

MYTHOPOETICAL SYMBOLISM IN THE INNER FORM Of SOVIET UKRAINIAN SENSATIONAL FICTION TEXTS

The article is a case study of the role of mythopoetical linguistic-cultural code elements within the semantic structure of thriller text inner form, carried out with specific reference to Ukrainian Soviet author Vadym Sobko's trilogy «Starry wings». It argues that the linguistic presentation of the latter's text-internal world and plot line is largely influenced by traditional mythic symbolism of nature cycles.

Keywords: myth, symbolic semantics, the Ukrainian language, literary discourse, sensational fiction, linguistic-cultural code, ideology, text inner form, parallelism.

Combining in its name's inner form the designations of two secondary modeling systems (or linguistic-cultural codes), namely myth and poetry, the category of mythopoesis is not limited to them¹, neither it is confined to mythology in the traditional sense and thus to the distant past and archaic beliefs, being at the same time a universal part of the most prototypical kind of linguistic activity and inhering in everyday oral vernacular as well as speech (or verbal) thinking². The present paper is an essay to apply this category to the linguistic-semiotic study of the language and poetics of Soviet Ukrainian sensational, or thriller, fiction, something that, as far as I know, has never been done before. My aim is to show that the mytho-poetical elements can play an important role in the semantic structure of inner form of texts (as understood by O. Potebnia³) of this genre, operating as one of models in constructing a fictional world represented in and by these and therefore accounting for their general stylistic character, so that taking such elements into consideration while analyzing sensational prose, identifying them as such and knowing them for what they are, can be instrumental in establishing important characteristics of what is traditionally called the language and style of individual works and, possibly, of this genre as a whole. I hope to demonstrate this by investigating in corresponding terms some works of a Ukrainian author of the period which presumably can provide evidence to prove my contention. But before that, since thrillers are part of what is called pop literature and culture, I find it necessary to provide some comment on the notion of this literature and culture as used with reference to Soviet sensational prose. And since the former, as the Soviet arts and literature in general, had to adhere to the principles of the style of socialist realism, it is necessary also to dwell on the problem of relation between the characteristics and criteria, mostly ideological, of this style,

¹ Cf.: *Топоров В. Н.* Миф. Ритуал. Символ. Образ: Исследования в области мифопоэтического : Избранное.— М., 1995.— Passim.

² *Лотман Ю.М., Успенский Б.А.* Миф — имя — культура // *Σημειωτική*. Труды по знаковым системам.— 1973.— Вып. 6.— С. 282–295.

³ *Потебня А.А.* Эстетика и поэтика.— М., 1976.— С. 174–183, 198–201.

якихось середньовічних алхіміків (ibid.) Also, the characters' comments show that they themselves regard this comparison not entirely as a joke based on a superficial resemblance: *Яринка навіть сказала про це, і вони посміялися трохи, проте яось стримано і неохоче* (ibid.) Thus, the locating of this episode in the dark hours made it possible for the author to use, in constructing the corresponding fragment of the text-internal world, a mythologically conditioned and symbolically loaded contrast of the semi-darkness of the laboratory corridors, the brightly white electric light in the laboratory room, and the silence and darkness of the late night, a mythical shelter of dark powers, above the world. It is far from fortuitous that the experiments made in these circumstances should have resulted in a tragedy, an explosion that took life of one of the heroines (who nonetheless, before her death, manages to reveal the secret of the explosive to her colleague, making in this way her demise a life-giving sacrifice).

So, the structuring of the text-internal world of Sobko's trilogy is largely determined by parallelism determined by the correlation and interaction of the two secondary modeling systems (or «cultural codes») within the inner form of the trilogy texts, one of them being the contemporary communist ideology, in particular the norms and requirements of socialist realism, and the other much older and at the same time panchronic, the mythology of nature's temporal cycles. Accordingly, the linguistic representation of the plot line and its physiogenic background in the narrative involves an author's idiom that, reflecting realities, both actual and ideological, of the life in the Soviet Union, also conveys existentially determined universal and timeless mythological senses and connotations ever present in everyday thought and vernacular. Arguably, it was because of the orientation of the trilogy as well as the thriller genre in general to the mass readership, that its author had recourse to these as well as semantic parallelism as a feature of the inner form of his novel texts. On the other hand, it is possible that in doing this, he was influenced by his own linguistic-cultural background, in particular the language of Ukrainian folklore and poetry. Thus, in studying the language and style of a thriller or, for that matter, of a literary work of any other genre, one should anticipate, and accordingly take into account, the possibility of multiple cultural code presence in their semantic structure as well as their interaction, and so should have analytical tools capable of identifying and analyzing these codes and their interrelation and interaction. This, in its turn, can provide valuable insights into symbolism and stereotypes characteristic of a given community's culture as represented by its language.

СРМОЛЕНКО С. С.

МІФО-ПОЕТИЧНА СИМВОЛІКА У ВНУТРІШНІЙ ФОРМІ ТЕКСТІВ УКРАЇНСЬКОЇ РАДЯНСЬКОЇ ПРИГОДНИЦЬКОЇ ПРОЗИ

У статті на матеріалі трилогії Вадима Собка «Зоряні крила» здійснено аналіз ролі, що її елементи міфопоетичного мовно-культурного коду відіграють у семантичній структурі внутрішньої форми текстів української радянської пригодницької прози. Показано, що мовне конструювання внутрішнього світу твору і сюжетної лінії відображає в собі істотні риси традиційної міфологічної символіки природних циклів.

Ключові слова: міф, символічна семантика, українська мова, літературний дискурс, пригодницька проза, мовно-культурний код, ідеологія, внутрішня форма тексту, паралелізм.