

**Hierophany of Sacrality in Everyday Life: V. Pidmohylny's
*A Little Touch of Drama in the Light of Myth Criticism***

Today we haven't found the scientific solution to the problem of unconscious regulators of creative activity, their interconnection with social and psychological factors of the epoch, the search for constant structures, which, through the creative act, influence the poetics of the literary work. Practically, there are no scientific publications which could analyze the activity and qualitative characteristics of myth structures in the literary process of the 20-30s of the 20 century, and which could reconstruct the appropriate world of conceptions about reality, in which their vivid, figurative embodiment could correlate with the traditional mythological world view systems, without losing the connection with the historical background, its ideological and intellectual discourse; and which would help reveal the author's individual originality.

The comprehension of the Ukrainian intellectual prose of the 20-30s, in particular the novels by V. Pidmohylny, initiates appealing to the analysis of a great textual scope from the point of view of the hidden reminiscent plan of textual composition of the novel, as well as studying the specific character of the author's world modelling. The determination of the following aspect of the analysis will give us an opportunity not only to study the texts in respect to a still unelaborated problem of correlating constants of collective unconscious (archetypes) and regulators of mass consciousness (non-mythological structures) with specific sensual images of the novel, but also to define ontological and axiological dominants of the cultural and historical phenomenon of the 20-30s.

The national revival in the last decades, the accelerated attention to the cultural heritage and myth poetic constants of the national existence, the aspiration for thorough investigation of the problem of totalitarianism (historical, cultural, philosophic) and the need to create a new consolidating national myth, as well as the present crisis of rationality have made the choice of the given topic for investigation urgent. The

research is concentrated mainly on showing the embodiment of these aspects in the literary form in the intellectual novel *A Little Touch of Drama*.

Having survived the times of the scientific progress, revolution, war and other social and economic changes, a peasant (in the Ukrainian realia) is replaced by a post-traditional, industrial man, one of the mass, who exists in the new world of bureaucratic institutions and social processes, which are subjugated to the dominating ideology (mass culture, propaganda, mass media). This creates a new paradigm of vital schemes and models, which also include alienation both on the personal and ethno-national levels.

In contrast to the natural passing of the national myth in the consciousness of people in the form of basic world view orientation points, the newest myths of the 20 century (totalitarian, scientific myths) are created on the basis of logic construction (of the ideology) and produce the situation of active category displacement in the consciousness of an individual. A person loses his/her ethno-national dimensions, natural integrative attribute, self-identification in social ontology (national myth), but acquires some other psychological, spiritual and existential features (the newest myth systems).

It's worth mentioning that the city is the most popular spatial model (sometimes it serves as a theme) in the literary works of the intellectual novelists, in particular V. Pidmohylny, as it determines a new urban outlook of the literary personage.

The novel by V. Pidmohylny *A Little Touch of Drama* is a particular literary embodiment of the national myth crisis. Its myth ritual semantics is closely connected with plot narration which describes the relationship between Marta and Slavenko. In the novel, the process of analysis is greatly complicated by mutual contrast of the oppositions: concerning Slavenko, between individuality (love) and normativity (confluence with social myth), which is observed in some other intellectual novels of the 20s, and between individuality (confluence with natural myth) and normativity like chaos for Marta.

It seems at first glance that the confrontation of two mental and mythological traditions occurs on the basis of contrast between irrational and above rational types of consciousness. In other words, it takes place in the plane of national/scientific. However, the discourse analysis (fusion of scene doubles and functions integration) proves that rationalism (as a distinguishing feature of a hero-mediator) serves as a mechanism for achieving the aim, but it's not the aim itself. The main semantic emphasis is put on Liova (the animal meaning of his name also proves this idea, though being concealed in a soft, diminutive form) and this demonstrates the absence of scientific element in the characteristic of the personage. Instead, such features as a lack of individuality of "a person in a crowd", passive sacrifice, permanent messianism and definite psychological dualism are brought to the forefront – these are the features which are inherent to a person of the post-revolutionary time, the period of the totalitarian regime establishment.