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THE «WOMAN» MISTIC LOVE NOVEL MYTHOPOETICS OF THE FIRST DECADE OF THE TWENTY FIRST CENTURY IN UKRAINE

The «woman» prose in Ukrainian literature of the end of the twentieth – the first decade of the twenty first centuries takes up the special place. The intense research interest promoted the decision of row of genre questions, such as gender one too. At the same time such the sign constituent of this prose as mystic love novel remains lighted up aspect, although becomes the centre of forming of original mythopoetic paradigm in Ukrainian literary-art process. The complex analysis of this artistic corps will promote the decision of questions of its declaratoru and real place in the modern literary process, correlation of traditional and innovator in these novels, forecast of development and its role in Ukrainian literature. This article is devoted to the analysis of mythopoetic paradigm of the «woman» mystic love novel of the first decade of the twenty first century in Ukraine. The principles of construction of the mythopoetic systems which are noticeable in literature of the appointed period of novels «The Evil» by L. Bagrat, «The Unicorn's Mirror» by L. Taran and «The Persecutor of Clouds» by Dara Korniy are defined. The lines of connection and originality of mythopoetics of these novels were found out. In comparison the appointed novels were not studied.

The novels by L. Bagrat, L. Taran and Dara Korniy are formed in the mystic-fantasy key of the story about aspiration of the Ukrainian woman to find happiness in modern town. The heroines are creative, volitional and strong natures, which in the searches of fate overcame symbolic barriers and are as if between two worlds: reality and irrational space – folk-lore tradition (by Dara Korniy), sleep (by L. Bagrat), specific author's myth (by L. Taran). The question is about the type of heroine-fighter, life-saving, which comes forward in a traditionally masculine role. Artistic space of the novels is expressed as mythopoetic, although the methods of its organization are some distinctive. So, into ideological semantic center of the novel by L. Taran is organic to the tendencies of modern literary-art process the interpretation

of legendary mythological unicorn's image with parallel actualization of its opposite symbolic senses. «The Persecutor of Clouds» by Dara Korniy was written under influence of «Twilight» by S. Mayer; the adaptation of ideological thematic kernel of this novel to Ukrainian folk-lore mythological and literary tradition differs this novel from the array of such kind of prose. After all, the subject of «The Evil» by L. Bagrat is realized mainly through a vibration in heroine's consciousness the opposition «reality – sleep» with the following mutual change of these poles and leveling of limit between them.

The mythopoetical systems of «The Evil», «The Unicorn's Mirror» and «The Persecutor of Clouds» may be characterized as combined (linearity-mosaic). If in these systems of novels by L. Bagrat and Dara Korniy so-called a linear component serves as definite an outline-prototype for creation a subject, then in «The Unicorn's Mirror» this linearity is formed by the author herself, and the mythopoetic paradigm of her novel approaches to the author's myth.

In the novel by L. Taran the unicorn's image serves as the key to the opening of the world-outlook author's position and receives original interpretation in a time context connection. Snizhana, the main heroine of the novel, lives through a psychological crisis, she feels herself and situation by means of introversion and discovery and master herself and her fears; the original stimulus to such step becomes type of unicorn, which the girl sees in her imagination.

In the mythopoetical system of «The Evil» the lines of different mythopoetic nature are in dialogue: the dominant Bulgakov's thread («The Master and Marharyta») with auxiliary reason of pursuit of heroine by mystic Black Stranger, elements of poetics of classic fairy-tale, sleep, and the row of «technical» mythopoetical motives also.

The type of development of events in Dara Korniy's «The Persecutor of Clouds» reminds of outline of «Twilight», which is modified. Korniy gives a reinterpretation of the Ukrainian pagan myth with arrangement of elements of other national mythologies. The nature of mythopoetics of «The Persecutor of Clouds» is correlative with the analogous description of «The Shades of the Forgotten

«Ancestors» by M. Kotchyubinskiy and «The Forest Song» by Lesya Ukrainka; the aspects of both these works are united in the novel.

The analysed novels by L. Bagrat, L. Taran and Dara Korniy are similar for the row of factors because actually they are the psychological dramas, where a mystic-fantasy element has playing character most likely. The khronotop of novels is specific. As a rule, the events develop in a special mythological folk-lore interpretation time. Mainly city space of development of events is also mystified.