

THE ELEMENTS OF CREATION MYTHS IN HALYNA PAHUTIAK'S NOVELS "YULIIA'S AND HERMAN'S DREAMS" AND "THE ENCHANTED MUSICIANS"

Bokshan H. I.

INTRODUCTION

Neo-mythologism emerged in fiction as a reaction to the crisis of civilization "fin de siècle", as the aspiration to oppose eternal spiritual values to dominating apocalyptic moods. The new stage of its development was caused by the deepening crisis throughout the 20th century, the disappointment in positivism and neo-positivism as philosophical foundations of realism. Ukrainian literature, having left the canons of the so-called "social realism", started catching up with the world literature process at the end of the 20th century. Neo-mythologism was inherent to our fiction in the epoch of modernism, it became one of the priority artistic trends for the Ukrainian neo-modernists and post-modernists.

Halyna Pahutiak's early prose showed that neo-mythologism is the most appropriate mode of creative thinking compatible with her attitude to the world and artistic intentions. M. Zhulynskyi stressed on the writer's original talent and her inclination for mythologizing in his review of her debut book "The Children" (1982)¹. Halyna Pahutiak's novelette "The Children", included in this book, revealed the author's disposition to depict traumatic effects of the civilization's crisis. In this work the author originally interpreted the destruction of the children's world by the war resemantizing the biblical story about Adam and Eve. In the 21st century H. Pahutiak goes back to the theme of the Second World War: her novel "Yuliia's and Herman's Dreams" (2011) represents a neomythological interpretation of Konigsberg's tragic destiny. In "Konigsberg Diary" the writer connects the fatal events of the past with the present crisis of humanity: "The tragedy of the city deprived of its name, dwellers, buildings does resemble the tragedy of a modern man who has been

¹ Жулинський М. Чому на сонячній галявині плакав лис? Пагутяк Г. Діти. Київ : Рад. письменник, 1982. С. 5–12.

deprived of his personality and given illusions, phantoms instead of it”². H. Pahutiak seems to search for the ways to reconstruct the past and restore the lost memories, and her novel proves that the most appropriate literary method of recreating the forgotten history and creating a new harmonious reality is neo-mythologism.

The purpose of the research is to characterize the specifics of neo-mythological interpretation of creation myths in H. Pahutiak’s novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” and determine the peculiarities of resemantizing the mythologems of primordial elements in these literary works.

In the novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” H. Pahutiak originally intertwines mythological and cultural-historical intertexts, oneiric visions and pictures of reality, using the mythologems of primordial elements to create parallel worlds, therefore the theoretical framework of the research is G. Bachelard’s and M. Eliade’s works, M. Jakubczak’s, Z. Kalnická’s, B. Knotková-Čapková’s and S. Krymskyi’s philosophical studies.

1. The Mythologems of Primordial Elements in the Novel “Yuliia’s and Herman’s Dreams”

In neomythological works “dreams are quite often used as constructive techniques aimed at recreating primordial archaic mythological meanings” (Pogrebnaya 2011)³. In the essays, which we use as hermeneutic keys to the writer’s literary works, H. Pahutiak maintains that her “real life is dreams”⁴ (Pahutiak 2011a, p. 196). Thus, we have the reason to assume that the oneiric intertexts reflect the specifics of her mythological thinking in the most vivid way. The writer comments on the compositional characteristics of her novel in “Konigsberg Diary”: “I have chosen the form of dreams for my novel, because they are more real than reality itself, and more truthful. These dreams are caused by the unbearable existence”⁵. H. Pahutiak explains “the movement towards mythical depiction of Konigsberg” as “the manifestation of creative

² Пагутяк Г. Кенігсберзький щоденник. *Сни Юлії і Германа. Кенігсберзький щоденник*. Київ. Ярославів вал. 2011. С. 191

³ Погребная Я. Актуальные проблемы современной мифопоэтики. Москва. Флинта, 2016. 322 с.

⁴ Пагутяк Г. Кенігсберзький щоденник. С. 196.

⁵ Ibidem. С. 244.

consciousness”⁶. The writer directs her artistic energy towards repeating the original cosmogonic act of a creation myth and rebuilding Königsberg’s world using four primordial elements to overcome the chaos, caused by the war.

Conceptual significance in H. Pahutiak’s literary works is ascribed to the idea of Universal harmony, which implies harmonious coexistence of nature and humans and also living in accordance with fundamental natural principles. In the writer’s axiology primordial elements have exceptional value, because they possess psychotherapeutic features: “This has always saved me – going back to the simplest things: earth, water, stone. Restoration of connections between them and myself”⁷. The writer’s imagination made the main characters of the novel “Yuliia’s and Herman’s Dreams” learn the fundamental sense of these principles under tragic circumstances. Having found herself in the underground bunker of burning Königsberg, the main character acknowledges that “she has light, water and food. Everything which is necessary for life”⁸.

The mythological continuum of the novel is originally manifested by the mythologems of primordial elements, which are interpreted from a gendered point of view, since in mythology “the four basic elements are represented <...> as either male or female: air (wind) and fire are male principles <...>; earth and water (river) are female”⁹.

The mythologem of fire in the novel is embodied in the images of the flame, the bonfire, the magic lantern and the ash. Herman has dreams visualizing a horrible picture of Königsberg on fire, associated with the destruction of Sodom and Gomorrah, the ruins of Carthage and Pompeii and Dante’s inferno. The semantics of fire in this context correlates with the motif of punishing for sins. The fire in the city situated on the river bank reveals the semantics of mythological chaos, because it is mostly concretized as “non-organized interaction of water and fire”¹⁰. The image of the city on fire in Herman’s dreams acquires the function of “oneiric

⁶ Пагутяк Г. Кенігсберзький щоденник. С. 278.

⁷ Ibidem.

⁸ Пагутяк Г. Сни Юлії і Германа : роман. *Сни Юлії і Германа. Кенігсберзький щоденник*. Київ : Ярославів вал, 2011. С. 100.

⁹ Knotková-Čapková B. Symbols of Water and Woman on Selected Examples of Modern Bengali Literature in the Context of Mythological Tradition. *Wagadu: Journal of Transnational Women’s & Gender Studies*. 2006. Vol. 3. P. 155. URL: <http://colfax.cortland.edu/wagadu/Volume3/Printable/capkova.pdf>. (Accessed: 31.07.2016).

¹⁰ Мелетинский Е. Поэтика мифа. Москва : Наука, 1995. 407 с.

anticipation” (according to I. Kachurovskiy¹¹), since it predicts that “Konigsberg will soon turn to a fiery hell”¹². Herman’s prophetic dreams actualize the allusion to the Swedish philosopher E. Swedenborg’s prediction about the fire in Stockholm at the end of 1759, connecting the oneiric intertext of the novel with the cultural-historical intertext. In “Yuliia’s and Herman’s Dreams” there are episodes about the spiritual séances, associated with the mystic voices and visions of Swedenborg, who claimed that he “heard and saw spiritual beings” and “had experiences of hearing and seeing things that others could not”¹³. In this way the mystical atmosphere of the novel is emphasized, but it does not become dominant. H. Pahutiak underlines that this “novel has to be psychological, and not historical or mystical”¹⁴.

Accentuating psychologism as a genre-marking feature, the writer encourages the readers to involve psychoanalytic explanations into decoding the images of the novel. Realizing mystical and prophetic character of his dreams, Herman accepts that fire and destruction are also “explained as anxiety. The reasons of it were understandable: the changes, his new life, loneliness and something like that”¹⁵. Psychoanalytic semantics of fire is realized through the images of the people from Herman’s visions: in their eyes “under the ash of despair there was a burning fire of obsession”¹⁶. Using the semantics of primordial elements allows for detecting emotional stress in the characteristics of Yuliia: “there is not enough water to put out the fire in her heart”¹⁷. Herman’s nervous exhaustion, his “burn-out”, is accentuated by the literary detail, connected with the image of fire: “he will be able to wash off the ash from his soul and calm down a bit”¹⁸.

The ruin of Konigsberg is accentuated as punishment which is connected with the image of “the fiery circle of death”: “The whole

¹¹ Качуровський І. Генерика і архітектоніка. Кн. 2 Київ : ВД «Києво-Могилянська академія», 2008. С. 80.

¹² Пагутяк Г. Сні Юлії і Германа. С. 56.

¹³ Jones S.R. & Fernyhough C. Talking back to the spirits: the voices and visions of Emanuel Swedenborg. *History of the Human Science*. Vol. 21 (1). Los Angeles, London, New Delhi, Singapore: Sage publications, 2008. P. 8. URL: <http://hhs.sagepub.com/content/21/1/1.abstract>. (accessed: 31.07.2016).

¹⁴ Пагутяк Г. Кенігсберзький щоденник. С. 259.

¹⁵ Пагутяк Г. Сні Юлії і Германа. С. 115.

¹⁶ Ibidem. С. 141.

¹⁷ Ibidem. С. 26

¹⁸ Ibidem. С. 169.

Germany is surrounded by the circle of retribution, which is narrowing”¹⁹. This image correlates with the semantics of eschatological myths which “express the same archaic and extremely widespread idea of the progressive “degradation” of a Cosmos, necessitating its periodical destruction and re-creation”²⁰. Apocalyptic rhetoric is concentrated in the inner monologue of Yuliia’s grandfather, representing Königsberg as Hell: “ten years of my life were stolen by the world, inflamed by hate and desire for power. <...> The world is absurd, the world is deceitful, the world is evil”²¹. In this context the image of fire acquires symbolic meaning of the hellfire, emphasized by the allusions to “The Divine Comedy” by Dante.

The image of ash in Herman’s dreams highlights the semantics of fire as a destructive force and the idea of the wages of sins. However the allusive connection with the biblical image of Job suggests another explanation of it: the fire in Königsberg could be considered not only as punishment for sins but also as a trial of patience and faithfulness. In “Königsberg Diary” this city is represented as the core of humanity and high culture of the Age of Enlightenment that is reflected in I. Kant’s works. In her essays H. Pahutiak often appeals to the philosopher’s ethics, and Königsberg being his native city is the place where his moral theory was developed. Thus, Prussia as a former cultural centre of Europe is more associated with the image of righteous Job, than with that of a sinner. H. Pahutiak’s conclusion appears to be significant in this context: “If Prussia still existed, the world might not be slipping so quickly into the abyss of moral and cultural destruction”²².

The mythologem of fire in Herman’s dream is also represented by the image of the door handle shaped like a salamander. “The salamander has become an attribute of the personified Fire”²³ because of the legends about this amphibious animal’s ability to withstand the heat of fire and even extinguish fire with its body’s cold.

The image of ash on Herman’s hair, which passes from the oneiric visions to the plane of reality, actualizes one of the characteristic features

¹⁹ Пагутяк Г. Сны Юлії і Германа. С. 48.

²⁰ Eliade M. Myth and reality. Long Grove: Waveland Press, 1998. P. 60.

²¹ Пагутяк Г. Сны Юлії і Германа. С. 52.

²² Пагутяк Г. Кенігсберзький щоденник. С. 197.

²³ Энциклопедия: символы, знаки, эмблемы / В. Телицин, И. Орлов, В. Багдасарян. Москва: Локид, 2003. С. 426.

of neo-mythological thinking, implying the correlation between imaginative (mental) and real worlds by means of mythologized objects²⁴. The literary technique of removing the boundary between dream and reality as a marker of “the poetics of boundary space” is analyzed by M. Hirniak in her article about “The Book of Dreaming and Awakening” by H. Pahutiak²⁵. The characters of the novel “Yuliia’s and Herman’s Dreams” balance between dreams and reality, feeling the plots of their dreams become a part of their reality. For example, being the result of Herman’s dreaming the fire in Konigsberg becomes the focus of his daily reflections. Being poisoned by carbon monoxide, Yuliia was awoken by “the feeling that everything got mixed, something was a dream, and something was real”²⁶.

In connection with the image of Yuliia the mythologem of fire reveals the semantics of life-giving warmth and light: being in the basement the girl had to burn books to warm her grandfather and herself. Overcoming her moral scruples, Yuliia sacrificed only those books “which did not evoke any feelings”²⁷. H. Pahutiak resemantizes the symbolic image of the book: in her interpretation it acquires an additional occasional meaning of a source of life-giving warmth. In the world destroyed by war books stop being a universal symbol of culture, therefore the act of burning them by the Russian soldiers reflects the decline of civilization, its cultural crisis: “Their fire was partly the fire of hate, because they could read neither Latin nor German. Wardrobes, ceilings, desks produced more warmth, but it was more pleasant to watch the pages with a gothic font writhing in the flame”²⁸.

The image of a burning Konigsberg bakery “where rolls and cakes have been baked for tens of years”²⁹ emphasizes the ambivalent symbolism of fire as a life-giving and destructive substance, “cooking and apocalypse”³⁰. The ambivalent semantics of fire is also articulated in

²⁴ Погребная Я. Актуальные проблемы современной мифопоэтики. 322 с.

²⁵ Гірняк М. Поетика пограниччя у «Книзі снів і пробуджень» Галини Пагутяк. *Вісник Львівського університету. Серія філологічна*. 2014. Вип. 60 (2). С. 330–341.

²⁶ Пагутяк Г. Сни Юлії і Германа. С. 48.

²⁷ Ibidem. С. 26.

²⁸ Ibidem. С. 26–27.

²⁹ Ibidem. С. 49.

³⁰ Bachelard G. *The Psychoanalysis of Fire*. Boston: Beacon Press, 1964. P. 7.

Herman's reflections: "Now he feels the difference between the fire burning and the fire warming"³¹.

The mythologem of fire is represented by the image of the magic lantern, the object of Yuliia's appeal: "Good night to you, Lantern, God's lamp, because only God's lamp can shine so long"³². The semantics of light realized through this image acquires sacred character. H. Pahutiak's comments in "Konigsberg Diary" allow for interpreting the semantics of light using a psychoanalytic approach: "People have inner light which must appear in the dark. It is a sign of their freedom and independence"³³. Yuliia meant the inner light, speaking that "she could live long without food and water, but she could not live without light"³⁴. The image of the lantern also emphasizes the character's moving towards true values, because it "symbolizes individual life in the face of cosmic existence, transitory fact in the face of eternal truth, 'distraction' in the face of essence"³⁵.

The characteristic feature of H. Pahutiak's mythological thinking is ascribing spiritual semantics to primordial elements. The fairy novel "The Enchanted Musicians" is representative in this sense: the writer has synthesized the images of Ukrainian and Celtic mythologies in it. Travelling around Halychyna, familiarizing herself with its sceneries, H. Pahutiak made sure that "Celtic mythology does exist in Ukraine"³⁶. In the novel "Yuliia's and Herman's Dreams" the images of earth, water, air and fire spirits are related to Prussian mythology. O. Smolnytska underlines that for the first time M. Kostomarov wrote a comparative analysis of Slavic and Baltic mythical thinking in the article "Lithuanian Folk Poetry" and he draw the conclusion that "Prussian mythology is an example of Balto-Slavic mythology"³⁷. Comparing the feasts of Ivan Kupala and Ligo, H. Pahutiak realizes "the similarity of the Ukrainian and Baltic rites"³⁸. The writer accentuates: "Stone, earth, trees, water are

³¹ Пагутяк Г. Сні Юлії і Германа. С. 111.

³² Ibidem.

³³ Пагутяк Г. Кенігсберзький щоденник. С. 241

³⁴ Пагутяк Г. Сні Юлії і Германа. С. 104.

³⁵ Cirlot J.E. A Dictionary of Symbols. London: Routledge. 2001. P. 180.

³⁶ Пагутяк Г. Сентиментальні мандрівки Галичиною. Львів: ЛА «Піраміда», 2014. С. 149.

³⁷ Смольницька О. Передумови і контекст української «романтичної фольклористики». *Вісник Львівського університету: серія філологічна*. 2007. Т. 41. С. 113.

³⁸ Пагутяк Г. Кенігсберзький щоденник. С. 227.

ascribed maternal functions in Baltic mythology”³⁹. Thus the author fills Yuliia’s world with good nature spirits which ensure her safety: “Since she got out of the cave, the spirits of air and earth have taken care of the girl <...> left without her family”⁴⁰. In this way H. Pahutiak tries to restore the original harmony between humans and nature. The writer is worried because “there is not that harmonious, well thought-out coexistence with landscapes, nobody is looking for a good place and asking spirits for permission”⁴¹. The motif of lost harmony is characteristic of most H. Pahutiak’s literary works.

The mythologem of water is traditionally associated with a female element, therefore the aquatic images in H. Pahutiak’s novel are mostly correlated with the character of Yuliia. G. Bachelard writes: “The human mind has claimed for water one of its highest values – the value of purity”⁴². Using traditional mythosemantics of water in the novel, the writer adds a contextual antithetical meaning to it, emphasizing the ability of war to destroy basic things of life: “In this water there is all the dirt of the war: ash, dust, blood, urine”⁴³. However H. Pahutiak accentuates the ability of water to cleanse and restore itself, emphasizing its primary fundamental meaning: “In the dead silence of the motionless cellar the dirt of water can settle and it will turn to something necessary”⁴⁴. The theme of purity and impurity of water, analyzed by G. Bachelard, is originally interpreted by H. Pahutiak in the image of the underground lake: “It might be the purest water in the world. And it might be poison”⁴⁵. Water metamorphism which symbolizes impermanence and changeability is reflected in the antithetic aquatic images: “a stream flowing from a gorge to a wide plain and not finding anything to join turns to a fusty bog”⁴⁶.

Since primordial elements are gender-related, the following G. Bachelard’s reflections acquire special significance for our research: “Water is the profound organic symbol of woman who can only weep

³⁹ Пагутяк Г. Кенігсберзький щоденник. С. 278.

⁴⁰ Пагутяк Г. Сні Юлії і Германа. С. 163.

⁴¹ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 20.

⁴² Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. Dallas: The Dallas Institute of humanities and Culture, 1983. P. 14.

⁴³ Пагутяк Г. Сні Юлії і Германа. С. 53.

⁴⁴ Ibidem.

⁴⁵ Ibidem. С. 132.

⁴⁶ Ibidem. С. 39.

about her pain and whose eyes are easily “drowned in tears”⁴⁷. The described “female” essence of water is accumulated in the main character’s dreams: “Tears were pouring down Yuliia’s face, she was drowning in her own tears and flowing together with the sea of tears. The sky and the low horizon marked the edge of the world, endless water, where ships of hope had sunk”⁴⁸. The “female” nature of water is highlighted in the writer’s reflections about the river which has taught her freedom, resistance and independence, formed her character: “I could not be the one I am without the Bystrytsia”⁴⁹. The archetypal image of the River is characteristic of many H. Pahutiak’s works.

The main characters of the novel “Yuliia’s and Herman’s Dreams” have no parents, and it should be stressed that the semantics of the mythologem of water related to them correlates with the Mother archetype. Emphasizing “motherhood” of water, G. Bachelard’s writes: “Water rocks us. Water puts us to sleep. Water gives us back our mother”⁵⁰. Depressed by his childhood memories, Herman walked around Konigsberg and found consolation and tranquility near the water: “His childish fear dissolved in the huge mass of water like a pinch of salt, and in the middle of the river there was blueness”⁵¹. The image of milk also represents the mythologem of water: “warm milk of dream”⁵² protects Yuliia from the unbearable reality, nourishes and gives her support like Mother.

In Yuliia’s oneiric visions the mythologem of water is represented by the image of the sea “with its bitter water and restless soul”⁵³. Such dreams reveal the girl’s anxiety, her fear of the unknown. G. Bachelard accentuates hostile features of seawater and considers stormy water to represent not a female but a male element⁵⁴.

Analyzing the semantics of aquatic images G. Bachelard describes water as “the melancholizing element”⁵⁵. It has such characteristics in

⁴⁷ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 82.

⁴⁸ Пагутяк Г. *Сни Юлії і Германа*. С. 164.

⁴⁹ Пагутяк Г. *Сентиментальні мандрівки Галичиною*. С. 16.

⁵⁰ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 131.

⁵¹ Пагутяк Г. *Сни Юлії і Германа*. С. 38.

⁵² *Ibidem*. С. 109.

⁵³ *Ibidem*. С. 124.

⁵⁴ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 9.

⁵⁵ *Ibidem*. P. 90.

H. Pahutiak's novel: "Melancholy was added by the fog creeping slowly from the dark water"⁵⁶.

The river as the place of Sophia's death reveals the immanent meaning of water, articulated in Z. Kalnická's work: "Examining the old mythologies, we can see the close connection between life, water and woman, as well as between death, water and woman linked together within the world's circular movement symbolized by the Great Goddess"⁵⁷. The image of the oarsman whose boat carried Sophia before the fatal accident, is associated with the mythological character of the Boatman, since "Charon's boat has become a symbol which will remain firmly connected with the immutable misfortune of mankind"⁵⁸. Examining the theme of trial by water F. McHardy focuses on the myths and literary works about drowning as punishment⁵⁹. But Sophia's death in the river does not fit this mythological pattern. It rather symbolizes the girl's willingness to sacrifice her life to her insane fiancé Henric, whose character alludes to Hartmann von Aue's "Der Arme Heinrich".

The mythologem of water in H. Pahutiak's novel is connected with the images of the swans which acquire the meaning of ominous symbols in correlation with Sophia's death in the river: "there was something sinister in the fast and purposeful movement of their chests cutting the water"⁶⁰. Such interpretation of these ornithological images is similar to their meaning in Germanic mythology: the ancient Germanic people believed swans to be the embodiments of dead girls' souls. Furthermore, a swan is considered one of "the essential symbols of the mystic journey to the other world"⁶¹.

Herman's prophetic dream contains the image of the water-body with watches on the bottom which is associated with a symbolic act of the captive German soldiers on the bridge over the river Pregel in the cultural-historical intertext of the novel. H. Pahutiak explained it in the

⁵⁶ Пагутяк Г. Сні Юлії і Германа. С. 180.

⁵⁷ Kalnická Z. (2006) Images of Water and Woman in the Arts. *Wagadu: Journal of Transnational Women's & Gender Studies*. 2006. Vol. 3. P. 170. URL: <http://colfax.cortland.edu/wagadu/Volume3/Printable/kalnika.pdf>. (Accessed: 31.07.2016).

⁵⁸ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. P. 108.

⁵⁹ McHardy, F. The "Trial by Water" in Greek Myth and literature. *Leeds International Classical Studies*. 2008. 7.1. P. 1–20. URL: <http://arts.leeds.ac.uk/lics/2008/200801.pdf>. (Accessed: 31.07.2016).

⁶⁰ Пагутяк Г. Сні Юлії і Германа. С. 130.

⁶¹ Cirlot J.E. *A Dictionary of Symbols*. P. 322.

comments to the literary work⁶². Thus, the semantics of the mythologem of water is represented not only in general aquatic images but also in the hydronym – “nonfrozen water of the Pregel”⁶³.

The mythologem of earth in the novel is embodied in the images of the basement, the cave, the sacred stones and the farmlands. At first Yuliia hides from the horrors of the war in the basement serving her as a shelter and its image acquires the semantics of a mother’s womb: “It was dry and warm, nothing threatened her here”⁶⁴. On the other hand, correlating with the images of dead people in Königsberg, the mythologem of earth accumulates the semantics of eternal shelter. In his inner monologue Yuliia’s grandfather identifies the basement with the place of burial: “There is a real crypt”⁶⁵. The semantics of eternal shelter is realized through the image of the cave with dead bodies found by Yuliia in her underground wandering. It is expedient to refer to M. Jakubczak’s work: “The examples of the opposite face of Mother-Earth <...> are the symbolic representations of Earth as a grotto, a cave and also a cemetery, a tomb”⁶⁶. The cave is represented as the Country of the dead in Herman’s oneiric visions. Yuliia takes the dead people for the sleeping ones and it accentuates the semantics of dream as eternal rest and evokes allusive relations to the mythological characters of the brothers Hypnos and Thanatos: “Death is a dream”⁶⁷.

The cave acquires the character of the Shelter, the Kingdom (the recurring topoi in H. Pahutiak’s prose) for Yuliia. The image of the door in this context symbolizes a passageway between two worlds: “This door is for those who have no other place to go”⁶⁸. Developing the idea of different worlds in her literary works H. Pahutiak mentions: “I have always been attracted by old caves as an entrance to another world. The perception of the time which is not subject to the Sun”⁶⁹. The temporal peculiarities of the cave are perceived by Yuliia: “the underground time

⁶² Пагутяк Г. Сні Юлії і Германа. С. 186.

⁶³ Ibidem. С. 155.

⁶⁴ Ibidem. С. 100.

⁶⁵ Ibidem. С. 23.

⁶⁶ Jakubczak M. Ziemia. In: Wilkoszewska, C. (ed.) Estetyka czterech żywiołów: ziemia, woda, ogień, powietrze. Kraków: UNIVERSITAS, 2002. P. 38.

⁶⁷ Пагутяк Г. Сні Юлії і Германа. С. 27.

⁶⁸ Ibidem. С. 56.

⁶⁹ Пагутяк Г. Кенігсберзький щоденник. С. 281.

differs from that on the surface”⁷⁰. The girl’s being in the cave with water can be interpreted as a trial in the rite of initiation. Her getting out of the cave respectively actualizes the motif of “birth from the womb of Mother-Earth”⁷¹, which is correlated with the beginning of a new life for Yuliia in H. Pahutiak’s novel. The features of the rites of passage are traced in the act of the old man’s handing the keys over to his granddaughter since “they are symbolic representations of initiation and knowledge”⁷².

Yuliia’s wandering in the labyrinth-like underground corridors is a projection of the possibility to choose: “What shall I choose? From two identical corridors? Does it matter?”⁷³. H. Pahutiak maintains that a person has just an illusion of choice: “In fact there is no choice, especially for the best people”⁷⁴. Yuliia’s recurring dreams about her inability to choose a necessary direction are interpreted as the girl’s anxiety and confusion, her desire of clarity, since the labyrinth is “a metaphor for the circuitous, often tortuous quest for self-knowledge and understanding”⁷⁵.

The embodiment of the mythologem of earth is the image of sacred stones worshiped by the Baltic peoples⁷⁶. This image is used to generate temporal aberrations emphasizing the existence of the other reality: “If we compare the life of stone with that of humans, then the hours spent underground and centuries are equal”⁷⁷. M. Eliade explains mythological hierophany of stone by the fact that its stable character reveals “an absolute existence, beyond time, invulnerable to becoming”⁷⁸. The semantics of indestructibility and transcendence is realized through the image of the stones left after the fire in Konigsberg: “The stones and bricks will be taken to Russia and new houses will be built of them”⁷⁹. In

⁷⁰ Пагутяк Г. Сни Юлії і Германа. С. 143.

⁷¹ Jakubczak M. Ziemia [Earth]. P. 54.

⁷² Cirlot J.E. A Dictionary of Symbols. P. 167.

⁷³ Пагутяк Г. Сни Юлії і Германа. С. 104.

⁷⁴ Пагутяк Г. Кенігсберзький щоденник. С. 191.

⁷⁵ Muhlstock, R. L. (2014) *Literature in the Labyrinth: Classical Myth and Postmodern Multicursal Fiction*. A Thesis Submitted to the Faculty of the Graduate School of the University at Buffalo in partial fulfillment of the Requirements for the Degree of Doctor of Philosophy. New York: State University, 2014. P. 3.

⁷⁶ Пагутяк Г. Кенігсберзький щоденник. С. 277.

⁷⁷ Пагутяк Г. Сни Юлії і Германа. С. 110.

⁷⁸ Eliade M. *The Sacred and the Profane: The Nature of Religion*. Orlando: Harcourt, 1987. P. 156.

⁷⁹ Пагутяк Г. Сни Юлії і Германа. С. 84.

such interpretation of this image we can see the allusive correlation with the prophetic words from the Book of Habakkuk: “The stones of the wall will cry out <...>. Woe to him who builds a city with bloodshed and establishes a town by injustice!” (Chapter 2:11–12). The specific features of H. Pahutiak’s mythological thinking are reflected in her animistic views about stones which the writer explicates in “Sentimental Journeys through Halychyna”: “They seem alive to me. I heard that stones also have hearts but they beat very slowly”⁸⁰. Such perception of stone, according to M. Eliade’s words, is characteristic of many world myths: “If the Earth is thought of as a living and fecund Mother, all that she produces is both organic and animated, not only men and plants, but also stones and minerals”⁸¹.

The mythologem of earth in H. Pahutik’s novel realizes polyvalent semantics reflecting numerous earth-human relations. The interaction of various meanings is articulated by S. Krymskyi: “earth is not limited to the concept of soil or humus; it is a topos for life, sacred environment, “native land”, “mother-earth”, Sophia beginning of life, compatriotism etc”⁸². In the novel “Yuliia’s and Herman’s Dreams” the mythologem of earth embodied in the image of Herman’s inherited farmland reveals the semantics of a fertile element which correlates with the archaic cult of agrarian peoples: “They did not decompose soil into chemical elements, they did not know anything about nitrogen, potassium or magnesium, but rubbing a clod of soil between their fingers, they could say what it needed, what it lacked. <...> they thought that it was not good to plough it”⁸³. The prejudice against using a plough in this context can be interpreted as a respectful attitude towards Mother Earth and unwillingness to wound her. Herman’s coming back to the inherited estate – to his parent’s land – acquires a symbolic meaning of ancestor veneration.

The mythologem of air associated with a male element mainly correlates with the image of flying killing machines, “murderous metal birds”, which appear in Herman’s dreams. Thus in the main character’s oneiric visions the semantics of the earth element is contrasted with that

⁸⁰ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 145.

⁸¹ Eliade M. *Myths, Dreams. And Mysteries*. New York: Harper&Row. 1975. P. 195.

⁸² Кримський С. Під сигнатурою Софії. Київ: ВД «Києво-Могилянська академія», 2008. С. 17.

⁸³ Пагутяк Г. Сни Юлії і Германа. С. 149.

of the air element: the earth gives shelter and the air threatens with destruction. The sounds of thunder and wind represent the element of air. Herman names them “sky artillery” that suggests the semantics of destruction. In addition, the depiction of the “firefall” – the firework covering the full moon on the night of Sophia’s death reveals the ominous meaning related to the image of fire.

The mythologems of primordial elements actualize the semantics of the most essential things which help the main characters understand the true value of life. Having experienced the death of her family, Yuliia realizes: “But I am alive. <...> There is no need to feel sorry for me”⁸⁴. In Herman’s dreams the image of the cave with a humming fire and rippling water suggests the semantics of shelter: “The feeling of comfort and safety made Herman enthusiastic”⁸⁵. H. Pahutiak considers the human connection with these very simple but essential things to be crucial for giving meaning to life: “Water, light, air. You will never be the one you have been before if they were a matter of life and death for you”⁸⁶.

The specific features of mythological thinking in H. Pahutiak’s literary prose manifest themselves in different ways of “getting rid of linear thinking”⁸⁷. The conception of mythical time in the novel “Yuliia’s and Herman’s Dreams” is correlated with the main character Herman who starts taking seasons as parts of the agricultural cycle: “ploughing, sowing, mowing, harvesting”⁸⁸. The temporal model dependent on the agricultural cycle is characterized by S. Krymskyi: “It was closed time, which did not move from the past to the present and the future, but coincided with eternity”⁸⁹. The cyclic character of time in H. Pahutiak’s novel is related to the view of death as a premise for birth: leaving Konigsberg Yuliia names herself Sophia. The motif of a name change implies the end of a previous life and the beginning of a new one: “She will leave Konigsberg and never come back here”⁹⁰. The passage to the other reality is emphasized with the image of the river as a boundary

⁸⁴ Пагутяк Г. Сни Юлії і Германа. С. 101.

⁸⁵ Ibidem. С. 138.

⁸⁶ Пагутяк Г. Кенігсберзький щоденник. С. 277.

⁸⁷ Ibidem. С. 202.

⁸⁸ Пагутяк Г. Сни Юлії і Германа. С. 151.

⁸⁹ Кримський С. Під сигнатурою Софії. С. 89.

⁹⁰ Пагутяк Г. Сни Юлії і Германа. С. 102.

between two worlds: leaving Königsberg “Yuliia and other expatriates sailed in a long boat”⁹¹.

Restoring the image of Königsberg, “reconstructing it”⁹², H. Pahutiak actualizes the cosmogonic myth with “King’s mountain” as Axis Mundi. The oneiric house in G. Bachelard’s works appears as a castle: “The chateau planted on the hilltop had a cluster of cellars for roots”⁹³, the roots are considered as “a mysterious tree, a subterranean tree, an inverted tree”⁹⁴. In H. Pahutiak’s novel “the cellars under the King’s castle branch off in different directions of Königsberg”⁹⁵. Thus the existence of the underground and the overground city is associated with the archetypal image of the World Tree with the inverted vertical structure: the destroyed overground Königsberg corresponds to the world of the dead, and its underground part gives shelter to the alive.

H. Pahutiak depicted the tragedy of Königsberg describing the dramatic destiny of the people related to this city, believing in their ability “to maintain their personalities even having lost their names”⁹⁶. Searching for the lost city the readers are made to wander through the main characters’ dreams, because they “keep memories about the past when there is no trace of it”⁹⁷. The specific features of H. Pahutiak’s mythological thinking in the novel “Yuliia’s and Herman’s dreams” manifest themselves in resemantizing the cosmogonic and eschatological myths; in using the oneiric technique for actualizing the archetypal images representing the mythologems of primordial elements; in broadening the semantic coverage of these images by adding occasional meanings to traditional ones.

2. Cosmogonic Entities in the Fairy Novel “The Enchanted Musicians”

The mythologems of fire, water, earth and air as the elements of creation myths are also originally interpreted in H. Pahutiak’s fairy novel “The Enchanted Musicians”, that additionally proves the writer’s artistic

⁹¹ Пагутяк Г. Сні Юлії і Германа. С. 184.

⁹² Пагутяк Г. Кенігсберзький щоденник. С. 279.

⁹³ Bachelard G. *The Poetics of Space*. Boston: Beacon Press, 1994. P. 56.

⁹⁴ Bachelard G. *Earth and reveries of Repose: An essay on Images of interiority*. Dallas: Dallas Institute Publications, 2011. P. 84.

⁹⁵ Пагутяк Г. Сні Юлії і Германа. С. 101.

⁹⁶ Пагутяк Г. Кенігсберзький щоденник. С. 267.

⁹⁷ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 12.

sensitivity to cosmogonic entities. The semantics of the mythologems of primordial elements in this literary work mainly manifests ambivalent character. It is most vividly represented in H. Pahutiak's interpretation of the mythologem of fire. Such characteristic of it is given G. Bachelard's work: "Among all phenomena, it is really the only one to which there can be so definitely attributed the opposing values of good and evil <...> It can contradict itself; thus it is one of the principles of universal explanation"⁹⁸.

In the first episodes of the novel "The Enchanted Musicians" the mythologem of fire realizes the semantics of the light associated with the motif of a purifying force: "And the boys-shepherds, spoiled by the court life <...> in the light of the fire, burnt and maintained with the wood sticks, had a look characteristic of the children who do not know what a real sin is..."⁹⁹. But further the image of the fire acquires an ominous meaning: "And the shepherds woke up before sunrise and saw a burnt stripe of fire on the grass, and still warm ash instead of the embers at the place of the campfire"¹⁰⁰.

The image of the lime tree, burning under the stormy rain in Oleksander Domnytskyi's manor, correlates with the motif of punishing for sins, since the world destruction in Christianity is related to both fire and water. It should be mentioned that G. Bachelard considers the combination of water and fire to be an example of "extraordinarily powerful ambivalence"¹⁰¹. The fire caused by lightning was also explained by God's punishment for someone's sin in the pagan notions¹⁰². In "The Enchanted Musicians" Oleksander's father committed a sin when he cut down the lime tree and built a house in the forbidden place. This tree is considered sacred in Norse mythology, therefore those who damage it are threatened with misfortune. Thus Hryhorii Domnytskyi was punished for violating a sacred taboo. According to the ancient Slavic notions the lime tree could not be struck by lightning since it performed the function of protecting homes from a thunderstorm¹⁰³. H. Pahutiak

⁹⁸ Bachelard G. *The Psychoanalysis of Fire*. 123 p.

⁹⁹ Пагутяк Г. *Зачаровані музиканти: роман*. Київ : Ярославів вал, 2010. С. 9.

¹⁰⁰ Пагутяк Г. *Зачаровані музиканти*. С. 13.

¹⁰¹ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. 213 p.

¹⁰² 100 найвідоміших образів української міфології / В. Завадська та ін. Київ : Орфей, 2002. С. 74.

¹⁰³ Агапкина Т. (2017) Липа. URL: <http://pagan.ru/slowar/l/lipa8.php>. (дата обращения: 30.08.2018).

modifies the traditional semantics of the lime tree, depriving its image of protective properties and highlighting the motif of a sin in this way. The image of the burning lime tree intensifies the mystic atmosphere in the novel, since “the fire burnt in a tree by Perun’s lightning was considered magic”¹⁰⁴.

The tradition of burning “thunderstorm candles” is depicted in the novel: “There were only candle-ends of those candles in autumn. They believed that it helped, that the sacred fire was capable of averting Perun’s or Illia’s anger”¹⁰⁵. The candle images also accumulate ambivalent semantics in the novel: “The candles for salvation were extinguished with two fingers, and the time for mournful candles came”¹⁰⁶. The image of the candle burning with green light becomes a leitmotif in “The Enchanted Musicians”, it is related to the evil spirit in folklore¹⁰⁷.

The semantics of “alive fire” manifests itself in the image of the stove which remained after the fire. According to the tradition, such home fire should be kept by a woman, therefore it is natural that the stove evokes the young Domnytskyi’s pleasant emotions: “And the stove was so kind towards him. The stove of his childhood. It was instead of his mother”¹⁰⁸. A stove was considered a sacred place in the house, because home fire was believed to be the part of fire from heaven. Moreover, a stove was treated as the place of the transition to the other world, and Matvii Domnytskyi was obsessed with searching for his Lady, belonging to the other world.

The image of the fire wall accumulates the semantics of семантикуthe boundary between the worlds: It seemed to Matvii that it and the riders on the black horses guard the pure and joyful world of his childhood. This image is associated with the fire guarding the access to Paradise: “Paradise has been rendered inaccessible by the fire that surrounds it”¹⁰⁹.

The image of the fire dragon causing Dokiia aunt’s death has an interesting literary interpretation. According to the ancient notions this image is related to Hell and is an inherent attribute of “the lower world”:

¹⁰⁴ Войтович В. Українська міфологія. Київ : Либідь, 2002. С. 83.

¹⁰⁵ Пагутяк Г. Зачаровані музиканти. С. 27.

¹⁰⁶ Ibidem. С. 28.

¹⁰⁷ Войтович В. Українська міфологія. С. 83.

¹⁰⁸ Пагутяк Г. Зачаровані музиканти. С. 104.

¹⁰⁹ Eliade M. Myth and reality. 214 p.

“At Christian times Hell was depicted as a fire river protected by or created by the fire dragon’s body”¹¹⁰. Fire is associated with the image of the Slavic god Svarozhych who “badly punishes sinners – they burn in the fire”¹¹¹. Thus the death of Dokiia’s aunt can be treated as the punishment for her sins.

The mythologem of water in “The Enchanted Musicians” is mainly represented by the river images (earth water), which appears either as the hydronyms (the Danube, the Svicha, the Dniester), or as the generalization – the River. The semantics of water as a punishing force is realized through the characters of the criminals who found themselves “on the bottom of the River, drawn into it by the Dniester whirl before the sun set, together with the gold kleinod”¹¹². The images of the mermaids portrayed in the novel accumulate the semantics of death related to water¹¹³. Oleksander Domnytskyi’s friend – Lukash – perished in the bog considered to be “dead water”.

The mythologem of water correlates with Oleksander Domnytskyi’s character who was “impenetrable as dark water. Dark water with a greenish hue which might appear in a forest lake”¹¹⁴. A green color is a mythological marker of “otherness”, the relation to dark forces and the world of spirits. Consecrated water was used to unbend the landlord’s crooked body, because magical properties were ascribed to it in religious practices.

As in H. Pahutiak’s novel “Yuliia’s and Herman’s Dreams”, in “The Enchanted Musicians” the primordial elements are depicted as the places where spirits dwell. For instance, Oleksander Domnytskyi’s friend – Mykolai – felt that he was watched by the eyes of water spirits. The writer introduces an original literary version of the religious notions of the Ukrainians: “God was identified with the Heavenly Master with lower spirits of earth, water and air subject to him”¹¹⁵. One of the major motifs in H. Pahutiak’s literary works is the motif of restoring universal harmony. In the literary Cosmos of “The Enchanted Musicians” harmony implies concordant coexistence of the inhabitants of water, earth and air.

¹¹⁰ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 72.

¹¹¹ Войтович В. Українська міфологія. С. 83.

¹¹² Пагутяк Г. Зачаровані музиканти. С. 92.

¹¹³ Bachelard G. Water and Dreams: An Essay on the Imagination of Matter. 213 p.

¹¹⁴ Пагутяк Г. Зачаровані музиканти. С. 37.

¹¹⁵ Ibidem. С. 75.

Additionally, in the mythological continuum of the novel it is represented as the equivalence of Christian and pagan notions.

The Boatman is a recurring character in H. Pahutiak's prose. In the novel "The Enchanted Musicians" Matvii Domnytskyi met "the servant of the river"¹¹⁶ when he left the monastery. G. Bachelard focuses on the Boatman character referring it to the other world since its boat always sails to Hell¹¹⁷. In H. Pahutiak's novel the old Boatman put "the madmen across the river called the Danube and separating one world from the other"¹¹⁸. Such interpretation of the mythologem of water is concordant with the folklore notion, according to which the river was the mediator between two worlds: "The Danube appears not as a proper name but as a boundary, a border between the world of the alive and the world of the dead"¹¹⁹. Matvii, crossing the Danube, forgot about his family, since in folk tales the semantics of this river is "related to the other world, to learning forbidden mysteries, oblivion"¹²⁰.

In addition to earth water, there is an image of heavenly water in the novel – rain (heavy shower). The features of mythical thinking are evident in Lukash's perception of the rain, they manifest themselves in his astonishment by the forces of Nature: "He watched the heavenly water extinguishing the heavenly fire, and a hint of grateful smile flourished on his lips"¹²¹. In addition to the semantics of a punishing force associated with the Flood, this image accumulates the meaning of a purifying force since "like fire water is not tolerant of evil spirits"¹²².

The mythologem of earth associated with the "lower world" and chthonic forces is represented by the images of the cellar, the burrow and the stone in the novel "The Enchanted Musicians". Oleksander Domnitskyi's mysterious death is correlated with the image of the cellar. Descending into the cellar reflects his submersion into "a deep cave of consciousness"¹²³. The image of the cellar, "illuminated with mysterious light", accumulates the semantics of the mystic space. G. Bachelard

¹¹⁶ Пагутяк Г. Зачаровані музиканти. С. 199.

¹¹⁷ Bachelard G. *Water and Dreams: An Essay on the Imagination of Matter*. 213 p.

¹¹⁸ Пагутяк Г. Зачаровані музиканти. С. 202.

¹¹⁹ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 61.

¹²⁰ Ibidem.

¹²¹ Пагутяк Г. Зачаровані музиканти. С. 23.

¹²² Войтович В. Українська міфологія. С. 83.

¹²³ Пагутяк Г. Зачаровані музиканти. С. 23.

maintains that the cellar embodies the dark essence of the house¹²⁴. The ambivalent nature of earth is explicated in the novel through the image of the cellar which “was often a last refuge in evil times or became a grave for those who suffered from siege”¹²⁵. Oleksander searched for tranquility the underground cellar, he opposed it to “the whole clamorous boring world”¹²⁶. According to G. Bachelard, underground life is associated with the ideal of repose¹²⁷. The motif of searching for shelter is realized in this way in the novel.

The marble connected with Oleksander Domnytskyi’s mysterious death was kept in the cellar. Stone as a representative of the mythologem of earth also suggests the semantics of eternal rest: “One of the symbolic features of stone is its being dead as a dead bone, cold and inanimate. Like the dead, stone lies underground and like the dead, it does not speak”¹²⁸. Moreover, the white marble accumulates the semantics of an idol in the novel, since Oleksander directed all his love to the stone lump, separating himself from his family. The image of white marble is related to love in folklore tales, and it correlates with a fairy motif of disenchanting in the novel: “It seemed that light had always lived inside of him. It should have been awoken, as a loved woman is awoken and with her eyes still closed she knows who awakes her and her face is filled with the light of a sunny morning”¹²⁹. The dead Oleksander’s body which “did not want to separate from the white marble”¹³⁰, actualizes the semantics of an alter in the image of the stone which served as the place of making a sacrifice to infernal forces.

The image of the burrow where Bonifatsii and Ivas spent winter has the semantics of Earth Mother womb, since it was “soft and cozy” in it¹³¹. G. Bachelard states that to live in the cave means to be related to living in Earth Mother womb¹³².

H. Pahutiak interprets the material of both the Slavic and Celtic mythologies depicting the images of the spirits correlating with the

¹²⁴ Bachelard G. *The Poetics of Space*. 232 p.

¹²⁵ Пагутяк Г. *Зачаровані музиканти*. С. 23.

¹²⁶ *Ibidem*. С. 26.

¹²⁷ Bachelard G. *Earth and reveries of Repose: An essay on Images of interiority*. 348 p.

¹²⁸ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 82.

¹²⁹ Пагутяк Г. *Зачаровані музиканти*. С. 26.

¹³⁰ *Ibidem*. С. 36.

¹³¹ *Ibidem*. С. 152.

¹³² Bachelard G. *The Poetics of Space*. P. 88.

mythologems of earth and air in the novel “The Enchanted Musicians”. For instance, “Those who fly in the air and live underground” are genetically related to the characters of the Celtic mythology, and the image of the sprite corresponds to the notions about this creature in the Ukrainian demonology. However, in the Slavic mythology there are “spirits, gods and creatures able to fly and move in the air space”¹³³.

CONCLUSIONS

The conclusion that could be drawn from the research is the following: the novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians” reflect the writer’s concern about the loss of the initial harmony of humans and Nature which has disastrous consequences for the present generation. The correlation of the mythologems of primordial elements with the spirits of nature in H. Pahutiak’s literary works highlights the motif of searching for the lost harmony seen as mutually beneficial relationships of micro- and macro-worlds which serve as a guaranty of restoring balance to the Universe.

H. Pahutiak is inclined to use the fragments of creation myths mainly represented by the mythologems of primordial elements to create her literary worlds by the laws of universal harmony and to oppose them to the current reality. They are basic units of her fictional universes arranged by the principals of equality of all living beings. The writer interprets the traditional meanings of the mythologems of primordial elements using neo-mythological technics. The author’s stylistic manner in the analyzed novels proves that neo-mythologism is the most appropriate mode of creative thinking realized her literary prose.

SUMMARY

The study examines the specifics of neo-mythological interpretation of creation myths in H. Pahutiak’s novels “Yuliia’s and Herman’s Dreams” and “The Enchanted Musicians”. It determines the peculiarities of resemantizing the mythologems of primordial elements in these literary works. The paper focuses on the mythologems of fire, water, earth and air manifesting ambivalent semantics in both novels. The study stresses on their gender-related nature, vividly reflected in H. Pahutiak’s literary works. It considers the interpretation of Slavic, Germanic and

¹³³ 100 найвідоміших образів української міфології / В. Завадська та ін. С. 67.

Celtic mythologies in the novels. The results of the research prove that the writer is inclined to use the fragments of creation myths mainly represented by the mythologems of primordial elements to create her literary worlds by the laws of universal harmony and to oppose them to the current reality. They are basic units of her fictional universes arranged by the principals of equality of all living beings.

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Information about the author:

Bokshan H. I.

Candidate of Philological Sciences,
Associate Professor at the Department of Foreign Languages,
Kherson State Agrarian University
23, Stritenska str., Kherson, 73009, Ukraine