

Контекст

Context

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THE INTERRELATION OF MYTH AND PROSE AS THE INTERPRETATIVE PROBLEM

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Парадокс прози, що виявляється в зростанні спонтанності й фантастики внаслідок конденсації реалістичних деталей, узагальнюється у її міфотворчих можливостях. Постійна дієвість міфотворчості, зумовлена мовним досвідом, опосередковується у прозі театром як проміжною ланкою між міфом і літературою. Створення жанру кіноповістей О. Довженком відкрило нові перспективи такого опосередкування й розвитку прозаїчної міфотворчості. Розвиток літературної мариністики М. Трублаїні уможливив театралізацію прози міфологічними мотивами.

Ключові слова: мотив, прототип, іменниковий стиль, трансформація, варіантність, опосередкування.

The paradox of prose consisting in the growth of spontaneity and fantastic elements as the result of the condensation of realistic details can be generalized in its myth-making opportunities. The constant presence of myth-making creativity, determined already by language's capacities, is mediated in prose by theatre as an intermediary link between myth and literature. The creation of cinema novels by O. Dovzhenko has opened new perspectives for such mediation and the development of myth-making prose. The development of maritime literature by M. Trublayini has enhanced the theatrical transformations of prose by mythological motifs.

Keywords: motif, prototype, nominal style, transformation, variance, mediation.

As it has been shown in the previous article, the paradox of prosaic narration consists in the rise of chimerical and grotesque images together with the condensation of epic details. The more one strives for realistic qualities of narration the more the opposite results become evident, those of imaginary world referring to supernatural entities [15]. One can still strengthen this statement in taking into consideration the generation of myth as the paradoxical result of realistic development of prose. It has also been shown that the elements of detailed descriptions of ugly scenes in I. Franko's works that are usually considered as the vestiges of naturalistic viewpoint can find another explanation and be attached to the martyrology of medieval legendary sources [14]. Besides, one can see that the use of verbs or the prevalence of nouns (the so-called verbal and nominal style) can become the markers of the poet's intentions. In particular, substantives as the designations of unaccomplished possibilities are here more preferable for fantastic elements than the verbs referring to actualities.

The problem of myth-making trends of literature belongs to very widely debated ones. As the preliminary review of the problem shows, one can find various viewpoints as to the presence of mythological sources in novel and story, not to say of tale as the derivative of myth and rite. While dealing with the myth-making procedures in literature, one usually refers to the renowned works of E. Meletinski. For instance, archetypes then coincide chiefly with those of dramatis personae's characters in theatre: thus, Don Quixote with his satellite corresponds to the mythological images of the twins, Robison Crusoe is associated with the mythological demiurges, and the old trickster reincarnated in the newest scoundrel becomes the primary origin for men of fortune [9, p. 281]. Meanwhile, it lacks, within such approach, the integrative map of world where these masks find their mission.

One of the gross deficiencies of this approach is the intention of finding immediate dependency without intermediary links between them, and in particular, the neglecting

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of the theatre as the most important mediating link between myth and literature. Myth does not come into contact with prosaic narration immediately. It acquires dramatic disguise of characters and situations so that the mediating power is evident in the world of theatre. It is the unavoidable conventional nature of dramatic action that makes it possible to situate fantastic events at the stage. Instead of supernatural essences, theatre deals with conventional abstractions, and they enable spontaneous process of events that can be taken for miraculous one.

Another factor to take into consideration is the possibilities of language itself as the unexhausted source of mythology. One points to the phenomena of etymological regeneration that takes place in the newest idiolects generated under urban conditions: for instance, in English slang the verb *dress* 'to beat' has nothing to do with its homonym designating 'clothe' (that comes back to Latin *directus*), but corresponds to German *dreschen* with the same meaning [7, p. 41]. Therefore, the well-known O. Potebnya's paradox on the priority of semantic transition concerning terminological meaning acquires still additional shape: «The reconsideration of words in social dialects is to be seen as the primary and innate fact whereas their literary use as the secondary one» [7, p. 158]. Thus, the presence of mythology in the language itself is the primary fact so that prose cannot avoid dealing with such language's capacities.

The essential property of myth as well as of all habitual culture (as opposed to vocational culture) is its variability. The principal difference of myth from prosaic narrative is the absence of explicit invariants for the sets of variable forms. This fact is usually either presupposed as something self-evident or isn't generally taken into account. It means that mythological image is never isomorphic to its prototype but it gives only homological map of world with immanent variability. Myth never attains terminal closed shape, and it is not the consequence of oral means of its transmission. Myth does always presuppose mediatory activity. Therefore, it is mediation that plays the decisive role in myth-making creativity. It is the inner necessity of interpre-

tation as the searches for solving the posed question that determines the dramatic qualities of myth. At the same time, the difference between myth and theatre is that such mediatory activity is inseparable from existential conditions of myth. Another factor of the similitude between myth and theatre is that of metamorphoses as the indispensable existential condition of myth and one of the principal motifs of any mythology.

Another serious failure of mythological and archetypal approaches is their one-sidedness. They presuppose taciturnly the constancy of the sources and do not take into account that myth itself endures essential impact from literature. Besides, the myth as such is not something preexistent, it had been created and developed before became known as the object of literature. Not only the inherited myth endures modifications, new myths are being created – the myth of the Flying Dutchman being a bright example. One ought not to look for particular mythological sources of literature. It is not only the question on mythological sources of prose, it is still more important what prose does with them and how these sources are reconsidered and transformed. To sum up, one can refer to at least two reasons for the development of mythology in prose.

Firstly, as the critics of rhetoric devices produced with myth the prosaic style turns to reproduce colloquy as the opposite of mythology. Prose involves the means of colloquy but is not reduced to it, the principal difference between them being those of object and its representation. Meanwhile, the result becomes surprisingly unexpected, because it is colloquial speech that preserves mythology best of all due to the mentioned capacities of language. One could refer to the experience of the American writer Hermann Melville. In the 53-d chapter of his novel *Moby Dick*, for instance, the meaning of the term *the Gam* is discussed with the note that «this same expressive word has now been in constant use», designating «a social meeting of two or more Whaleships» [16, p. 203] with all associated beliefs and habits. In the similar way, in the cinema, documents paradoxically enhance the myth-making activity.

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Secondly, the rise of prose as the experiment aiming at the confutation of rhetorical traditions entails the necessity of hypothesis that arises as that of myth. Negative critical attitude unites prose and comedy in opposite to tragedy where epic verisimilitude reproduces mythology as the genuine flow of action. Due to prosaic experimental verification, myth itself changes its meaning. It is no more the object of belief and worship, it acquires the meaning of cognitive hypothesis, of a puzzle to be solved. Myth becomes problem. Detective story, adventure novel and science fiction are in reality fairy tale's modifications and derivatives of myth.

The principal novelty attesting the intermediary role of stage in the transitions between myth and prose is introduced by Olexandr Dovzhenko who has invented practically new branch of prose, that of scripted narration (*кіноповість*). The practice of such devices of prosaic development proves the mediatory place of script as the means of transition between myth and prose. This can be exemplified with the most renowned O. Dovzhenko's scripts dealing with the life of a river and disclosing deep mythological contents.

The motif of Great Flood at least twice appears in the scripts. Here one should refer to the ambivalent meaning of the concept WATER, in particular those of celestial and terrestrial waters in mythology [6, p. 189]. One considers usually *The Poem on the Sea* as some technocratic glorification; meanwhile here the rise of the sea acquires the evident outlines of a catastrophe. Of an importance is the exclamation of the father of Katherine «Навіщо нам нові моря, якщо в душі у нас не хвилі морські, а болотна гніль?» («For what purpose do we need new seas if it is not the waves of a sea but the rot of a swamp that is in our souls?») [4, p. 87]. This conflict has been developed a decade later in the famous novel of Oles' Honchar *The Temple* («Собор»). Here the mentioned mythological ambivalence of water becomes evident in the opposition SEA – SWAMP.

In the script of *The Enchanted River Desna* («Зачарована Десна»), the Flood is depicted as the apocalyptic destruction of world. Together with it, all peripheral motifs that arise

along the narration are taken as the elements of the entire world of mythological imagery. One of the examples of the kind can be taken in the author's confession: «Засну і виросту у сні» («I'll engage in sleeping and will grow in a dream») [3, p. 48].

A very impressive picture is given in the representation of motherhood's sanctity: «Мати підходить до запічка і простягає на піч руки з ночвами, а в ночвах, сповите в білих пелюшках, як на картині, дитя» («The mother approaches the stove and stretches to the stove her hands holding a cradle of a vessel, and in the cradle is a baby in white swaddled clothes as on a picture») [3, p. 53]. The image of Madonna gives still another indication as to the sacral space of the events. The typical mythological contrast enables opposing the daily life and catastrophe. On the one hand, there are the blessed minutes such as that of GRACE: «На якусь мить настала тиша. Над хатою піднялися у небо голуби, знаменуючи мир і благодать» («Silence has come for a moment. Pigeons hover over the home signifying peace and grace») [3, p. 55]. On the other hand, the catastrophe looks like the apocalyptic vision: «Ревом рево над Десною всю ніч. Дзвонили дзвони. У темряві далеко десь гукали люди» («It was roaring over the river Desna all night long. The bells tolled. In the dimness, there were heard the human cries») [3, p. 58].

Of importance too is the narrator's returning to the motif of dream where miracles can take place: «Тільки було це так давно, що майже все вже розтануло в далеких мареві часу, як сон, і потонуло» («And it had been only so long ago that almost all of it, like a dream, dissolved in the far mirage of time and has drowned») [3, p. 80]. Here again the return to the dream reminds the reference of narration to the mythology of imagery.

Another work about the Flood, *The Poem on the Sea* («Поема про море») is also full of overt mythological reminiscences. The very commencement of the narration introduces the personality of INCOGNITO as an average inhabitant of the human space: «До мене підходить людина середнього віку. Хто він <...> я не знаю. Але є в ньому щось близьке і рідне мені» («A person of a mid-

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dle age comes upon me. I do not know <...> him. But there is something in him that is near and dear for me») [4, p. 6]. The destruction of a village becomes meaningful and menacing: «Хата зразу валиться, підіймається пил. Серед праху стоїть незаймана одна тільки піч. Аж ось і піч падає <...> Філон оглядається – пусто. Хати нема. Все як у сні» («The house falls instantly, the dust raises. It is only the stove that remains standing unmovable among the wreckage. And then the stove falls as well <...> Philon looks round – the emptiness. There is no house. As in a dream») [4, p. 51]. It is by no means some bare technological procedure. The image of a stove that falls turns out to be much more threatening and warning than the only ruin of the old nest. The motif of DUST appears as that of fate.

And the culmination of the script lies in the tragedy of Katherine Zarudna deceived by Valery Holyk. The description of her shocking death is kept in accordance with mythological images: «<...> заспівало щось у степу майже перед самим світанком <...> Ховають Катерину з урочистими промовами» («<...> it has begun to sing in the field before the eve of the daybreak <...> Katherine is being buried with all respect») [4, p. 74]. These omens make Katherine be perceived as a mythological personality, not to mention the obvious reference to Taras Shevchenko's heroine. Moreover, after the death, she returns at the screen in such manner that one cannot guess whether it is in some dreamy vision or the time has returned and the film demonstrates the previous events. It is remarkable that the return of the heroine acquires traits of an apparition: «Катерина стоїть коло Дніпра. Незліченні зірки сяють у воді. Непомітно вона входить у воду кроків на чотири. Захитались найближчі зірки» («Katherine stands at the shore of the Dnieper. Innumerable stars are shining in the water. She unnoticeably enters the water a few steps. The nearest stars began shaking») [4, p. 82]. The person thus becomes associated with the stars. The division between the reality and imagination is being removed.

An interesting sample of myth-making screen can be found in O. Dovzhenko's sketch *Mozart kills Salieri* (in the preparatory

stuff for *The Poem...*), with the obvious reference to the known play of Pushkin that had become a mythological image: «Схопивши мертвого Сальєрі, Моцарт всунув його в шафу й замкнув ключем <...> Двері розчиняються; на порозі <...> Сальєрі. Моцарт трохи не впав без тями» («Матеріали до «Поеми про море». Перша записна книжка. 12.09.1952 р.») («Having seized the dead Salieri, Mozart has shoved him into a wardrobe and locked it <...> The doors open; at the threshold <...> is Salieri. Mozart is almost at falling unconsciously») («The preparatory material for *The Poem on the Sea*. The first notebook. 12.09.1952») [5, p. 83]. To sum up, one can only take apart *Zvenyhora* (Звенигора) where the script is thoroughly built on the mythological ground.

Another sample of the prosaic interpretation of myth can be found in the adventure novels of M. Trublayini, with *The Schooner Lakhtak* being one of them. The writer for the first time in the Ukrainian literature takes the maritime topics. Meanwhile, it has already been noticed that the opportunities of examination, which the maritime literature gives at the disposal of an author, resemble those of a stage [13]. It is these opportunities on the verge of theatre and prose where the development of mythological motifs becomes especially productive.

Such are the details that accompany the development of the plot concerning the survival at the shipwrecked icebreaker. Secret attempts of one of sailors to restore the radio evoke suspicions: «Павук підозри снує павутиння на "Лактаку"» («A spider of suspicion spins its web on the board of *Lakhtak*») (3.5) [11, p. 120]. The mythological origin of such simile is more than evident. Moreover, there appears the motif of JINGLE accompanying these attempts and signaling something suspicious: «Дзиччання в радіорубці не припинялося» («The jingling in the radio cabin didn't stop») (4.2) [11, p. 160].

The description of the disasters encircling the steamer belongs to the prototypes of romantic mythology. As a source, one could cite the renowned picture of C. D. Friedrich «The Sailing Vessel *The Hope* in Ice» (1821) where the crush of a vessel is represented:

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«Щось зловісне вчувалося в тому гуркоті» («Something ominous was to be felt in this thunder») [11, p. 118] – such is the beginning of the fatal events. And then the motif of THUNDER grows to the scope of cosmic catastrophe: «А там, у темряві, йшов морем крижаний вал. Із страшенною силою натискував він на тороси і трощив їх. Тріскали крижані поля, і в щілини, ніби у велетенську пащу, вливалися незліченні тонни морської води» («And there, in the dimness, the icy wall passed across the sea. With an awful strength, it pressed the hummocks and broke them. The icy fields got cracking and the innumerable tons of sea waters poured into the splits, as into a giant gulf of jaws») (3.4) [11, p. 120]. Here the mythological subject of ICE demonstrates its opportunities as the real participant of action.

Another adventure novel *The Deep Way* deals with the motifs suggested with such extremely popular novel as B. Kellermann's *The Tunnel* (1912). One deals here with the mythology of Black Bottom. In reality, the events described here, in the last (third) chapter, look like the report on the imaginary nuclear war guessed still in the epoch when even dreams about it were absent. In this respect, the influence of H. Wells' science fiction *The War of the Worlds* becomes evident.

Meanwhile, although the plot concerns the subterranean space, it is the sea and the water with their mythological meanings that dominate in the novel. Both initial and terminal lines are those referring to the maritime images. The commencement gives the picture of the sea within dimness: «Після дощового дня настає мокрий і туманний вечір. Шуміло море, розбиваючи хвилі прибою об мури набережної» («After the rainy day the wet and foggy evening has come. The sea roared while smashing the surf's waves against the quay's walls») [12, p. 7]. In contrast to it, the terminal lines repeat the motif of SURF but give it within the space of light: «Шумів прибій, розбиваючись об мури набережної, і в стовпах водяного пилу веселками висвічувалося сонячне проміння» («The surf made noise while breaking at the quay's walls, and the sunny light shone with rainbows in columns of sprays») [12, p. 298]. The descriptions of sessions in closed rooms

where crucial decisions are to be issued are evident derivations of a ship's deck as the space for adventures. Even the central adventure of subterranean actions is that of the inundation: «<...> ми опинились у воді і спрямували свій пліт до штольні» («<...> we have found ourselves in the water and directed our raft towards the gallery») (2.17) [12, p. 168]. Thus, even within the circumstances of technocratic utopia, one returns to the motif of RAFT as the only device of salvation in oceanic waves.

Another sample of mythological thought is to be found in the story *Life for Motherland*. The story has been written some months before the commencement of the war and therefore considered as a prophecy [1, p. 16]. Here the motif of fog is interpreted as the mythological one: «Море втихомирювалося і ледведле грало дрібною хвилею. Пасма туману звисали над його поверхнею. Сірий густий туман проковтнув шхуну» («The sea became quiet and hardly danced with tiny wavelets. The strips of fog hung over its surface. The grey dense fog has swallowed the schooner») [12, p. 325]. It is in the fog that the dangers are hidden, and the sun only detects them: «Враз крізь туман почало пробиватися сонячне проміння, і "Альбатрос" знов опинився в маленькій прогаліні. Туман відступив на два-три кілометри. Прямо перед рибалками на воді чорнів великий військовий човен» («All at once sunny rays began passing through the fog, and *The Albatross* has again found itself in a little lacuna. The fog abated a couple of kilometers. The big man-of-war appeared in the water before the eyes of the fishermen») [12, p. 325].

The mythological meaning of fog is associated with the space capable of generating the unexpected events. Besides, it is considered as a tissue spun by celestial witch-sisters [2, p. 548]. One could also add the essential role of fog in Beowulf's myth where it becomes the weapon for cunning intricacies in the manner of a web. There also exists a stable connection between fog and boats as a vehicle between the real world and that of the dead [6, p. 277]. The isolated space of a ship gets thus an outlook of a stage to display mythological fables.

All cited examples give grounds for the observation as to the already mentioned

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nominal style (as opposed to verbal style) for the development of myth-making creativity. Noun for mythological motifs is more important than verb, because nomination prevails over motivation of action that remains spontaneous. It is not an action itself but its possibility that dominates within the mythological terrain.

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РЕЗЮМЕ

Опосередкування переходів між міфом та прозою здійснюється театром. Спільність міфу, драми і прози визначається спонтанністю мотивації подій, що має різні джерела: у міфі – дивовижність сил, у драмі – сценічну умовність, у прозі – конденсацію деталей оповіді. Створення Олександром Довженком жанру кіноповісті відкрило нові міфотворчі можливості прози. Особливого значення здобула міфологема потопу («Зачарована Десна», «Поема про море») як осмислення історії пізнавальними знаряддями міфу. Широке використання знарядь міфологічного мислення (зокрема, обміну сну та реальності, зміни часової послідовності) зумовлює специфічні ефекти спонтанності дії. Один із зачинателів української літературної маринистики Микола Трублаїні вдається до міфологізації обставин дії. Так, міфологічні уявлення про кригу, туман сприяють осмисленню ізольованого корабельного простору як сцени, де відбуваються випробування дійових осіб. Орієнтація на міфотворчість сприяла розвитку специфічного «іменного стилю», позначеного переважанням позначення суб'єктів міфологічних мотивів без актуалізації їх можливостей.

Ключові слова: мотив, прототип, іменниковий стиль, трансформація, варіантність, опосередкування.