
  27. Thomas Carlyle, *On Heroes and Hero-Worship*, 127.
  28. Laurence Lipking, *The Life of The Poet* (Chicago: The University of Chicago Press, 1981).
  29. The term inspired by the Greimasian theory of semiotics.
  30. The role of national literatures in forming the national identities is well defined in Paul Magocsi’s work, *The Shaping of a National Identity* (Cambridge, Mass.: Harvard University Press, 1978) 145.
  31. John Morley, *Gladstone*, 3 vols. (London: MacMillan & Co., 1903).
  32. James Stanfield, *An Essay on the Study and Composition of Biography* (Edinburgh: Sunderland, 1813).
  33. Bertrand Russell, “Byron” in Paul West, ed. *Byron* (Englewood Cliffs, N.J.: Prentice Hall, 1968) 1-15.

## Chapter Three

1. Disagreement on the subject is reflected in the ongoing discourse about Shevchenko and his biographies, the latest in George Luckyj's and Valeria Smilianska's work.
2. Valeria Smilians'ka, *Biografichna Shevchenkoniana (1861-1981)* (Kyiv: Naukova Dumka, 1984).
3. George Luckyj, "Introduction" to his translation of P. Zaitzev's biography, mentioned earlier.
4. V.P. Maslov, *Taras Grigorievich Shevchenko* (Moscow: n.p. 1874), 4.
5. Maslov's *Taras Grigorievich Shevchenko*.
6. "Little Russian" is the most common reference to the Ukrainian nation in the last century. Little Russian or Ukrainian tongue was regarded as an inferior peasant dialect; Bohdan Strumynskyi, "The Language Question in the Ukrainian Lands Before 19th Century" in R. Ricchio ed. *Aspects of the Slavic Language Question* (New Haven, Yale Consilium on International and Area studies, 1984) 9-49. The technique of subtle corrections of the statements is a well-known discursive device practiced by many a writer in times of strict censorship, the most explicitly in Leo Strauss, *Persecution and The Art of Writing* (Westport, Conn.: Greenwood Press Publisher, 1973).
7. Maslov's *T.G. Shevchenko* (1867), 15.
8. Maslov's *T.G. Shevchenko*, 7.
9. Maslov's *T. G. Shevchenko*, 12.
10. Maslov's text, 24.
11. Maslov's text, 24
12. Maslov's biography, 28.
13. Maslov's *T. G. Shevchenko*, 28.
14. *Loshadinaiia familiia*, a humorous story by Anton Chekhov, based on the numerous associations around the family name "Ovsov" (*ovios* - stands in Russian for "oats"). The main character is unable to recall this name and, instead, engages in the hilarious onomastic exercise finally leading to the intended name.
15. Marcel Proust, *A la recherché du temps perdu* (Remembrance of Things Past) 3 vols. English translation by C.K. Scott Moncrieff (London: Chatto and Weridus, 1981).
16. M. Proust's text, vol. 1, 264.
17. Émile Durand's "Le Poète National de la Petite Russie" (The National Poet of

- Little Russia) in *Revue de Deux Mondes*, 1876, vol. 3, 919-944, 919.
18. Durand's biography.
  19. Durand's text.
  20. Durand's text, 920.
  21. Durand's text, 921.
  22. Durand's text, 922.
  23. Durand's text, 944.
  24. Fortunat M. Piskunov (?-?) lexicographer, ethnographer, linguist, wrote Shevchenko's biography: F.M. Piskunov, *Shevchenko lego zhizn' i sochineniia* (Shevchenko, His Life and Works) (Kiev: Tipografiia Frontskevicha, 1878).
  25. Piskunov's text, 3.
  26. Marko Vovchok neé Maria Vilyns'ka, (1834-1907) Ukrainian writer, prominent female, cultural figure of the 19th century; also known as a translator, was highly regarded by Taras Shevchenko who even called her his "spiritual daughter". Panteimon Kulish (1819-1897) writer, historian literary critic, ethnographer, more see G. Luckyj, *Panteleimon Kulish* (New York: Columbia University Press, 1983)  
Kostomarov Nikolay Ivanovich (1817-85) a famous historian and ethnographer, made significant contributions to the history of Ukrainian culture  
Anna Barvinok (Hanna) neé Oleksandra Bilozers'ka, (1828-1911) writer, wife of Panteleimon Kulish, published stories about peasant women in various journals.
  27. A biographer is the most dependent upon the utterances of the other, to intensify the veracity of the presented information he/she relies on the real historical figures who symbolize truth and alledgece to Fact; A. Makolkin(a), "The Absent-Present Biographer in V. Veresaev's *Pushkin v zhizni*" in *Canadian Slavonic Papers*, Winter 1989 issue, vol. XXI, 44-57.
  28. **Reliable narrator** is a term used by Wayne Booth, in his *The Rhetoric of Fiction* (Chicago: The University of Chicago Press, 1961); Seymour Chatman, *Story and Discourse* (Ithaca: Cornell University Press, 1978) 233; also in Shlomith Rimmon-Kenan, *Narrative Fiction* (London: Methuen, 1983) 73-82; 138.
  29. Maslov's *T.G. Shevchenko* (1874).
  30. Chaly's (Life and Works of Taras Shevchenko), 1882, 4.
  31. Sainte Beuve, Charles Augustine (1804-69) was the precursor of the psychobiographical theory, proponent of the modern biographical literary criticism, very popular in 19th century Russia, more in Richard M. Chadbourne, *Charles*

*Augustine Saint-Beuve* (Boston: Twayne Publishers, 1977).

32. R. Chadbourne, *Saint-Beuve*.
33. Chaly's text, N30, 115.
34. **Debunking biography** is the term accepted in contemporary theory of biography in reference to demythologized portraits of the subjects which reached their extreme in modern psychobiography; William E. Woodward is the alledged author of the term: G. Garraty, *The Nature of Biography*.(New York: Alfred A. Knopf, 1957) 137.
35. Chaly's text (*Life and Works of Taras Shevchenko*), 1882, 10.
36. Chaly's text, 157.
37. Chaly's text, 172.
38. Jean Paul Sartre introduces the myth of an artist as a special being who is socially inadequate in his *L'idiot de la famille*; a poet and artist is again likened to god albeit not as omnipotent as the Carlyle's poet-god.
39. Freud's emphasis on the Body and *Bios* demythologized the civilized man, making him akin to the rest of the living species. Freudian poet/artist is an individual traumatized by civilization, a neurotic who seeks therapy through his art. S. Freud, *Civilization and Its Discontents* vol. 54. Encyclopedia Britannica ed. (Chicago: Britannica Great Books, 1952) 774-5.
40. Freud in his *Civilization and Its Discontents* points out his three main sources of trauma and neurosis: Family, Community and State.
41. Chaly's text, 165.
42. Chaly's biography of Shevchenko, 78.
43. Chaly's text, 81.
44. Chaly's text, 83.
45. Chaly's text, 57.
46. Chaly's text, 56.
47. Chaly's text.
48. Northrop Frye's "Hero above the group" is the embodiment of the eternal human strive for the paradisical.
49. Saul Kripke, *Naming and Necessity* (Cambridge, Mass.: Harvard University Press, 1980).
50. Sergii Efremov (1876-?) famous literary critic, historian of Ukrainian literature, author of numerous biographies, Marko Vovchok's, Kotliarevsky's among them; S. Efremov, *Shevchenko* (Kyiv: Drukarnia Pershoi Kyivs'koi Drukars'koi Spilky, 1914)

51. S. Efremov's *Shevchenko*, 7.
52. The most popular work on myth is Levi-Strauss' *Structural Anthropology*, trans. Claire Jacobson and Brooke G. Schoepf (New York: Basic Books, 1963) and the most recent is by Natalia R. Moehle, *From Myth to Philosophy* (New York: University Press of America, 1987).
53. Gustav Le Bon, *The Crowd* 2nd ed. (Dunwood, Ca: Normon Berg, 1909), similar views are expressed by Elias Cannetti, *Crowds and Power*, trans. Carol Stewart (London: Collancez, 1962).
54. Jensen's *Taras Shevchenko* (1916), 111.
55. Jensen's text, XV.
56. Jensen's *T. Shevchenko*, IV.
57. According to the repeated story which is in nearly all Shevchenko's biographies, the poet's father predicted his son's future fame on his death bed.
58. Jensen's *Taras Shevchenko* (1916).
59. V.A. Nikonov, *Imia i obshchestvo* (Name and Society ) (Moscow: Nauka, 1973) p. 30, 98.

#### Chapter Four

1. Omelian Ohonovs'kyi *Zhyttia Tarasa Shevchenka* in his *Istoriia literatury Rus'koi* (History of Rusyn Literature) (Lviv: Drukarnia Tovarystva Shevchenka, 1889) 442-577.
2. According to V. Kubijovic and J. Rudnycky, the name "Ukraine" was used by the Iranian tribes in I cent, and in the 13th cent. mentioned in the Ukrainian sources, by 16-17 cent. it was known even to the Venetian merchants meaning "borderland", "lands on the edge."
3. O. Ohonovs'ky's (Life of Taras Shevchenko) 1889 ed., 442-3.
4. At the time of writing the geographic and cultural boundaries of the Ukrainian nation were not defined, but the idea of the Ukraine as a separated national state was already popular.
5. Ohonovs'ky's (Life of Taras Shevchenko) 443.
6. *Rusyns* or Ruthenians - subjects of Austro-Hungarian Empire living in Galicia, Bukovyna and Transcarpathian Ukraine, in the Middle ages it was a collective name applied to all Eastern Slavs.
7. *Koliivshchyna* - the anti-Polish revolt of 1768.



8. Carl Briullov (1799-1852) Russian painter, a son of a wood carver, became a professor of St. Petersburg Academy of Arts, responsible for the Briullov school of painting, Briullov portrait style, more in E. K. Atsarkina, *Briullov* (Moscow: Iskusstvo, 1963).
9. Ohonovs'ky's (Life of Taras Shevchenko) 461-2.
10. Zhukovsky Vasili Andreevich (1783-1852) Russian poet and translator, introduced Burger, Schiller, Goethe, Scott, Byron and Southey, as well as Homer to the Russian literary audience.
11. Ohonovs'ky's (Life of Taras Shevchenko) 462; Hrebinka, Evgenii (1812-1848), Ukrainian writer, author of famous fables, poet, editor of literary journals.
12. Ohonovs'ky's text, 468.
13. Ohonovs'ky's text, 468.
14. Ohonovs'ky's text, 469.
15. William Morfill's "The Peasant Poets of Russia."
16. Morfill's text, 63.
17. Theophylactus Simocratta - a Byzantine historian, lived in Constantinople, 610-29. His chief work is a *History of the Reign of the Emperor Maurice*.
18. William Morfill's "The Peasant Poets of Russia", 63-4.
19. Lomonosov, Mikhail Vasilievich (1711-65) Russian poet, Grammarian, scientist, the first Russian linguistic reformer; a son of a poor fisherman who became later a member of the Russian Academy of Sciences.  
Slepushkin, Feodor (1783-1848) former serf, peasant poet, became a merchant after a successful publication of his first collection, name virtually obscure in the history of Russian literature  
Kol'tsov, Alexey (1807-1842) a "painter in poetry", a well-known, self-educated poet, contemporary of Pushkin, Odoevsky, and Zhukovsky.
20. W. Morfill's "The Peasant Poets of Russia", 73. Bloomfeld Robert (1766-1823) born in Suffolk, a farm laborer, endured extreme poverty; chiefly remembered as the author of tales *The Farmer's Boy*, which were translated into French and Italian  
Stephen Duck (1705-1756) a self-educated poet who emulated Milton and portrayed the unremitting toil of the laborers.
21. W. Morfill's "The Peasant Poets of Russia", 71
22. Morfill's text, 63.
23. Morfill's text, 87-89.
24. Morfill's text, 91.

25. Morfill's text, 91.
26. Cossaks - a considerable population of the Russian Empire who enjoyed somewhat privileged status in return for military service, in 1654 there were 60,000 people registered as Little Russian Cossaks.
27. Iakovenko, Valentin Ivanovich (1859-?) writer, biographer, translator, wrote biographies of Adam Smith Auguste Comte, Thomas Moore, translated Carlyle's *Heroes and Hero-Worship* into Russian; his contribution to heroic biography includes biographies of Bohdan Khmel'nyts'ky; Gogol and Shevchenko; V.I. Iakovenko *T.G. Shevchenko* (S. Petersburg: Obshchestvennaia Pol'za, 1894).
28. Dobroliubov Nikolay (1836-1861) Russian literary critic, journalist and revolutionary democrat, very much influenced by Garibaldi movement, outspoken socialist, was highly valued by Marx who placed him next to Lessing and Diderot  
Kostomarov, Nikolay (1817-85) prominent historian, writer, philosopher and significant figure in the Ukrainian cultural history, studied folklore and ethnography with the aim of reconstructing Slavic mythology.
29. V. Iakovenko, *T.G. Shevchenko* (1894) 86.
30. Iakovenko's *Shevchenko*, 87.
31. Carl Jung develops his concept of a poet-carrier of the collective unconscious in his *Psychology in Literature* (1933); and *Modern Man in Search of a Soul* (1968).
32. V. Iakovenko's *T.G. Shevchenko* 87.
33. Iakovenko's *T.G. Shevchenko*, 87.
34. Iakovenko's *Shevchenko*, 89.
35. Morozenko, the Ukrainian hero of the 16-17th Century, remembered in folk songs known as historical songs; Palii, Semen (1638-1710) popular war hero, famous for his military victories against the Turks and Tartars which were glorified in folk songs. Shevchenko highly regarded him as a Ukrainian historical figure.
36. Iakovenko's *T.G. Shevchenko*, 95.
37. Iakovenko's text, 7.
38. V. Kranikhsfeld's *Taras Shevchenko-pevets Ukrainy* (Taras Shevchenko - the Singer of Ukraine), 1914, 12.
39. Kranikhsfeld's text, 52.
40. Yakov Polonsky (1819-1898), lyrical poet many of whose poems were set to

music by Tchaikowsky, Rubinstein and Taneev and became known as romances and songs.

41. V. Kranikhsfeld's (Taras Shevchenko - the Singer of Ukraine) 53.
42. Kranikhsfeld's *Shevchenko*, 93.
43. Kranikhsfeld's *Shevchenko*, 54.
44. Kranikhsfeld's *Shevchenko*, 99.
45. Kranikhsfeld's *Shevchenko*, 104.
46. Lauro Mainardi's (Taras Shevchenko - the Bard of Ukraine), 1933 is a classic pre-neoromantic text of the period. The term "neoromantic myth" may be applied to the pre-fascist discourse which greatly relied on the Romantic concepts of "struggle", "genius", "cult." The concept of "genius" later became a collective metaphor of the German nation, more in: Stein Ugelvik Larsen et als, ed., *Who Were The Fascists* (Bergen: Universitetsforeaget, 1980) S. S. Wolf ed., *European Fascism* (London: Lowe and Brydone Ltd., 1970); George Lachmann Mosse, *Masses and Man: Nationalist and Fascist Perception of Reality* (New York: H. Fertig, 1980).
47. Lauro Mainardi's (Taras Shevchenko - the Bard of Ukraine) 3.
48. Mainardi's *Shevchenko*, 3.
49. Mainardi's *Shevchenko*, 3.
50. Mainardi's *Shevchenko*, 3.
51. Mainardi's *Shevchenko*, 4.
52. Mainardi's *Shevchenko*, 4.
53. Mainardi's *Shevchenko*, 4.
54. On the Ukraine in the Second World War in: J.A. Armstrong, *Ukrainian Nationalism 1939-1945* (New York: Columbia University Press, 1985), "Collaboration in the Soviet Union" in his *The Second World War*, trans. Douglas Parmee (London: Andre Deutsch, 1975) 284-86.
55. L. Mainardi's (Shevchenko - the Bard of Ukraine) p. 7.
56. Mainardi's *Shevchenko*, 7.
57. Mainardi's *Shevchenko*, 8.
58. Mainardi's *Shevchenko*, 8.
59. Mainardi's *Shevchenko*, 8.

## Chapter Five

1. Rasonyi's work is mentioned in V.A. Nikonov, *Imia i obshchestvo* (Name and Society) (Moscow: Nauka, 1973) 98; L. Rasonyj, "Les Antroponymes comans de Hongrie" in *Acta Orientalia*, Budapest, 1967.
2. Dmytro Doroshenko's *Shevchenko*, 10.
3. Doroshenko's *Shevchenko*, 11.
4. Doroshenko's text, 14.
5. Doroshenko's text, 14.
6. This is one of Northrop Frye's archetypes alluding to the relationship between the hero and hero-worshippers.
7. Doroshenko's *Shevchenko* (1936) 48.
8. Doroshenko's text, 50.
9. Nikolay Berdiaev develops his theory of a nation as a special tyrannical institution where an individual submits to the collective will of the group: N. Berdiaev's (On Slavery and Freedom of Man) 1936.
10. Doroshenko's *Shevchenko*, 1936.
11. Émile Durand, above chapter one, N. 9.
12. Shlomith Rimmon-Kennan, *Narrative Fiction* (London: Methuen, 1983) 71-84.
13. Boris Uspensky, *A Poetics of Composition* (Berkeley, CA: University of California Press, 1973) 20-43.
14. Livyts'ka - Kholodna's (The Giant's Pathway), 1955, more in N11, chapter one.
15. Livyts'ka - Kholodna's (The Giant's Pathway), 7.
16. Livyts'ka's text, 8.
17. W. Booth's *The Rhetoric of Fiction*; S. Chatman's *Story and Discourse*; S. Rimmon - Kennan's *Narrative Fiction*.
18. N. Livyts'ka'-Kholodna's (The Giant's Pathway) 13.
19. Livyts'ka's text, 18.
20. Livyts'ka's text, 56.
21. The "possible world" of the fictional text is the reality within the unreal while the possible world of biography is the fictionalized real world; on possible world in fiction in: Lubomir Doležel, "Kafka's Fictional World" in *Canadian Review of Comparative Literature* March 1984, 61-82.
22. On the fairytale motifs one may see: Claude Bremond, "The Logic of Narrative Possibilities" in *New Literary History*, Vol. XI, Spring, 1980, N. 3, 387-413; C. Bremond, "Morphology of the French Folktale" in *Semiotica*, N. 2, 1970, 247-

- 77; Vladimir Iakovlevich Propp, *Morphologiya Skazki*, 2nd. ed. (Moscow: Nauka, 1969); V.I. Propp, "Fairytale Transformations" in L. Matejka and K. Pomorska, eds *Readings in Russian Poetics* (Ann Arbor Mich: Michigan Slavic Publications, 1978) 94-117; V.V. Propp, *Russkii Geroicheski Epos* (Leningrad: Izdatel'stvo Leningradskogo Universiteta, 1955); V.V. Propp, *Istoricheskie korni volshebnoi skazki* (Leningrad: Izdate'stvo Leningradskogo Universiteta, 1946); V.V. Propp, *Morphology of the Folktale*, 2nd ed. revised by Louis A. Magner, trans. Laurence Scott (Austin, Texas: University of Texas Press, 1968).
23. Livyts'ka - Kholodna's (The Giant's Pathway) p. 14.
  24. Livyts'ka's text, 15.
  25. Livyts'ka's text, 17.
  26. Livyts'ka's text, 21.
  27. Livyts'ka-Kholodna (1955: 21); gender transformations commonly occur in a fairy tale, here a biographer resorts to similar poetic devices applying them to the real historical figure.
  28. Livyts'ka's - Kholodna's text, 13.
  29. Livyts'ka's text, 15
  30. Livyts'ka's text, 18
  31. In the same work, 35, 41, 19.
  32. Livyts'ka's text, 67.
  33. Livyts'ka's text, 68.
  34. Livyts'ka's - Kholodna, *The Giant's Pathway*, 69.
  35. Livyts'ka's text, 131.
  36. Livyts'ka's text, 139.
  37. Livyts'ka's text, 139.
  38. A. Makolkina's, "On Poetics of Biography: Transformations in Some Biographies of Byron and Pushkin", unpublished Ph. D. thesis, this term invented by analogy with Gerald Prince's *zero-degree narratee*. Prince sees this narratee as a reader who is familiar with the code and the narrative grammar, but does not know how to "unscramble the voices", G. Prince, "Introduction to the Study of the Narratee" in Jane P. Tomkins, ed. *Reader-Response Criticism* (Baltimore, Md: Johns Hopkins Press, 1980) 7-25, also above chapter two, N. 18.
  39. Livyts'ka-Kholodna's (The Giant's Pathway) 140.
  40. Pavlo Zaitsev's (The Life of Taras Shevchenko), 1955, 8.
  41. Zaitsev's *Shevchenko*, 47.
  42. Zaitsev's *Shevchenko*, 47.

43. Zaitsev's text, 61.
44. Although Zaitsev's book was about to appear in 1939 in Ukraine, it was published only in 1955 in Germany, more in G. Luckyj's "Introduction" to P. Zaitsev, *Taras Shevchenko* (1988) p. 8.
45. Zaitsev's (The Life of Taras Shevchenko) 1955, 62.
46. Zaitsev's *Shevchenko*, 49.
47. Zaitsev's *Shevchenko*, 49., *ibid.*.
48. Zaitsev's text, 76.
49. Zaitsev's text, 90.
50. Zaitsev's text, 109.
51. Zaitsev's text, 109.
52. Zaitsev's text, 102.
53. Zaitsev's text, 163.
54. V. Domanyts'kyi, *Taras Shevchenko* (Chicago: Ukrains'ka Vydavnycha Spilka, 1961).
55. Domanyts'kyi's *Shevchenko*, 10.
56. Domanyts'kyi's text, 15.
57. Domanyts'kyi's text, 15.
58. Domanyts'kyi's text, 15.
59. Domanyts'kyi's text, 11.
60. Domanyts'kyi's text, 35.
61. On Christianity and nationalism in: M.P. Drahomanov, *Selected Works*, "Chudats'ki dumky pro Ukrains'ky natsional'nu spravu" (224-241) (Prague: legiografiia, 1937) 236-37; Ludwig Feuerbach, *Lectures on the Essence of Religion*, trans. Ralph Manheim (New York: Harper & Row Publishers, 1968) 17-25; Eric Robertson Dodds, *Pagan and Christian in the Age of Anxiety*, The Wiles lectures (Cambridge: Cambridge University Press, 1965); Walter Woodburn Hyde, *Greek Religion and Its Survival* (Boston: Jones, 1923); R.G. Greaves, *Society and Religion* (Minneapolis, Minn.: University of Minnesota Press, 1982); Immanuel Kant, *The Conflict of the Faculties*, trans. Mary J. Gregor (New York: Abaris Books, 1979) 35-7, 73, 77-89, 95; Soren Kierkegaard, *Journals and Papers*, trans. H.V. Hong and E.H. Hong (Bloomington, Ind.: Indiana University Press, 1961); Arnaldo Momigliano, *The Conflict between Paganism and Christianity* (London: Oxford University Press, 1963).
62. V. Domanyts'ky's *Taras Shevchenko*, 19.

63. “geopolitique”, the term was allegedly invented by Rudolf Kjellen, while Karl Haushofer assured its further success in 1924, having found a publication *Zeitschrift für Geopolitik*, which formulated the national-socialist ideas; H. Mackinder (1861-1947) was the ideologue of the movement in the Anglo-Saxon world; Y. Zaccosté (1929-) in France; Walter Fitzgerald, *The New Europe* (London: Methuen & Co. Ltd., 1945); Henri Miller, *The Second World War*, trans. Douglas Parmée (London: Andre Deutsch, 1975) 83-4, 162-4; J. Tonenbaum, *Race and Reich, the Story of an Epoch* (New York: Twaine Publishers, 1956).
64. Domanyts’ky, *Taras Shevchenko*, 65.
65. Domanyts’ky, *Taras Shevchenko*, 52.
66. Domanyts’ky, *Taras Shevchenko*, 67.
67. Domanyts’ky, *Taras Shevchenko*, 90.
68. Domanyts’ky, *Taras Shevchenko*, 91.
69. Domanyts’ky, *Taras Shevchenko*, 65.
70. Domanyts’ky, *Taras Shevchenko*, 92.
71. Domanyts’ky, *Taras Shevchenko*, 94.
72. O. Ohonovs’ky (Life of Taras Shevchenko), 530.
73. Ohonovs’ky’s text, 532.
74. Ohonovs’ky’s text, 553.
75. Efremov’s *Shevchenko* (1914), mentioned earlier in Chapter 3, No. 50.
76. M. Ryl’s’ky and A. Deutch, *Taras Shevchenko*, trans by John Weir (Moscow: Progress, 1964).
77. Ryl’s’ky and Deutch, *Shevchenko*, 26.
78. Ryl’s’ky and Deutch, *Shevchenko*, 30.
79. Ryl’s’ky and Deutch, *Shevchenko*, 31.
80. Ryl’s’ky and Deutch, *Shevchenko*, 63.
81. Ryl’s’ky and Deutch, *Shevchenko*
82. Ryl’s’ky and Deutch, *Shevchenko*, 73.
83. Ryl’s’ky and Deutch, *Shevchenko*, 33
84. Ryl’s’ky and Deutch, *Shevchenko*, 79
85. Ryl’s’ky and Deutch, *Shevchenko*, 75.
86. Konstantin Paustovsky, a famous Soviet writer of Ukrainian descent, his version of Shevchenko’s life is a kind of autobiography written in the cryptic language of an official biography of a national hero; see above chapter one, N. 14.
87. K. Paustovsky’s “Taras Shevchenko” (1936) 550.

88. Joseph Collins, *Doctor Looks at Biography* (New York: George H. Doran Company, 1925).
89. K. Paustovsky's "Taras Shevchenko", 550.
90. Paustovsky's "Taras Shevchenko", 552.
91. Paustovsky's "Taras Shevchenko", 567.
92. Paustovsky's "Taras Shevchenko", 552.
93. Paustovsky's "Taras Shevchenko", 566, 567.
94. Paustovsky's "Taras Shevchenko", 599.
95. *Kobzari* - folk singers who played a musical instrument called *kobza*; found in Romania, Moldavia and Ukraine, were very skilled and popular already in 16th century. Their art permeates Ukrainian folklore and literature. Shevchenko was associated with a metaphoric name *Kobzar*, a singer of Ukraine.

### Chapter Six

1. S. Chaly, *Zhizn' i proizvedeniia Tarasa Shevchenka* (Life and Works of Taras Shevchenko) 183.
2. Chaly's text, 186.
3. The concept of the "best biographer" in terms of truthfulness of portrayal is associated with Dr. Samuel Johnson (1709-84) and his biographer Boswell, more in David E. Schalm, "Johnson's Life of Savage: Biography as Engagement" in *Biography*, vol. 8, N. 2, Spring, 1985, 130-44.
4. Chaly's (Life and Works of Taras Shevchenko), 173.
5. Chaly's text, 186.
6. Chaly's text
7. Chaly's text, 187.
8. A famous Pushkin's poem where he predicted his own posthumous fame.
9. Chaly's (Life and Works of Taras Shevchenko), 187.
10. Maslov's, *Shevchenko*, 46.
11. Maslov's, *Shevchenko*, 150.
12. Maslov's, *Shevchenko*, 50-1.
13. Maslov's, *Shevchenko*, 52.
14. Maslov's, *Shevchenko*, 55
15. Maslov's, *Shevchenko*
16. F. M. Piskunov's (Shevchenko, His Life and Works), 198.



17. According to M.M. Bakhtin, the voice of the "Other" is always "doublevoiced", representing a hidden dialogue, more in his "Tipy Prozaicheskogo Slova" in L. Matejka and K. Pomorska, eds *Readings in Russian Poetics* (Ann Arbor, Mich.: University of Michigan Press, 1962), 50-64.
18. Piskunov's (Shevchenko, *His Life and Works*), 199.
19. Piskunov's text, 210.
20. Charles S. Peirce, *Semiotic and Signifys: Correspondence between Charles Peirce and Victoria Lady Wilby* (Bloomington, Ind.: Indiana University Press, 1977), 32.
21. Piskunov's (Shevchenko, *His Life and Works*), 214.
22. Ohonovs'ky's "Taras Shevchenko", 522.
23. Ohonovs'ky's "Taras Shevchenko", 523.
24. Ohonovs'ky's "Taras Shevchenko", 524.
25. Ohonovs'ky's "Taras Shevchenko", 527.
26. Nikolay Asheshov, *Taras Grigorievich Shevchenko* (Petrograd: Izdatel'stvo "Byloe", 1919), 55.

More on grammer of lament in: Margaret Alexiou, *The Ritual Lament in Greek Tradition* (Cambridge, Eng.: Cambridge University Press, 1974); Nikolay Petrovich Andreev, *Russie Plachi* (Moscow; Sovetskii Pisatel', 1937); El'pidi-for Vasilievich Barsov, *Prichitaniia Severnogo Kraia* (St. Petersburg: Akademiia Nauk, 1872); Philippe Aries, *Western Attitudes towards Death from the Middle Ages to the Present* trans. Patricia M. Ranum (Baltimore, Md.: Johns Hopkins Press, 1974); Loring M. Danforth, *The Death Rituals in Rural Greece* (Princeton N.J.: Princeton University Pres, 1982); Leslie Grinsell, *Barrow, Pyramid and Tomb* (London: Thames & Hundson, 1975); Richard Huntington, *Celebration of Death* (Lodnon: Constable, 1980); Geoffrey Rowell, *The Lithurgy of Christian Burial* (London: Alcuin Club, 1977).

27. Asheshov's *T. G. Shevchenko*, 3.
28. Asheshov's *T. G. Shevchenko*, 6-7.
29. Asheshov's *T. G. Shevchenko*, 8.
30. More in: Francis Bacon, *The Wisdom of the Ancients* (? : n.p. 1619); Ann Birchall, *Greek Gods and Heroes* (London: British Museum Publications, 1974); Robert Graves, *The Greek Myths*, 2 vols. ed. 16th ed. (London: Penguin Books, 1978); Moses Hadas, *Heroes and Gods: Spriiitual Biographers in Antiquity* (London: Routledge & Kegan Paul, 1965); Karoly Kerényi, *The Gods of the Greeks* (London: Thames and Hundson, 1951); Henry Murray, ed. *Myth*

- and Mythmaking* (New York: George Braziller, 1960); Herbert Jennings Rose, *Gods and Heroes of the Greeks* (London: Thames & Hudson, 1951); Jean Pierre Vernant, *Myth and Society in Ancient Greece* (Sussex: Harvester Press, 1980); Alexander Nikolaevich Veselovsky, *Istoricheskaiia Poetika* (Leningrad: Khudozhestvennaia Literatura, 1940).
31. N. Asheshov's *T. G. Shevchenko*, 51.
  32. V. Nabokov provided improved English version of the famous Russian epic., *The Word of Igor's Campaign* or *The Song of Igors Campaign*, trans. by Vladimir Nabokov (New York: Vintage Books, 1960).
  33. Joseph Campbell. *The Hero with Thousand Faces* (Princeton, N.J.: Princeton University Press, 1949); J. Campbell, "Transformations of the Hero" in Richard Ohmann, ed. *The Making of the Myth* (New York: G.P. Putnams Sons, 1962) 99-135.
  34. Chaly's (*Life and Works of Taras Shevchenko*) p. 197; Nabokov's *The Word of Igor's Campaign*, 102.
  35. Chaly's (*Life and Works of Taras Shevchenko*), 198.
  36. Chaly's (*Life and Works of Taras Shevchenko*), 198.
  37. Chaly's text, 192.
  38. Chaly's text, 189.
  39. Chaly's text, 193.
  40. Chaly's text, 204.
  41. Bakhtin's concept also in Valentin Voloshinov, "K istorii form vyskazyvaniia" in L. Matejka and K. Pomorska, eds. *Readings in Russian Poetics* (Ann Arbor Mich.: University of Michigan Press, 1962) 73-97.
  42. Chaly's (*Life and Works of Taras Shevchenko*), 204.
  43. M. Ryl's'ky and A. Deutch, *Taras Shevchenko* trans by John Weir, 8.
  44. Ryl's'ky and Deutch, *Taras Shevchenko* trans by John Weir, 8.
  45. Leon Edel, "Transference: The Biographer's Dilemma" in *Biography*, vol. 7, N. 4. Fall 1984, 283-292.
  46. Clarence Manning, "The Life of Taras Shevchenko" in *Taras Shevchenko, Works* (Jersey City, N.J.: Ukrainian National Association, 1945) 8-36; Clarence Augustus Manning (1893-?) prominent Slavist, linguist, translator from Slovak, Czeck, Russian and Ukrainian, wrote biographies of Ivan Franko, Kol'tsov, and Gogol, among numerous works in other scholarly fields.  
On American myth in: Robert Fossum, *The American Dream* (Durham: British Association for American Studies, 1980); W. Marchall Fishwick, "Diagnosing

- the American Dream: in John A. Hague, ed. *American Character and Culture* (Deland, Fla.: Everett Edwards Press, Inc., 1964) 3-15; Orrin E. Klapp, *Heroes, Villains and Fools* (Englewood Cliffs, N.J.: Prentice Hall Inc., 1962); Max Lerner, *America as Civilization* (New York: Simon & Schuster, 1957); Norman Mailer, *An American Dream* (New York: Dial Press, 1965); James Oliver Robertson, *American Myth, American Reality* (New York: Hill & Wang, 1980).
48. C. Manning, "The Life of Taras Shevchenko", 1.
  49. C. Manning, "The Life of Taras Shevchenko", 1.
  50. C. Manning, "The Life of Taras Shevchenko", 1.
  51. The term "ethnocentricity" currently used in sociology is the source of the neologism "contentocentricity", G. Carter Bentley, *Ethnicity and Nationality* (Seattle: University of Washington Press, 1981); John Edwards, *Language, Society and Identity* (Oxford: Oxfordshire Press, 1985).
  52. C. Manning, "The Life of Taras Shevchenko," Intr.
  53. Manning's *Shevchenko*, 8.
  54. Manning's *Shevchenko*, 9.
  55. More on discourse processing in; G. N. Bower, "Experiments on Story Understanding and Recall" in *Quarterly Journal of Experimental Psychology*, 1978, 511-34; Deidre Burton, *Dialogue and Discourse* (London: Routledge & Kegan Paul, 1980) 109, 150, 179-80; August Flammer and Walter Kintsch, eds. *Discourse Processing* (Amsterdam: North Holland Publishing Co., 1982); Dan Isaac Slovin, *Psycholinguistics* (Glenview, Ill.: Scott, Foresman & Co., 1971); P.W. Thorndyke, "Cognitive Structures in Comprehension and Memory of Narrative Discourse" in *Cognitive Psychology*, N. 9. 1977, 77-100; Lev Semenovich Vygodsky, *Thought and Language* (Cambridge, Mass.: MIT Press, 1965).
  56. C. Manning's "The Life of Taras Shevchenko", 33.
  57. Leonid Novychenko, *Taras Shevchenko - Poet and Humanitarian*, trans, by Teresa Polowy (Kyiv: Dnipro, 1983), 5.
  58. Novychenko's *Shevchenko*, 4.
  59. Novychenko's *Shevchenko*, 13.
  60. Novychenko's *Shevchenko*, 16
  61. Novychenko's *Shevchenko*, 24
  62. Novychenko's *Shevchenko*, 24
  63. Novychenko's *Shevchenko*, 29.
  64. Novychenko's *Shevchenko*, 48; 113.

65. Novychenko's *Shevchenko*, 148.
66. Vladimir Benedictov (1807-1873) Russian writer, translator; Apollon Maikov (1821-1897) famous Russian poet, translator of Goethe, Heine, Longfellow, Mickiewicz; many of his poems set to music; Nikolai Leskov (1831-95) Russian prose writer, depicted provincial life, famous for his "Lady Macbeth of the Mtsensk District" (1865); Alexey Pisemsky (1821-1881) famous Russian writer of the period, Yakov Polonsky mentioned earlier in Chapter 4, N. 39.
67. Novychenko's *Taras Shevchenko*, 72.
68. Novychenko's *Taras Shevchenko*, 167.
69. Novychenko's *Taras Shevchenko*, 175.
70. Novychenko's *Taras Shevchenko*, 183.



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1974 *The Ritual Lament in Greek Tradition*. Cambridge, England: Cambridge University Press.
- Anderson, Jeffrey  
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