

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.

on one hand, and the impact they have on the linguistic and stylistic features of Soviet literature, on the other.

In modern society culture, thriller fiction belongs to the genre that subsumes under its heading not only works of literature, but of cinema and television as well, and therefore is an essential part of popular (pop), or mass, culture (the Ukrainian for the latter is *масова культура*, whereas the Ukrainian term for the corresponding literary genre is *пригодницька*, or *авантурна література*). However, as the object of my philological observations is Soviet Ukrainian sensational prose, it should be noted that the definition of Soviet culture (or literature) as popular is subject to some qualifications, since in its primary socio-cultural context, the notion of mass culture is opposed to that of elitist, or high, one. In the Soviet society, on the contrary, culture was, or should have been, «high», while its ostensible consumers could only have been working masses, cf. the Bolsheviks' slogan «Culture to masses». Yet at the same time, in the Soviet culture there also was a hierarchy of (literary) genres, in which sensational fiction, ideologically steeped as it was, does not held a prominent position, in spite of the fact that it was literary pieces of this genre, as different from some (by no means all) officially recognized «masterpieces», that enjoyed genuine general interest and invariably was in high demand.

Assessing this situation linguistically, in particular analyzing such works in linguistic-stylistic terms and from a corresponding viewpoint involves addressing the issue, both theoretical and methodological, of the stylistic potential of socialist realism, on one hand, and the stylistic merits or otherwise of works incorporating it, on the other (for the purpose of the present study, the question of whether socialist realism was in fact an artistic style or, as it was defined in Soviet criticism, a creative artistic method in literature and arts, is irrelevant). Opinions of contemporary critics and artists tended to differ depending on one's relation to the Soviet establishment and its discourse: its official and unofficial representatives and spokesmen, party ideologues and recognized Soviet maîtres were highly positive (to say nothing of party ideological directives and prescriptive references⁴), while outsiders' views generally were diametrically opposite. The latter denounced socialist realism on the ground that it considered literature and art a means of state propaganda, restricting freedom of creation and artists' right to depict reality the way they saw it, and replaced them with ideological dogmas and doctrines, official decrees and instructions as well as those criteria, never made public but no less effective for that, that were applied by the state censorship, including *Glavlit* (the organ which had various names during Soviet history, the last being General Directorate for the Protection of State Secrets in the Press) and *Goskomizdat* (State Committee for Publishing).

At the same time literary works created in compliance with these requirements were criticized by independent critics from the purely aesthetic and stylistic viewpoint as well, and what is more, their stylistic drawbacks and failings were regarded as ideologically determined. For instance, I. Koshelivets' argued that «... the need to camouflage false content brought about specific artistic features common to all the literature and art of socialist realism. In literature, it was the overloading of works with unnecessary information and static descriptions with artificial verbal decorations in which epithets and similes prevailed... coincidentally accompanied

⁴ Cf. «socialist realism» as defined in: Лесин В. М., Пулинець О. С. Словник літературознавчих термінів.— К., 1971.— С. 393-395; Словарь литературоведческих терминов / Ред.-сост. Л.И. Тимофеев, С. В. Тураев.— М., 1974.— С. 365–370.

by the impoverishment of the literary language and its reduction to newspapers' lexis, artificial pathos sometimes turning into sentimentality..., moralizing and lecturing»⁵. Following this line of reasoning, the only cases where this interdependence between the ideological facet of socialist realism and its mediocre artistic facet ceased to exist were those literary pieces of outstanding quality that contradicted permissible official norms, both ideological and stylistic.

Some opponents of socialist realism indicated that while insisting on being as true to life as critical realists of the 19th c., and dissociating itself from «naturalism», on one hand, and «formalism»⁶, on the other, this style was actually modeled upon classicism with admixture of romanticism, which made it incompatible with realism proper. Also, this was a style-immanent factor that, together with strict and invariable ideological prescriptions, made socialist realism shunning, and even hostile to, innovations and creativity: «classicism, more than any other style, was prone to clichés, to pedantic compliance with norms and canons, to conservative forms, since it was one of the most stable styles... tending to follow prescribed models and avoiding formal quests, experimenting, and originality»⁷. Outstanding Polish author Maria Dąbrowska, commenting in her diary on Khrushchev's 1963 speech to artistic intelligentsia, wrote that he spoke as a spokesman of masses' worst *petit bourgeois* tastes in art, and cited G. Flaubert «...who, while hating bourgeoisie, predicted with despair (at the time of the Paris Commune) that the victorious proletariat would feed on... bourgeois aesthetics»⁸.

Then again, there are also some literary pieces of undoubted artistic and stylistic value whose authors were never accepted by the establishment as truly Soviet, yet in the opinion of some authoritative critics, themselves not belonging to it, it was exactly adherence to the «totalitarian» style that made these works aesthetically outstanding. A. Siniavskiy, whose negative assessment of socialist realism has already been mentioned above, nonetheless held that this style, at least at the time of its origin, had great creative and artistic potential, as witnessed by V. Mayakovskiy's works. Panegyrics glorifying Stalin were commonplace in Soviet poetry as well as poetry of Communist authors elsewhere, and yet it is O. Mandelstam's «Ode to Stalin» that I. Brodskiy considered «...maybe the most grandiose poem of all written by Mandelstam. Even more than that, this poem is possibly one of the most outstanding events in all 20th century Russian poetry»⁹. Russian dissident philosopher and literary critic B. Paramonov regarded A. Platonov, one of the past century's greatest prosaists, as a writer that was excessively Soviet, «more stalinist than Stalin himself... He wrote by, rather than about, Stalin. With Platonov, everything is Stalin, Platonov himself is Stalin. The more you read Platonov, the better you understand Stalin»¹⁰. Elsewhere¹¹ he referred to the already

⁵ Кошелівець І. Соціалістичний реалізм // Енциклопедія українознавства.— Л., 2000.— Т. 8.— С. 2968.

⁶ Głowiński M. Realizm socjalistyczny // Głowiński M., Kostkiewiczowa T., Okopień-Sławińska A., Sławiński J. Słownik terminów literackich.— Wrocław etc., 1976.— S. C365–366.

⁷ Терц А. (Синявский А. Д.) Что такое социалистический реализм. — <http://antology.igruno-v.ru/-authors/synyavsky/1459651903.html>.

⁸ Dąbrowska M. Dzienniki powojenne // Wybór, wstęp i przypisy Tadeusz Drebnowski.— Warszawa, 1996.— Т. 4. (1962–1966).— S. 233

⁹ Волков С. Диалоги с Иосифом Бродским.— М., 2004.— С. 14.

¹⁰ Парамонов Б. М. Кафка и Россия.— <http://archive.svo-boda.org/programs/rq/2003/rq.071703.asp>.

¹¹ Парамонов Б. М. Трава родины или сталь и шлак.— <http://maga-zines.russ.ru/>

mentioned essay by Siniavskiy (Terz) on socialist realism, in particular its author's view on the former as a full-fledged artistic style whose essential nature was that of a monumental propaganda banner («...монументальная плакатность»), adding that another genre suitable for it was that of bucolic idyll (a brilliant example of which was «Fro», Platonov's another piece) as well as children's literature and, perhaps more than anything else, fairy tale¹² (something that K. Clark has shown in her monograph «The Soviet novel: history as ritual»¹³).

Be it as it may, it can safely be said that there is no direct correlation or interdependency between socialist realism's ideological and stylistic aspects and features. It is quite evident that the legacy of socialist realism is far from being stylistically and aesthetically homogeneous and uniform. While numerous works of that period are clearly not high quality or at least «interesting» literature (and were not perceived as such even then by general Soviet readerhip), there are also examples of the opposite, sometimes of the same authors, cf., for instance, such Ukrainian poets, prosaists, and artists working within the framework of this style as O. Dovzhenko, P. Tychyna, M. Ryls'kyi, O. Honchar, M. Stelmakh etc. Mutatis mutandis, this applies to Ukrainian Soviet sensational and detective fiction writers: M. Yoganen, Y. Smolych, M. Trublaini, Y. Dold-Mykhaylyk, V. Petliovanyi, V. Sobko etc.

In the light of what was said above on socialist realism's proclivity to certain traditional literary genres, it seems quite natural that the latter's works should have incorporated heterogeneous stylistic and linguistic-semiotic features, in particular those inherent in, and characteristic of, essentially different communicative-epistemological kinds of discourse, in particular the mythological one¹⁴. In what follows I will try to demonstrate this with reference to the work of one of the authors mentioned above, Vadym Sobko (1912-1981), namely, the first two parts of his, at the time fairly popular¹⁵, trilogy novel “Starry wings” (its first part “Granite” published in 1937, the second, “Cruiser”, in 1940, and the last, “Starry wings”, in 1950 together with the whole eponymous set). The dominant theme of the trilogy was that of aviation and aircraft industry, and its main characters are Yuriy Krayniev, a fictional Soviet leading aircraft designer, and his colleagues at the, also fictional, research center, the Institute of Stratosphere in Kyiv, as well as their enemies within and without the U.S.S.R. It should be emphasized that the topics of aviation, new modern aircraft and hero airmen were of the utmost importance for prewar Soviet public discourse since they, while representing, on one hand, the achievements of the U.S.S.R. in science and technology, on the other, contributed to the creation of the image of new Soviet man as a mythical hero¹⁶ (it should also be noted that alongside these celestial characters, other heroic figures of Soviet public discourse, in particular Soviet literature, were Stakhanovite miners and metro (subway) construction workers, whose activity and results thereof (such as temple-like underground stations of the Moscow metro) incorporated another So-

october/2003/2/para.html

¹² *Парамонов Б. М.* Конец стиля.— СПб.; М., 1997.— С. 426–427.

¹³ *Clark K.* The Soviet Novel: History as Ritual.— Chicago, 1981.— 293 p.

¹⁴ On the mythological discourse, see: *Єрмоленко С. С.* Мовне моделювання дійсності і знакова структура мовних одиниць.— К., 2006.— С. 66–78.

¹⁵ (s.a.) *Собко //* Енциклопедія українознавства : В 10 т.— Л., 2000.— Т. 8.— С. 2925.

¹⁶ *Clarke K.* Op. cit.— P. 143.

viet mythologeme, that of taking possession of Mother-Earth¹⁷). Besides, the positive heroes of the trilogy were typical embodiments of general socialist realism requirements regarding the genre and characters of sensational prose, whose task was “to depict integral, ... strong personalities”, thus making a contribution in the upbringing of highly moral and strong-willed Soviet people¹⁸.

The structure of Sobko’s novel texts, however, is not limited to their plot, the events and scenes of social and private life it involves as well as ideological myths and values these events and scenes express. Arguably, the essential feature of the poetics of the trilogy is the dual nature of the latter’s text-internal world.

Firstly, in this novel as well as elsewhere in Soviet thrillers and detective stories, the center of this world is a well-protected and essentially safe social environment of its positive Soviet characters and, consequently, of Soviet readership and people (for instance, whenever the former participate in the situation of narration or some other kind of intimate social intercourse, there is always some degree of warmth, comfort and coziness in it, although the wider context of the situation can be much less so, cf., for instance, such a scene at the beginning of the short story «История одного взрыва» by Russian author V. D. Okhotnikov: – *Хотите, расскажу вам одну историю?... – как-то предложил лейтенант Воронов. Это было в тот период, когда мы, работники исследовательского института, находились еще на казарменном положении. Перед тем, как лечь спать, мы часто собирались в маленькой уютной комнате, чтобы побеседовать на самые разнообразные темы...* At the same time, both the genre and the ideology presumed that there should have been enemies both within and around this space, the task of main positive characters being to oppose, find and destroy them, sometimes at the cost of one’s life. Again, due both to the ludic nature of the thriller and the Marxist ideology outlook, the end of the story could only be a happy one. The underlying feature of protectedness, as contrasted with the perilous thrills of the plot, is by no means specific to Sobko’s trilogy, being in fact present in many other pieces of sensational literature, Soviet Ukrainian and others, as an essential feature of their poetics¹⁹.

But the friendly social environment in which Sobko’s positive heroes live and operate is surrounded by, and open to, the natural environment, so that the latter is another essential part of the text-internal world and the life world of the characters. As represented in the novels, it is structured in accordance with natural cycles and rhythms of the two kinds: annual and daily. The openness and penetrability of the social environment to nature takes form of correlation between social and intimate events and actions making up the plot, on the one hand, and on the other, physiogenic phenological phenomena, i.e. seasonal and cyclic natural occurrences along with their traditional symbolism, stereotypes and connotations. Cultural anthropology regards the latter, i.e. repeated phenomena in climate and weather as well as animal and plant life, and also corresponding human activities in traditional agricultural society as a source of so called calendar myths as well as the mythical notion of time, characteristic, however, not only of archaic beliefs, but also of mythology of modern everyday mentality²⁰. In the world of Sobko’s work, the social

¹⁷ Эпштейн М. Эдипов комплекс советской цивилизации. — http://magazines.russ.ru/no-vyi_mir/2006/1/ep7.html

¹⁸ Словарь литературоведческих терминов.— С. 294–295.

¹⁹ See, e.g.: Жолковский А. К., Щеглов Ю. К. Работы по поэтике выразительности. Инварианты— Тема— Приемы— Текст.— М., 1996.— С. 101, 305.

²⁰ Аверинцев С. С. Софія-Логос : Словник.— К., 1999.— С. 187–194, 211–213;

events of the plot are paralleled by cyclic natural events, which in a certain way reflect, and give meaning to, them. This kind of parallelism is considered a universal and ancient folklore feature²¹ which, according to O. Potebnia, goes back to the time when archaic mythic thinking didn't differentiate between man and his natural surroundings²².

Since Krainiev's role in the novels is that of a mythic cultural hero²³, it is not fortuitous from the viewpoint of traditional calendar mythology that the novel begins in spring, coinciding with the resumption of nature's life cycles and corresponding traditional agricultural activities. More exactly, it starts on a thunderous May day which also happens to be the principal character's birthday as well as the day when he falls in love: *Вісімнадцятого травня 193* року, у весняний грозовий день, Юрію Крайневу минуло двадцять шість літ* (6)²⁴. He broods over the life he has lived only to switch from his musing to some kind of wild chthonic dance.

In the context of mytho-poetic seasonal symbolism, it is also significant that the story begins with the mention of fugacious May thunderstorms with their connotations of life-giving, begetting, and procreating²⁵. The description of Kyiv thunderstorms, however, alludes to Soviet symbols as well, namely, the symbol of star with its connotations of security and protection²⁶: *...Потім приходить сонце. Краплі ще блищать у листі. Кожна з цих грозових крапель, перед тим як випаруватися, обертається на велику яскраву зірку..* (5). Stating that thunderstorm fragrance is invariably present over Kyiv (*...ледве помітний аромат недавньої грози стоїть над Києвом*), the narrator also mentions smells typical of some other Ukrainian and Russian cities, almost all of them characteristically physiogenic and seasonal: *Гнилуватий присмак моря у вітрах Одеси. Свіжм бетоном і смачною чорноземною пилугою пахне Харків* (5). In spite of the novel theme being basically technological, specifically linked to R & D in military aircraft industry, nature with its annual and daily cycles continually accompanies the plot line development, where it is not always represented as something hostile and only to be overcome, conquered and subjugated, in accordance with P.D. German's lyrics of the popular Soviet song «Aviation march»: *Мы рождены, чтоб сказку сделать былью, преодолеть пространство и простор*. The author constructs the text-internal Kyivan urban environment surrounding his characters as something that is at the same time open on nature around and in Kyiv: *...Можє, [це] вітри приносять дух цвітіння лісів у верхів'ях Дніпра... Вікно було вели-*

Мелетинский Е. М. Время мифическое // Мифы народов мира : Энциклопедия / Гл. ред. С. А. Токарев.— М., 1992.— Т. 1.— С. 252–253.

²¹ See, e.g.: *Веселовский А. Н.* Психологический параллелизм и его формы в отражениях поэтического стиля // *Веселовский А. Н.* Историческая поэтика.— М., 1989.— С. 101–154; *Fox J. J.* Roman Jakobson and the comparative study of parallelism // *Roman Jakobson.* Echoes of his scholarship.— Lisse, 1977.— P. 59-90; *Fox J. J.* Explorations in semantic parallelism.— Canberra, 2014.— 448 p.

²² *Потебня А. А.* Op.cit.— С. 170–171.

²³ On the notion of cultural hero in mythology, see: *Неклюдов С. Ю.* Герой // *Мифы народов мира.*— С. 665–666.

²⁴ This and the following references are to the edition: *Собко В.* Зоряні крила. Пригодницький роман.— К., 1958.— 470 p.

²⁵ On traditional mythic associations of thunderstorm, see: *Жайворонок В. В.* Знаки української етнокультури : Словник-довідник.— К., 2006.— С. 198–199; *Іванов Вяч. Вс., Топоров В. Н.* Перун // *Мифы народов мира.*— С. 306–307.

²⁶ *Энциклопедия символов.*— Х., 2003.— С. 11–12; *Энциклопедия символов, знаков, эмблем.*— М., 182–185.

чезне... З шостого поверху Юрій бачив половину Києва, аж до далеких задніпровських озер, оповитих легкою передвечірньою млою... (6) Надходив вечір. Десь на Дніпрі перегукувалися пароплави... (7) Задніпряньський вітер влетів у кімнату і зашарудів паперами. Він був теплий, весняний і приносив з собою свіжість плавнів... Він вийшов на вулицю, і весняні запахи, аромат весняного листя каштанів, дух теплого мокрого асфальту оповили його... Вперше за багато років він так гостро відчував весну (8).

If the trilogy's first novel «Granite» (and so the trilogy as a whole) starts in spring, its happy end (Krayniev and his friends escaping from fascist Germany where they had been kidnapped) is localized by the author in autumn, i.e. the season when important life cycles in nature as well as traditional seasonal agricultural activities come to fruitful completion, cf. the following fragment where the city and its dwellers' activities are depicted as dominated by nature and its seasons which impose themselves on them: *Осіннь пливла над Києвом. Вже жодного листка не видно на широко розкинутих кронах каштанів. Голубе небо охоплює місто і, незважаючи на рух машин, людей, трамваїв, задумана тиша висить над вулицями. ...Осіннь прийшла рання, але на диво тепла* (141). Similarly, in the end of the second novel «Cruiser» (whose title revoked a Soviet history icon, the naval cruiser «Аврора» which was a symbol of the October Revolution of 1917), the fruit-bearing period of «golden autumn» (shown as a warm and relaxed Indian summer) coincides with the successful conclusion of the Krayniev designer team's work on a new military aircraft, with the grammatical tense shifting in this fragment from the past of history to the myth's panchronic present: *Бабине літо пливе над садом. На пожовкле листя каштанів і кленів падає золоте проміння сонця. Тепла мла застилає небо...* (278).

In the same novel, the mytho-poetic symbolism of winter is ambivalent in that, on one hand, frost and snow are shown as natural obstacles that are overcome by builders of an aircraft plant somewhere in Ukrainian steppe wilderness, in this way performing a mythological ritual similar to passage rites as practiced in traditional society²⁷ (17, 168). It should be noted, however, that, as K. Clarke showed in her 1981 monograph, the North with its snow and ice was reinterpreted by Soviet propaganda as a symbol of hostile forces overcome by the Bolsheviks, hence also a special symbolic role which was ascribed to Soviet Polar aviation and its achievements²⁸; mutatis mutandis, in this novel, too, elemental forces are paralleled with inner and outer enemies of the Soviet people with whom they symbolically join together in an effort to try and disrupt Soviet military build-up.

At the same time, the semantics of winter plays yet another two symbolic roles in constructing and structuring the text-internal world of the «Cruiser» novel. In the first case, wintery natural elements operate as a background, helping their opposite, the warmth and comfort of home or workplace, to become, in accordance with the fairly universal meaning shift pattern «physical warmth» > «affection, kindness, sympathy; cosiness»²⁹, a symbol (both metaphoric and metonymic) of the security and protectedness of the Soviet people: *За вікном лютував вітер, але Полоз не звертав на нього ніякої уваги – у конторі було тепло, затишно... (158). Чайник кипів на вікні. Білий струмінь пари вихоплювався з тихим свистом з дірочки в кришці. Порізана рибка лежала на тарілці. Від гарячої батареї опалення*

²⁷ Clarke K. Op. cit.— P. 168.

²⁸ Ibid.— P. 14.

²⁹ See: Черниш Т. О. Слов'янська лексика в історико-етимологічному висвітленні.— К., 2003.— С. 384–421.

здіймалося вгору повітря і тихо гойдало фіранку над вікном. Полоз із жалем зачинив двері (168-169)]; Зайшла у свою кімнату, маленьку, затишну і теплу... Всім тілом відчуваючи приємну теплоту, підійшла до радіатора... (218). Characteristically, the same feeling of physical warmth accompanies the feeling of belonging to a collective: Київ зустрів Марину непривітно. Місто здавалося сірим, безбарвним. Міцний мороз примушував ховати у комір обличчя, і тому люди теж здавалися непривітними (184), but that was before the heroine got to know her new colleagues: А коли надвечір Марина Токова вийшла на вулицю, зимовий Київ здався їй затишним і привітним (188). The allusive reference to a specific year's winter, symbolically contrasting it with Soviet home coziness, additionally makes foul weather a metaphorical prognostic sign of the unstable and potentially dangerous international situation in prewar Europe, such parallelism between separate consecutive or simultaneous seasonal phenomena characteristic of the semantic structure of the inner form of paremiological folklore microtexts called prognostic calendar proverbs³⁰: Невірна якась зима була того року, але ця препогана погода наче підкреслювала, як хороше сидіти так у затишку, вдома, відчуваючи коханого поруч себе (234); cf. also: По-осінньому довгими і тривожними стали вечори (300).

Secondly, the seasonal semantics of winter interacts with the semantics of another natural cycle, that of day and night alternation, in using winter landscape colors to change the prosaic construction site into something highly aesthetic and poetic, even magic, yet at the same time expressively symbolic of the world of socialism as opposed to its enemies, cf.: Коли сонце спускалося до обрію і, немов важка розпечена куля, повисало у мистій сині, все на будівництві ставало червонуватим, рожево відсвічував сніг і ясною загравою пламеніли дзеркальні вікна головної контори; however, the entrance of a negative character (a spy) significantly puts an end to this winter sunset magic which gives way to harsh realities (although, of course, the colors of sunset actually linger for some time after the sun has gone down): В ту мить, коли в кабінеті з'явився Гучко, сонце зайшло. Обірвалися довгі промені, погасли багрянці за вікнами, зникла казка... (181). In this way, brightness and colorfulness come to be symbolically associated with the text-internal Soviet world as its inherent feature which, however, is suspended in the situation of confrontation with enemies. Likewise, another spy's dwelling place, albeit deceptively like any other's, is marked by an especially gloomy twilight coloring: Вони зайшли у невелику, досить стандартно умебльовану кімнату. Було біля сьомої години, і густа чорна сутінь вже залягла в усіх кутках (290).

The two cycles, seasonal and daily, jointly provide a mythopoetic background to another scene, in which two builders, operating on their own late at night and in the snowstorm, risk their life to prevent an imminent disastrous accident at the construction site. The situation is shown as difficult and dangerous, yet it is also represented aesthetically, as a musical piece, cf.: ..Під поривами вітру кожна ферма, кожна незакріплена балка звучала по-своєму, і це створювало неповторну музику... (160), and mytho-poetically, as the conflict and struggle of light and darkness with their traditional secondary symbolic senses and con-

³⁰ Єрмоленко С. С. Мова і культура: деякі теоретичні і методологічні проблеми лінгвосеміотичної реконструкції традиційної народної моделі світу за даними паремій календарного циклу // Мова і мовознавство в духовній культурі суспільства.— К., 2007.— С. 285–302.

notations³¹; in particular, the source of danger is shown as a carrier of darkness against a brightly lit background: *У цеху панував хаос вітру, світла і тіней. Сніжинки пролітали в світлових потоках і здавалися блискучими бризками. Гойдалися ліхтарі, і тіні коливалися слідом за ними* (161); *Раптом величезна тінь, густа, аж чорна, пройшла по цеху і сховалася десь біля протилежної стіни... Тінь знову пройшлася по конструкціях. Тепер вона вже була не одна – назустріч їй летіла така ж темна і густа маса* (ibid.)

The mythic symbolism of time cycles also finds its expression in the semantic structure of text fragments depicting events taking place in the Institute of Stratosphere. Whenever these are temporally marked by the narrator, either explicitly or implicitly, with respect to their position within the daily period, it is invariably the late hour of the evening or even night, so that work there never ceases: *У кімнаті панувала тиша і сутінь. ...У двері кабінету хтось постукав* (194); *Валенс зайшов до її кабінету одного пізнього вечора* (203); *Високі двері інституту зачинилися. ...Було вже дуже пізно* (218); *Був пізній вечір, і матові плафони заливали світлом довгі доріжки* (224); *Усі вікна інституту були освітлені. ...Чому всі працюють у таку пізню годину?* (225). The reference to the 24-hour working day is commonplace in the Soviet literature of the period (cf. the words of O.Korniyuchuk «Platon Krechet»'s eponymous character: *...як у столиці. Там усю ніч люди горять на роботі! Так! Усю ніч!..*) and should not necessarily be taken as a hyperbolic means of representing the central place that work occupied in the life of the Soviet people; Sobko's character says elsewhere: *Думати про роботу – нічого кращо в світі не може бути* (237). Yet in the novel, the choice of this temporal feature goes beyond emphasizing the ideological and political significance of production activities by indicating their unusually and even unnaturally late time as a common occurrence. Coincidentally, and in spite of this, the contrast of night and day is recoded in terms of the opposition of «sacred» vs. «profane», so that ordinary daytime work is differentiated from extraordinary, exalted, and even magical nocturnal activity³². Therefore in night work depictions, the features of coziness, (social) security, and protectedness are supplemented by those of solemn sacral ritual, with a protagonist participating in such activity turning into a hieratic person: *Чоловік сидів за столом у глибокому шкіряному кріслі. Велике скло закривало стіл, поблискувало під світлом лампи. Зелений абажур точно обмежував промені. Вони падали на середину столу, на папери, ... тепло відбивалися у золоті вічного пера. На високих вікнах, напівзакритих товстими шторами, мороз малював складні візерунки. ... Тиша панувала в кімнаті. Ніхто не ходив коридорами. У нічній спокійній роботі була несподівана урочистість. Наче намагаючись зберегти її, чоловік у кабінеті перегортав папери безшумно...* (188-189). In itself, such a scenery of night intellectual work with its oppositon of a brightly lit desk in the center and its periphery an otherwise semi-dark room, is naturally loaded with rich cultural, and therefore positive, connotations, cf. M.Ryls'kyi's lines: *Ніч, лампа, роздум, самота, сніги паперу ще німого, спокійна творчості тривога, в мовчання зімкнені уста*. However it can safely be assumed that for the Stalinist period readership, the semantics of such solitary night work, especially administrative, also, and even primarily, had an unambiguous «default» connotation of being de-

³¹ For mythological interpretations of this opposition, see: Славянские древности: Этнолингвист. словарь : В 5 т.— М., 2009.— Т. 4.— С. 565–567.

³² On the traditional symbolism of night and nightly activities, see: ibid., 2012.— Т. 5.— С. 212–218.

terminated as well as consecrated by the corresponding habit of the Kremlin leader whose working hours, starting at midday, extended long into the night, this daily (or rather nightly) routine consequently replicated by top leadership and their offices all over the country. In this way, the image of night as activity time (normally exceptional rather than usual) implied the invisible, but no less real for that, presence of Stalin's image (his visible likeness, a portrait, a photograph, or a bust, was an invariable, mandatory, and sacral attribute of Soviet work and dwelling places, like icons were in prerevolutionary Russia). The presupposition of an invisible yet tangible presence of the divine figure of father, leader, and protector, and its association with the night accounted both for the semantic features of home coziness, warmth and security, on one hand, and of solemn sacral ritual, on the other.

It is also late at night that one of positive female characters goes to NKVD to share her suspicions, and there she feels herself so entirely at home that she falls asleep in the armchair while her nameless interlocutor, a NKVD officer, (referred to as *військовий*) relentlessly works at his desk. After that, he remains anonymous later in the novel, and so does the institution she visits, the narrator only hinting at its identity by vaguely indicating its location. The officer's anonymity confirms his role as a mythic high priest and exalted, indeed almost divine person to whom she confesses first at their incidental, and then purposeful meeting, and whose sacral name is a taboo not to be used in everyday profane speech and by those not entitled to. In the totalitarian society culture of the Stalinist U.S.S.R., naming taboo performed a similar mythic function besides complying with the imperative of total secrecy: the names of omnipotent and much-feared security agencies as well as those of their victims were generally excluded from common everyday language³³ as spoken by ordinary citizens too afraid to mention them (except speaking privately to most trusted ones), and it was only those properly initiated and ordained, as it were, that were allowed to handle these hot items.

There is yet another episode of nocturnal work, in which the author uses the mythic symbolism of night as a dark and dangerous period opposed to day with its light and safety, a period when, to quote Sir Hugo Baskerville, «the powers of evil are exalted». In this episode, the two heroines of the novel study a mysterious explosive in the aircraft plant laboratory. Although the narrator gives the rationale for their choice of night shift as a time for their experiments («щоб зайві люди не тинялися по лабораторії»), his own motive for doing so is arguably quite different, being determined by the symbolic connotations of the opposition of «day» vs. «night» as well as «light» vs. «darkness». The plant is represented as a locus of light and therefore of beneficial activity against the background of the dark and dangerous night that surrounds it: *Ніч стає над Києвом, над заводом, над цілим світом. Яскраво світять над цехами великі ліхтарі. ...Завод працює ритмічно, напружено, у три зміни* (14, 268). The lights in the laboratory windows are shown to acquire a special function of a personified magical defender of this locus: *...всі вікна яскраво освітлені і дивляться в темряву... як насторожені невсипущі очі. Вже дуже пізно* (ibid.) Here, too, the narrator provides indications pointing to the sacral and ritual character of the two heroines' actions: *Вона обережно, ніби священнодіючи, закрила змішані реактиви у блискучій сталевій бомбі* (272); *У халатах, з блискучими балонами в руках, у півтемряві лабораторних коридорів Яринка і Ганна самим собі нагадали*

³³ *Ермоленко С. С. Язык тоталитаризма и тоталитаризм языка // Мова тоталітарного суспільства.— К., 1995.— С. 7–15; Garry J. Taboo: speaking // Archetypes and motives in folklore and literature.— New York, 2005.— P. 114–117.*

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.

