

MYTHOLOGICAL CODES AND "DOUBLE CODING" IN ART

The purpose of the research is to determine the characteristics of mythological code and "double coding" in various art forms. **The research methodology** is the use of a systematic approach, which reveals features of mythological codes and the "double coding" in different genres of art. The methodological basis for the study of mythological codes is the concept of Peirce and Saussure, and the principles of "double coding" of R. Barth, Charles Jenks and Lotman. **Scientific originality.** Based on the study of works of various arts, myths are considered as a system of codes. "Double coding" is revealed in the disclosure of double standards of mythological codes and combination of various codes in one piece of work. **Conclusions.** Mythological codes are presented in all the arts (dance, music, theater and visual arts). Mythological codes maintain a constant system of quality, by which they are differentiated regardless of interpretation of images and stories. M. Tcherepnin's "Narcissus and Echo" demythologizes the true myth content by means of the art of ballet. Remythologization (replacement of old ideas with new ones) is present in "Pygmalion" by B. Shaw. The allusion to the myth of Ariadne is found in the ballet "Crossroads" by R. Poklitaru.

Keywords: code, double coding, myth, mythological code, ballet, music, visual arts, theater.

Афоніна Олена Сталівна, кандидат мистецтвознавства, доцент, докторант Національної академії керівних кадрів культури і мистецтва

Міфологічні коди та "подвійне кодування" в мистецтві

Метою статті є визначення особливостей міфологічних кодів та "подвійного кодування" в різних видах мистецтва. **Методологія** дослідження полягає в застосуванні системного підходу, який розкриває особливості міфологічних кодів та "подвійного кодування" в різних жанрах художньої творчості. **Методологічною** основою для визначення міфологічних кодів стали роботи Ч. Пірса, Ф. де Соссюра та "подвійного кодування" Р. Барта, Ч. Дженкса, Ю. Лотмана. **Наукова новизна** роботи полягає у визначенні міфологічних (аудіальних, вербальних, зорових) кодів у різних жанрах художньої творчості (балет, театр, образотворче мистецтво, музика). **Висновки.** Міфологічні коди представлені у всіх видах мистецтва (хореографія, музика, театр, образотворче мистецтво). Міфокоди, як будь-які інші коди, зберігають сталу систему якостей, за якими їх розрізняють не залежно від інтерпретацій образів та сюжетів. У творі М. Черепнина "Нарцис і Відлуння" засобами балетного мистецтва відбувається деміфологізація істинного змісту міфу. Реміфологізація (заміна старих уявлень новими) присутня в "Пігмаліоні" Б. Шоу. Алюзія на міф про Аріадну виявлена в балеті Р. Поклітару "Перехрестя".

Ключові слова: код, подвійне кодування, міф, міфологічний код, балет, музика, образотворче мистецтво, театр.

Афонина Елена Стальевна, кандидат искусствоведения, доцент, докторант Национальной академии руководящих кадров культуры и искусства

Мифологические коды и "двойное кодирование" в искусстве

Целью статьи является определение особенностей мифологических кодов и "двойного кодирования" в различных видах искусства. **Методология** исследования заключается в применении системного подхода, который раскрывает особенности мифологических кодов и "двойного кодирования" в различных жанрах художественного творчества. **Методологической** основой для исследования мифологических кодов стали концепции Ч. Пирса, Ф. де Соссюра и принципы "двойного кодирования" Р. Барта, Ч. Дженкса, Ю. Лотмана. **Научная новизна.** На основе анализа произведений различных видов искусства мифы рассмотрены как системы кодов. "Двойное кодирование" проявляется в раскрытии двойных стандартов мифологических кодов, сочетании различных кодов в одном произведении. **Выводы.** Мифологические коды представлены во всех видах искусства (хореография, музыка, театр, изобразительное искусство). Мифокоды сохраняют постоянную систему качеств, по которым их различают независимо от интерпретаций образов и сюжетов. В произведении М. Черепнина "Нарцисс и Эхо" средствами балетного искусства происходит демифологизация истинного содержания мифа. Ремифологизация (замена старых представлений новыми) присутствует в "Пигмалионе" Б. Шоу. Аллюзия на миф об Ариадне выявлена в балете Р. Поклитару "Перекресток".

Ключевые слова: код, двойное кодирование, миф, мифологический код, балет, музыка, изобразительное искусство, театр.

Relevance of the research topic. The word "myth" is of ancient Greek origin and is identified with the words "word, story or language". It refers to a set of sacred values and philosophical truths that are opposed to the profane truths and expressed with words [8, 63]. Defining the distinction of language, speech and language as a system of signs, as well as differences in synchrony and diachrony of the process, by Ferdinand de Saussure concept, understanding the "language question" is close to the content of the "code and coding". According to observations of Ukrainian scientist S. Povtoreva "in the conceptual apparatus of structuralism category "relationship" is concretized through the concept of "building relationships", "synchrony", "system of relations" that justify the integrity of structure, hierarchy structure and does not mark a change or development structures" [5, 25].

For our study, the duality of interpretation of signs is important – the sign language and speech code in a myth as a language, where language itself is a whole system of signs, and the synchrony with diachronic process of speech (myth) with a system of signs. In addition, language or myth code can be considered as

species, wherein each one maintains its sign constant quality, on which it (code) can always be recognized. Therefore, the classification of different types of relations (syntagmatic and associative) by Ferdinand de Saussure may be used to code a methodological analysis of the phenomenon of culture, given the nature of relations in the differences and oppositions [9, 151].

In particular, all these parameters are important for linguistics of code analysis of works of various art forms (music, visual arts, cinema, plastic arts, etc.), when involved various senses or their synesthesia. Every art form has its ontological and semiotic nature: the music unfolds in time through sounds, visual arts – in the space through the forms and colors, the choreography – in time and space through the dynamics of plastics. Therefore, in the art there are various forms of linguistic, aesthetic and artistic codes. The study of myth as a system of codes and the "double coding" in the creation of the interpretation of codes causes the relevance of the chosen topic.

In its traditional form, a myth refers to bygone eras, but its themes, characters and events became a prototype of new works, close to mythical stories.

The Italian scientist G. Vico considered a myth as "divine poetry" and poetic understanding of the original ideological syncretism, from which later the heroic poetry of Homer appeared. [1, 44-45, 377]. In a myth, he saw a poetic understanding of the original ideological syncretism, from which later the heroic poetry of Homer appeared. He associates its originality with underdeveloped and specific forms of archaic thinking, comparable with the features of child's psychology. Vico implied sensual concreteness and physicality, emotion and wealth of imagination in the absence of reasonableness, unconscious man in the transport of objects of the world of their own property, the inability to abstract the objective attributes of things and shape of the subject, essentially replacing the event "episodes" [1].

In other words, the interpretation of the code by G. Vico is the same in myths to the definition of a sign code as a specific empirical material object, perceived on the sensory level and it acts in the process of communication and thinking of people representing other object.

The national code and its uniqueness is defined in the works of German philosopher J. Herder. On the example of poetic achievements, he saw a variety of mythological codes. F. Schelling interpreted myth as an aesthetic phenomenon with the dominance of the symbolic factors of nature and art, where the attraction to the symbolic is placed on the allegorical. F. Schelling saw a continuation of the myth in art and reflection of individual authors in the process [3].

The myth and its symbolism always attracted the attention of scientists. The following authors studied the myth codes (XIX century): German scientists (A. Kuhn, V. Manhardt, V. Schwartz), English scientist (M. Muller), Ukrainian (A/ Gorsky, V. Lichkovah), Russian (Alexander Afanasyev and F. Buslaev) and representatives of English anthropological school (E. Taylor, E. Lang, Spencer et al.) There is an interpretation of a myth as an archaic way of explanation of the world at the pre-scientific stage of human knowledge, at the level of the missing customs and rituals. George Fraser saw in magic rituals, rites, cults with agricultural calendar "dying" and "reviving" of the gods.

E. Golosovker, M. Eliade, F. Cassidy, J. Campbell, A. Losev, M. Mamardashvili, B. Malinowski, E. Meletinsky, A. Pyatigorsky and V. Toporov determined the character code in myth and mythology and their communicative and informative functions. Despite the large number of scientific works, the problem of symbolism of mythological codes in the ballet art remains understudied, which confirms the relevance of this study.

The purpose of the article is to determine the characteristics of mythological code and "double coding" in various art forms.

Codes of the myths and mythological scenes influenced the development of art. Greek mythology has become not only an arsenal, but also the soil of ancient Greek art. Therefore, without the knowledge of the myths or codes, it is impossible to understand the plot of many operas and paintings, imagery and poetic masterpieces.

Since the end of the XIX century positivist process of demythologizing of culture has been going on gradually changing demythologizing it (by writers, critics, philosophers, sociologists, ethnologists). Dionysus – Apollo at Nietzsche have become almost code symbols. To date, the interpretation of the history of European culture comes on criteria Dionysian and Apollonia. In Greek tragedy, Nietzsche opens the synthesis of Apollonia and Dionysian ("The Birth of Tragedy"). According to the concept of Nietzsche Apollonia began in fine arts and art of plastic to combine with a harmonious beginning of Apollonia, and theater – tragedy the Dionysian. Maybe that is why a myth becomes the basis for ballet and opera performances to various degrees played mythological symbolism of the codes in these works.

One of such examples is the myth of Narcissus, which found its expression in the world culture. In fine arts, one of the first was a picture of Caravaggio's "Narcissus" (1594-1596), in which the artist conveyed the image of Narcissus narcissistic. In the XVII century, Italian composer Francesco Cavalli wrote an opera based on the story of this myth as well as Alessandro Scarlatti (XVIII century) and German composer and opera reformer Christoph Willibald Gluck (XVIII century). Younger contemporary of W. Shakespeare, Spanish writer Calderon de la Barca, the founder of the philosophical and religious drama, the ideologist of the thesis that "life is a dream" interpreted the mythological story of the play "Echo and Narcissus" (XVII century).

In the early twentieth century, there was a one-act ballet "Narcissus and Echo" (music by N. Tcherepnin), and later choreographic miniature "Narcissus" (music by N. Tcherepnin, choreography by K. Goleizovsky, 1960). The ballet is based on the version of the myth in Ovid's poem "Metamorphoses" (one of three recorded in writing).

Russian composer and conductor Nikolai Tcherepnin was a pupil of Nikolai Rimsky-Korsakov. At the beginning of the century N. Tcherepnin conducted in Paris "Russian Ballet" and his ballet "Narcissus and

Echo" (1911) in Monte Carlo turned out to be very natural. N. Tcherepnin created music taking into account the choreographic solutions that conveyed an emotionally shaped and meter and rhythm foundation work. Although the music in this ballet is the program for the development of the movements and actions of the dancers, still N. Tcherepnin continues the line of Western European ballet developed in line with the one-act chamber performances and based on the principle of pass-through of the musical fabric with refraction of different musical styles. Ballet music was written in the tradition of the romantic and impressionist composers K. Debussy, N. Rimsky-Korsakov and A. Skryabin.

Despite the fact that the music of the ballet is the active component of the action, the main artistic image of the ballet is Narcissus. His role is a framework and code as a myth, and many works of art have arisen throughout the history of culture from this story. The image of Narcissus is not subject to any time or space, no social change, the code image has become a symbol of pride and self-love. A mythological image became code with the certain qualities of human nature, characteristic to Greek mythology anthropocentric ways.

In the ballet, "Narcissus and Echo" there is a pair of such opposition as spatial and sensory landmarks – the images of Narcissus and Echo. We perceive the myth of Narcissus as a concept or phenomenon of narcissism, in which Narcissus is the embodiment of love to one's own image. Although the image of Echo equally important because the myth of the phenomenon of "echo", the inability to express their thoughts and feelings, and readiness to use other people's recipes are typical of any time and shows the modern society and could even become its symbol. If you ignore the anime (ratio I – my soul), the result can also be negative: the impossibility of self-realization is literal death, what happens in the myth of Narcissus. Value of Narcissus-Echo is realized in outer space-time context of myth and established a parallelism between I – my actions.

At the heart of the mythological character codes are mythological creatures or objects that are peculiar clusters of signs, where their features are identified, as opposed to other [4]. Therefore, Narcissus embodies the image of the narcissist, and in another case, a man who cannot find himself. This combination of identifications and opposition structures is building a system of myth. E. Meletinsky indicates that the possibility of classifying the binary logic expands the hierarchical distribution of the world at different levels. Moreover, the concept of "level" with the hierarchical partitioning close to the notion of "code" as a mean of expression and language. In this case, these terms are used interchangeably.

According to Plato, it is a symbol of the transition from the determination of the scope of management in the sphere of mystical material expression of the highest ideal essence. Narcissus passed through the art of sculpture the encoding process by means of art – mythological symbolist code. Coding is the process of multi-stage processing of sources of information (code) into a substantive or meaningful value (code-sign-symbol-image): code image of narcissist ballet N. Tcherepnin – Ovidiy – K. Goleizovsky embodied by N. Tsiskaridze; musical tone – Tcherepnin, more consistent imagery – Narcissa-Tsiskaridze. Narcissus in the interpretation of K. Goleizovsky and V. Vasilyev is not so much a narcissistic man as passionate creature in the form of a Faun. He is not just "admires his reflection ... he's trembling with excitement ... something huge, fantastic figure appears in his, in his jumps and violent revolution" [2, 356].

Thus, the symbolism of the mythological code in the ballet "Narcissus and Echo" by Tcherepnin is associated with the transmission through art sculpture of the basic idea of the work and feelings of the protagonist.

At the level of a sign, there is a known concept of code incarnation in the mythological consciousness by Raglan F. and S. Hyman, who believed all the myths to be ritual texts. Australian anthropologist E. Stunner in the context of post-structuralism tried to examine the myths and rituals in the north Australian tribes in terms of their structure [3].

In the 20-30s of the twentieth century, the following ancient mythology researchers studied the sign system and the codes: J. Troy, Tolstoi, Franko-Kamenetz and A. Freudenberg. They analyzed the semantics and poetics of myth and art genres and subjects dealt with as a result of the transformation or "metaphor" of myths, as Levi-Strauss later wrote as a "transformational myth" [4].

An example of "transformational myth" and a symbol of the mythological image of the code can be Pygmalion, implemented in different genres: tragedy ("Galatea" P. Torelli and I. Gundulic) eclogue "Galatea" J. Sannazzaro; L. de Gongora's poem "The Legend of Polyphemus and Galatea" and Jean de La Fontaine "Galatea". At the same time, the story was very popular in musical and dramatic art: the opera "Galatea" by S. Orlandi; "Galatea" L. Vittori; "Acis and Galatea" by M. Charpentier; "Acis and Galatea" by JB Lully). It is interesting that in the nineteenth century this myth was embodied only in opera productions ("Acis and Galatea" George. Eccles, "Acis and Galatea" by G. Shteltselya, "Galatea" M. Porpora).

Symbol code of Galatea – a sea nymph, was the epitome of beauty and the embodiment of calm and shining sea. Perhaps that is why the European poets, playwrights and composers turned to the myth of Polyphemus and Galatea since the XVI century. It is through the story of Pygmalion and Galatea it is possible to allocate a specific type of organization of myth and symbolism in the form of two contrasting worlds and species of a metaphor to the conformity of the opposition desired / unwanted. Seeking to use the symbolism of a myth, an artist creates each product as his own unique masterpiece of various genres, becoming a kind of Pygmalion bringing listeners / viewers to the main theme, where a myth is the spiritual rebirth of a man through art and creativity.

George Bernard Shaw in his play "Pygmalion" is far from the thoughts of recreating images and situations of the ancient myth. On the contrary, they paradoxically changed his play. The uneducated girl Eliza Doolittle, who was selling flowers appeared in the role of Galatea, and the role played by sculptor phonetics professor Henry Higgins. The main product of the collision, Professor Higgins and his friend Colonel Pickering taught Eliza proper English and manners. They achieved very good results with their student. Eliza

turned out to be very capable of learning and changed spiritually. However, Shaw has shown the tragic impossibility of talented, spiritually enriched and educated women to rebuild their lives with dignity without adequate capital. There is comic tragedy connected with the real life of society and spiritually rich man, which has no place in the world where the biggest paradox is a man himself. So, a myth in its embodiment in the literature (and other arts) is the transformation of the initial information, not just static play structures and processes, guided by cyclic changes in the ritual, and the nature of social relations.

According to the Ukrainian scientist Ryzhkova, formal analysis of characters aims at establishing the structure of the cultural code and synchronic and diachronic transformation of its prerequisites. Content analysis is designed to identify and value the differences and the meaning of the symbols of cultural codes. They contribute to discern common features of unique cultural-historical time and a pragmatic analysis of the approaches to the understanding of communicative, discursive and social aspects of the creation, translation, interpretation, culture, sense of hierarchy of cultural values, cultural identity, the laws of the genesis of the world and mutual influence of local cultures [7, 20].

Based on the fact, that mythological symbolism of the codes has a slender aesthetic system, a modern choreographer Radu Poklitaru is mostly interested in the emotional and psychological patterns of myth and music. His ballet triptych "Crossroads" to the music of violin concertos (the second, sixth and seventh) by famous Ukrainian composer Myroslav Skorik tells the story of human destiny. The main idea of the work is determined by the images of female goddesses of Greek mythology, who spun the thread of life. In Greek mythology – the goddess of fate Moira (Moira "in the Greek language means "share", "part", meaning "fate" that each person receives at birth). First, in the view of the ancient Greeks destiny embodied in which inanimate objects – fetishes, who was the bearer of vitality, and later – the magical power was imprisoned in a deity. In principle, the existence of things is the same with Australian mythology, where an element of the human world is paired with a natural element, – writes the researcher E. Stunner, emphasizing mythological or symbolic meaning of the mutual "metaphorization" [4].

According to Homer, Moira who spun the thread of human destiny has three sisters – Lachesis, and Atropos Clotho. They represent the image of harsh grandmothers: Lachesis with a yardstick or weights, Clotho with a spindle in her hand, Atropos the book of life, and a pair of scissors and thread, where the gap meant death. Poklitaru is transmitting images with a spool of thread, which rotate – as a symbol of life. Like Plato, who depicts women in white dresses Poklitaru uses the white robes for the dancers, marking the contours of the male and female bodies on the canvas. Moira in the myth of the heavenly possessed by the supreme rule of law and deciding the music of the heavenly spheres present, past and future. Plato called them daughters of the goddess Ananke ("necessity") that rotates the spindle of the world. Such treatment has a character in the ballet, though the fundamental principle of works of R. Poklitaru and music of M. Skorik do not favor the myth in full reading. The code of the main symbols of the myth of the action are in metaphors, allegories and allusions. Ballet has several important ideological foundations and a kind of aesthetic system.

Firstly, weaving the threads of fate, where the thread is a symbol of human life. Each life is unique; each person has his way (on stage symbolic suitcases). Secondly, in chronological terms of yarn or rope weave represents generations of tradition, continuity of duty. I remember another Poklitaru ballet "The Long Christmas Dinner", which is already on the material of the traditional Christmas festival played out family history from birth to death, where death has a major role in life. Returning to the ballet "Crossroads", the third such symbolic meanings of yarn, thread, like life, the umbilical cord, continuity, sequence, number and proportion in the context of the ballet explain the role of thread, rope as a means of communication between the sky to the earth or the earth with underground kingdom. Image-symbol code thread-savior, with which manages much down, climb or just to escape, constantly appears in myths and folklore texts. In our opinion, this image of the celestial ballet yarn and space-cloud yarn resembles a philosophical interpretation of Plato's necessity, force majeure that tends not only on people, but also on the gods. This motion arises from the cosmic device or spindle Ananke. Color performs one of the controversial issues in the ballet. The white color is a symbol of sanctity and detachment from worldly things, striving the spiritual simplicity, the involvement of the divine world, and the black color on the clothes of dancers symbolizing the care of earthly pleasures, ambiguity and mystery – it all depends on fate, which spins the thread of life. Death is dressed in black. On the one hand, man is free creator of his own happiness, and on the other, not all people can create their happiness.

A special role is played by red thread, which combines and changes the consciousness and man's life. The red color code serves the action and crossroads: the life-death, death-rebirth and revival-labor.

Creating an image code "Crossroads of Destiny" has become one of the leitmotifs of the ballet. Without repeating an ancient myth, R. Poklitaru reproduces it in a postmodern version. Outstanding choreographer shows the stages of change and "Crossroads of Destiny" of every man. He develops the main idea of the story, suggesting that myth is reflected on the problems of every man. Poklitaru robs the plot of the ballet of its mythological understanding of reproducing content in a paradoxical form.

Ballet Radu Poklitaru "Crossroads" has much in common with the ballet by Pina Bausch's "Orpheus and Eurydice." It is also a ballet written on the well-known mythological story, which is very often used in different kinds of art. Both use modern ballet choreography and specific movements with free movements of the whole body. Even there is a similarity in the selection of characters and costumes and transmission of storyline of the myth, although they are written on the different myths. Therefore, it is indisputable heuristic influence of code of myth in art in general, and particularly modern. Therefore, the study of the nature of myth in terms of the realization of the sign-character code and encoding process and a constant transforma-

tion of the classical model of a new artistic image becomes important at various levels of modern culture – from philosophy to art and from social institutions to the subjective knowledge.

Aesthetical artistic ideas of such writers as J. Borges, M. Bulgakov, Г. Hesse, T. Mann, G. Marquez, A. de Saint-Exupery are transmitted through mythological symbolism codes. After all, mythologizing code is characterized by its focus on demonstrating a rational inaccessibility through the truths of faith, and how higher courts are located outside the competence of reason and are available in a coded form.

Scientific novelty. Based on the analysis of works of various kinds of arts, myths are considered as a system of codes. "Double coding" is shown in the disclosure of the double standards of mythological codes, combined in a variety of product codes. Conclusions. Mythological codes are presented in all the arts (dance, music, theater, visual arts). Mythological codes maintain a constant quality of the systems in which they are differentiated regardless of interpretation of images and stories. In M. Tcherepnin's "Narcissus and Echo", the art of ballet demythologizes the true content of the myth. Remythologizing (replacement of old with new ideas) is present in "Pygmalion" by B. Shaw. The allusion to the myth of Ariadne is found in the ballet by R. Poklitaru "Crossroads".

Cities, events, history and heroes often act as mythological codes. Code-sign of a myth is not only an object (phenomenon, event), but also the properties of objects and subjects, and the relationship between them. These relationships make up the encoding process. This process is represented in the concept of Ferdinand de Saussure and Peirce: code with the exact definition of the character image (iconic sign); code with the definition of the context and the relationship between objects and their properties (signs indexes); code symbol is not associated with objects or entities physically, but indicates their probation for conventionality of its value (mark-symbol).

Mythological code is implemented through the symbol of artistic image with a certain set of feelings or ideas. The symbolism of the mythological code is usually associated with rising product of plan. The ballet art mythological symbolism of a code is contained in the libretto, motifs and images. The study of mythological codes and their acceptance by the art of the theater is a promising direction of art studies.

Література

1. Вико Дж. Основания новой науки об общей природе наций / Дж. Вико. – М., Киев, 1994. – 628 с.
2. Голейзовский К. Жизнь и творчество / К. Голейзовский. – М. : Всероссийское театр.общ-во, 1984. – 576 с.
3. Культурология. XX век. Энциклопедия в двух томах / Главный редактор и составитель С. Я. Левит. – СПб.: Университетская книга, 1998. – Режим доступа : <http://psylib.org.ua/books/levit01/index.htm>
4. Мелетинский Е. Поэтика мифа / Е. Мелетинский. – М.: Наука, 1976. – 407 с.
5. Повторева С. М. Структурний підхід – структуралізм – постструктуралізм (еволюція методології та її поширення у гуманітарних студіях): Монографія. / С. М. Повторева. – Львів: Видавництво Національного університету "Львівська політехніка", 2010. – 336 с.
6. Постмодернизм. Энциклопедия / сост. А. А. Грицанов, М. А. Можейко. – Мн.: Интерпрессервис: Книжный Дом. 2001.— 1040 с.
7. Рижкова С. А. Творення, трансляція, інтерпретація та споживання культури: Монографія / С. А. Рижкова, І. В. Кузнецова, І. О. Шевченко. – К. : НАККіМ, 2010. – 476 с.
8. Семушкин А. В. Антиномизм мифа и логоса в генезисе философского знания // Вестник РУДН, серия Философия, 2008, № 1. – С. 63-72.
9. Соссюр Ф. де. Курс общей лингвистики / Ф. де Соссюр; [пер. с фр. А. М. Сухотин] // Ф. де Соссюр. Труды по языкознанию. – М., 1977. – С. 31-285.
10. Peirce Ch.S. Buchler Philosophical Writings ob Peirce / Ch. S. Peirce. – New York : Dover Publications, 1955. – 448 p.

References

1. Vico J. (1994). Foundations of the new science of the general nature of nations, M., Kyiv [in Russia].
2. Goleyzovsky K. (1984). Life and Work / K. Goleyzovsky, Moscow : All-Russian teatr.obsch [in Russia].
3. Cultural. XX Century. Encyclopedia in two volumes / Editor and compiler S.Y. Levit. – SPb .: University Book, 1998. – Access mode: <http://psylib.org.ua/books/levit01/index.htm> [in Russia].
4. Meletinsky E. (1976). Poetics of Myth, M.: Nauka [in Russia].
5. Povtoreva S. M., (2010). Structural approach – structuralism – post-structuralism (evolution methodology and dissemination of humanities studies): Monograph., Lviv: Publishing House of the National University "Lviv Polytechnic" [in Ukraine].
6. Postmodernism. Encyclopedia / comp. A. A. Gritsanov, M. A. Mozheyko (2001) . – Mn.: Interpresservis; Book House [in Russia].
7. Rizhkova S. A, Kuznetsova I. V. Shevchenko I. A. (2010), Creation, translyatsiya, interpretatsiya that spozhivannya Culture: Monografiya, K. : NAKKіM [in Ukraine].
8. Semushkin A.V. (2008) Antinomy of myth and logos in the genesis of philosophical knowledge, Bulletin of Peoples' Friendship University, a series of Philosophy, № 1 [in Russia].
9. Saussure F. de, (1977). Course in General Linguistics, [Trans. with fr. AM Sukhotin], Works on linguistics, M. [in Russia].
10. Peirce Ch.S., (1955). Buchler Philosophical Writings ob Peirce / Ch. S. Peirce. – New York : Dover Publications [in English].

Стаття надійшла до редакції 26.01.2016 р.