



Innovative Management of Business Integration and Education in Transnational Economic Systems

**Collective
Monograph**

ISMA University of Applied Science

Latvia, 2023

INNOVATIVE MANAGEMENT OF BUSINESS INTEGRATION AND EDUCATION IN TRANSNATIONAL ECONOMIC SYSTEMS

International Collective monograph

ISMA University
Riga (Latvia) 2023

Batumi Navigation Teaching University
Georgia (Batumi) 2023

SCIENTIFIC EDITORS:

Badri GECHBAIA Head of the Research Center of BNTU, Professor, Batumi, Georgia; **Deniss DJAKONS** Dr.oec, Professor, Rector ISMA, Riga, Latvia; **Olha PROKOPENKO** Doctor of Economics, Full Professor, Estonian Entrepreneurship University of Applied Sciences, Estonia; **Liliana HORAL** Doctor of Economics, Professor, Ivano-Frankivsk National Technical University of Oil and Gas, Ivano-Frankivsk, Ukraine; **Viktor KOVAL** Doctor of Economics, Professor, Izmail State University of Humanities, Ukraine.

REVIEWERS:

Gela GVARISHVILI Vice Rector of of BNTU, Professor; **Elida KHVEDELIDZE** Associate Professor of BNTU; **Anzor ABRALAVA** Professor of Georgian Technical University; **Manana MOISTSRAPISHVILI** Professor of Georgian Technical University; **Eter KHARAISHVILI** Professor of Ivane Javakhishvili Tbilisi State University, Honorary Doctor of Batumi Navigation Teaching University; **Olha RUDENKO** Professor at Chernihiv Polytechnic National University; **Irine TAVADZE** Associate Professor of Batumi Shota Rustaveli State University.

EDITORIAL BOARD:

Natia MIKLETADZE Head of Quality Assurance Service at BNTU, Professor, Batumi, Georgia; **Ketevan GOLETIANI** Professor, Dean of the Faculty Business and Logistics of Batumi Navigation Teaching University, Batumi, Georgia; **Andrei LABARTKAVA** Professor of Batumi Navigation Teaching University, Batumi, Georgia; **Natalia TCHKONIA** Associate Professor of Batumi Navigation Teaching University, Batumi, Georgia; **Olga VERDENHOFA** Dr.sc.admin., Assoc. professor, ISMA Vice-president, Riga, Latvia; **Nataliia VDOVENKO** Doctor of Economics, Professor, National University of Life and Environmental Sciences of Ukraine.

BATUMI NAVIGATION TEACHING UNIVERSITY, RESEARCH CENTER (BATUMI, GEORGIA) ISMA UNIVERSITY OF APPLIED SCIENCE (RIGA, LATVIA) ESTONIAN ENTREPRENEURSHIP UNIVERSITY OF APPLIED SCIENCES (ESTONIA, TALLINN) IVANO-FRANKIVSK NATIONAL TECHNICAL UNIVERSITY OF OIL AND GAS (UKRAINE, IVANO-FRANKIVSK)

Innovative Management of Business Integration and Education in Transnational Economic Systems: Collective monograph. Riga: ISMA, 2023. 362 p.

ISBN 978-9984-891-26-2

Publishers: ISMA University, Latvia
Batumi Navigation Teaching University, Georgia

The publisher remains neutral with regard to jurisdictional claims in published materials and institutional affiliations. Neither the publisher nor the authors or the editors give a warranty, express or implied, with respect to the material contained herein or for any errors or omissions that may have been made.
Published under the terms of the Creative Commons
CC BY-NC 4.0 License

© ISMA University of Applied Sciences, 2023

© Batumi Navigation Teaching University, 2023

© Collective authors, 2023

CONTENTS

<i>David Katamadze, Guliko Katamadze, Tamila Kartsivadze</i> PROBLEMS OF BUSINESS MANAGEMENT IN THE CONDITIONS OF MODERN GEORGIAN OPEN ECONOMY	5
<i>Irma Chkhaidze</i> THE ROLE OF A PROFESSIONAL PROJECT MANAGER AS THE KEY FUNCTION IN BUSINESS PROJECT MANAGEMENT	15
<i>Larisa Potravka, Ivan Pichura, Olena Rutta</i> PROSPECTS FOR THE DEVELOPMENT OF ECONOMIC TOURISM OF THE BLACK SEA REGION OF UKRAINE IN CONDITIONS OF POPULARIZATION OF ORGANIC PRODUCTION	29
<i>Merab Vanishvili</i> PECULIARITIES OF CORPORATE GOVERNANCE IN GEORGIA: CHALLENGES AND PERSPECTIVES	36
<i>Mamuka Jolbordi, Nino Liparteliani</i> THE FIRST JOINT-STOCK COMPANY IN GEORGIA „CHEMO“ FOR THE PRODUCTION OF MANGANESE AND COAL AT THE TURN OF THE XIX-XX CENTURIES	48
<i>Olga Iermakova, Viktor Koval</i> INCLUSIVE APPROACH TO INNOVATION SYSTEM DEVELOPMENT AT THE REGIONAL LEVEL	54
<i>Olga Dyudyayeva</i> THE MODERN MODELS OF THE SUSTAINABLE TOURISM IN THE CONTEXT OF THE REGION'S STRATEGIC DEVELOPMENT	64
<i>Viktoriia Prokhorova, Liliana Horal, Volodymyr Onyshchenko</i> SOCIO-ECONOMIC PROCESSES REGULATIONS AT THE REGIONAL LEVEL	73
<i>Igor Shchurov</i> PARADIGM OF ENERGY SECURE ECONOMY IN A TRANSNATIONAL DIMENSION	84
<i>Svitlana Skok</i> IMPROVEMENT OF A MANAGEMENT MECHANISM IN THE AREA OF AGRICULTURAL PRODUCTION UNDER GLOBAL WARMING	97
<i>Vitalii Pichura, Larisa Potravka, Nataliia Dudiak</i> ECOLOGICAL AND ECONOMIC CONSEQUENCES OF THE DEFLATIONARY DESTRUCTION OF THE UKRAINIAN STEPPE SOILS	104
<i>Oksana Shukatka, Illya Kryvoruchko</i> THE HISTORICAL BACKGROUND OF THE VACCINATION OF MANKIND	118
<i>Daria Kononova, Olena Kobus</i> THE CONCEPT OF COLOR IN THE PHRASEOLOGICAL UNIT “GREEN TEA” IN ASIAN LITERATURE	127
<i>Svitlana Skok, Victoria Almashova</i> BIOLOGIZATION OF AGRICULTURE AS AN ELEMENT OF INCREASING ECONOMIC EFFICIENCY OF CROP PRODUCTION IN THE TERRITORY OF SOUTHERN UKRAINE	140
<i>Anatoly Telnov</i> THE CONCEPT OF MARKETING MANAGEMENT AS A BUSINESS PHILOSOPHY ON THE BASIS OF HR MARKETING	148
<i>Natalia Straticchuk, Olha Yevtushenko</i> ENVIRONMENTAL EDUCATION AND TRAINING IN UKRAINE	161
<i>Viktor Koval, Iryna Honcharova, Tetiana Metil, Nadiya Stepanova</i> CONCEPTUAL APPROACHES TO CREATING INNOVATIONS IN THE FIELD OF CROSS-BORDER TRANSPORT	170
<i>Mariia Moshnoriz</i> THE ARCHETYPE OF THE MOTHER IN THE POETIC WORLD OF S. CHERKASENKO	181

THE ARCHETYPE OF THE MOTHER IN THE POETIC WORLD OF S. CHERKASENKO

Mariia Moshnoriz

Vinnytsia National Technical University, Vinnytsia, Ukraine

ABSTRACT

The article carries out a systematic analysis of S. Cherkasenko's creative heritage in a mythological way. The archetype of the Mother in the work of S. Cherkasenko is considered, which reflects his mythopoetic worldview and thinking. The main mythological motifs associated with maternal images are determined; the peculiarities of the interpretation of the archetypal image as a sacred image of the Motherland are clarified. The archetype of the Mother is a prototype that has absorbed all the ideal characteristics of the female world and reflects the enormous role of the mother in the formation of the personality and in the life of humanity in general. We prove that the mythologeme of the Motherland has its roots in the oldest and most stable archetype of Mother Earth. The image of the Mother at the initial stage was connected, first of all, with the nature. Back in Greek mythology, Gaia, Mother Earth, was the oldest of all the gods of the Greek pantheon. She gave life not only to all the gods, but also to the first human. Deference towards Mother Nature was also transmitted in the Roman tradition through the cult of Demeter and Rhea. In Slavic mythology, the most common is the syncretic image of Mother Earth, from whose womb everything living and non-living was born, because the land fertilized by rain produces crops, feeds people, and helps to continue the family. In Christian culture, the image of the Christian Mother of God is an echo of the ancient cult of Mother Earth.

Keywords: *archetype, myth, mythopoetics, mythological analysis, mythopoetic model of the world, remythologization.*

INTRODUCTION

Spyrydon Cherkasenko is a writer from Donetsk region, who more than 140 years ago dedicated his life to Ukraine through his vigorous activities in public and literary life, who during the difficult times in the history of Ukraine fought for the right of Ukrainians to have their own state, language, culture, and education (1910–1914). Taking into consideration the most pressing problems of the self-determination of the Ukrainian people, S. Cherkasenko in his own artistic texts borrowed and transformed, gave a new interpretation to mythological elements, which contributed to the integration of Ukrainian writing into the pan-European processes of remythologizing the life in the late 19th and early 20th centuries.

METHODS

The literary heritage of this poet did not remain unnoticed by researchers, although it became the subject of research only in the early 1990s. The writer's creativity was studied in the works of many scientists. O. Myshanych was one of the first to start studying the works of the writer. L. Demianivska [1], S. Diachenko [2], O. Kuzma [3], O. Myshanych [4] and V. Pohrebennyk [5] studied the lyrics and lyric-epic of S. Cherkasenko. Social, educational and pedagogical activity of S. Cherkasenko in the Ukrainian society of the 20th century was traced by H. Kalantaievska [6]. V. Pohrebennyk analyzed the interaction of literary and folk factors in S. Cherkasenko's lyrics [5]. S. Khorob studied the dramatic works of the author [7]. The mythological aspect of the artistic interpretation of S. Cherkasenko's work was analyzed by M. Moshnoriz in her dissertation research [8].

The purpose of this study is to trace the mythological motives and archetype of the Mother in S. Cherkasenko's work, which will contribute to a deeper analysis of the creative heritage of S. Cherkasenko in a mythological way, revealing the integrity of the mythopoetic model of the writer's world.

The realization of the goal involves solving the following tasks: to determine the main mythological motifs associated with maternal images; to find out the peculiarities of the writer's interpretation of the

image of the mother through the reception of the archetype of the Mother and the reinterpretation of mythopoetic traditions in its depiction.

RESULTS

The beginning of the XX century brings two schools of mythopoetic analysis to the key positions in literary studies, the mytho-ritual one or the Cambridge one, initiated by J. Fraser (J. Harrison, F. Conford, J. Weston), and the archetypal one or the Jung's one, the basis of which is the theory of archetypes of C. Jung (J. Murray, M. Bodkin, K. Still). Although in Antiquity the term «archetype» was used as a synonym for «idea», its authorship is attributed to C. Jung, who used it to denote the «psychic structure of the collective unconscious» [9, p. 49]. The sense of the concept of «archetype» acquired different meanings in the philosophical views of Platon, St. Augustine, I. Kant, and A. Schopenhauer, as an ancient form. Subsequently, the study of the archetypal character of an individual (Z. Freud) and collective (C.-G. Jung) consciousness in art was initiated.

With his research, C.-G. Jung almost completely supplanted the Freud's understanding of the archetype. Jung finally approved this term, seeing it as the main unconscious means of transmitting the most valuable human experience from generation to generation as subconscious symbols. In this way, he continued Schelling's traditions of studying archetypes. C.-G. Jung believed that the only source of archetypes are myths, which are fixed in the national consciousness in the form of indestructible matrix, unchanging entities that emerge from the programmed subconscious of each artist and direct his creativity. The researcher explained that mythology originates in the collective unconscious, where the archetype begins to function. C. Jung understands the archetype as a certain «symbolic formula» that primarily manifests itself in dreams and is a reflection of the «collective unconscious». Jung proved that «archetypes spread to the public not only through tradition, language and migration, but can always and everywhere arise spontaneously in new ways». The researcher emphasizes that archetypes are defined not meaningfully, but only formally: «it (the archetype) can be named and has an unchanging semantic core, but it is only – in principle, and never – concretely» [10, p. 113]. In his writings, the scientist singles out many archetypes, only two are feminine – the Mother and the Anima. Jung believed that the Mother archetype summarizes both the positive and the negative image of a woman [10, p. 19].

N. Frye applied Jung's theory in literary studies and gave the archetype the meaning of a «symbol-stereotype» that «constantly returns to literature» [11]. N. Frye was the first to note that archetypes, mythological images are contained in literary works, and the researcher is devoted to find them through a series of markers / codes. The Canadian philologist formulated the foundations of archetypal criticism of a work of art. The researcher singled out three types of use of myths in literature: «unreplaced» (where the world of people is clearly separated from the world of gods, which is characteristic of ancient literature); «romantic» (suggests an unspoken, directly mythical pattern in the world and which is closely associated with human experience); «realistic», where the myth is contained at the level of subtext [11, p. 113].

Taking into account the work of J. Fraser, K. Lévi-Strauss and C.-G. Jung, the Canadian scientist N. Frye considered archetypes not only as «primitive formulas» of individual images, but also as established models of ideas, themes, motives, rhythms, narratives, literary forms, genres. He was of the opinion that there is a general tendency in art to reproduce these formulas. Taking myths about nature as the basis of his research, N. Frye identified the key archetypal models of artistic systems. They are built based on the four myths: the myth of spring – comedy, the myth of summer – romance, the myth of autumn – tragedy, the myth of winter – irony and satire. From this point of view, art is an imitation not of nature itself, but of its mythological essence. At the same time, he singled out four main rhythms of literary works, which are consistent with the mythological matrix of subconscious reflection: 1) the rhythm of return / repetition in the epic; 2) the rhythm of continuity / integrity / consistency in prose; 3) the rhythm of external decency/majesty in the drama; 4) rhythm of association / connection / interaction in lyrics. Each of these archetypal rhythms is

characterized by specific archetypal thematic forms, motifs, images; and each plot can be correlated with the archetypal matrix of a certain ritual, which provides each work with a single order of words [11, p. 114].

In the «Encyclopedia of Literature» it is stated that «an archetype (Greek prototype) is an image, an idea, a primary motive, a theoretically probable form» and is divided into universal and ethnic archetypes [12, p. 96].

In this work, when defining the concepts of «archetype» and «mythologeme», we will, foremost, be guided by the views of C. Jung, Y. Meletinsky, V. Propp, V. Toporov, and V. Ivanov. If an archetype is a prototype, a permanent schematic invariant core, a skeleton of various mythological plots and motifs in their ultimate abstraction, then a mythologeme represents specific modifications, different manifestations, variations of the same essence, archetype. Each ethnic group has its own set of mythologemes. A mythologeme cannot be reduced to a specific myth; it can only be reconstructed (V. Toporov). For example, the archetypal image of the world tree can be expressed in the form of the Egyptian tree of life sycamore, the tree of the world Yggdrasil in Scandinavian mythology, an oak in Slavic mythology. Each mythologeme, having a completely independent meaning, is individual and specific. However, a set of specific mythologemes, created at different times, in different cultures, often independently of each other, frequently turns out to be connected with a single theme – an archetypal dominant.

In the work of S. Cherkasenko, the archetype of the Mother is multifaceted. This archetype appears in the following typical forms: Mother-Ukraine, Girl, Mother of God, White Woman. In a broader sense – a city, a country, the land, water, a garden, and others.

The archetype of the Mother is usually present in most mythologies of the world. In the mythological model of the world, the image of the Great Goddess is polysemantic, but most typically her image is identified with the land, and in a broader sense – with the feminine creativity in the nature. The archetypal image of the mother has its roots in the myth of Mother Earth, widespread in most peoples of the world. In the works of Ukrainian writers, the archetype of the Mother is also identified with the image of the Earth and represents, firstly, the source of strength, vitality and wisdom, on the one hand, and on the other hand, symbolizes the most reliable protection and support. In particular, P. Kulish created an original image of a Cossack hut-Ukraine decorated with «Danube shores» (poetry «Kozats'ka khata», 1890). In the works by I. Franko, a Ukrainian woman is saddened by the loss of her children («Ukraine speaks» 1898). And the banned in the USSR work («Instead of a prologue. Christmas Eve Tale», 1883) on the basis of vigil and oneiric poetics details the personified image of Ukraine, which has absorbed the features of the archetype of Mother Earth. In the works by Oleksandr Oles there is a «poor Ukrainian widow, surrounded by renegades», a long-suffering Ukrainian mother. In T. Shevchenko's works, the image of the Motherland is multifaceted with a spectrum of meanings: from a small orphan child to a widowed wife («Taras` night», 1838; «Do Osnov'yanenka», 1838; «Rozryta mohyla», 1843). In T. Shevchenko's lyrics, the semantic field of the mythologeme of the land includes the images of mother earth, the grave, the earthly paradise, and the steppe. In particular, the nationally colored mythologeme of the grave in «Perebendya» (1839) (as in all the artist's work) marks the spiritual place of the union of the soul with God, the place of historical memory, the locus of the revival of Ukraine. The mythologeme of Ukraine was shaped historically and politically acutely by «Velykyy l'okh» (1845). The image of the cellar is the sacred center of the mythopoetic picture of the world in mystery, which hides the national essence, the Ukrainian soul, the perspective of the nation's existence. The brilliant artist, against the hopeless obviousness, affirmed the indestructibility of Ukraine thanks to its «glorious past», which gives hope for the future. The author combines biblical motifs (the way of the cross of «orphan-Ukraine», the resurrection of Ukraine) with Ukrainian mythology (opposition of «black crows» to «white souls-birds»).

The most common form of the archetypal image of the Mother in S. Cherkasenko's poetry is Mother-Ukraine, Motherland-mother, Mother-nature, and Mother-Earth. The concept of the Motherland is one of the basic values of culture, a reflection of national archetypes and mentality. The theme of the Motherland,

patriotism, and the connection of a person with his land and people, peculiarly interpreted in ancient mythology, was actualized in the fate of S. Cherkasenko in 1923 after he was forced to move to Uzhhorod. The center of the mythic space of S. Cherkasenko's poetry is Ukraine (often likened to Jerusalem), which is associated with paradise, and the Ukrainian people are compared to the invincible Antaeus due to their tactile connection with Mother Earth. The author is convinced that any nation is unconquerable as long as it lives on its native land and cherishes the traditions and faith of its ancestors. S. Cherkasenko continues the Anteiv motif of the «natural» attachment of a person to his land in his lyrics. Admiration of its beauty and nature is the basis of his patriotism. This motive is reflected even in Homeric poems as a symbol of longing for the «small» Motherland. It is an essential aspect of the traditional understanding of patriotism. Symbols of nostalgia for the Motherland in S. Cherkasenko are leaning willows over a pond, the cry of a seagull in the steppe, and an unattainable star in the clouds. Ukraine is quiet waters and clear stars, green gardens, white houses, and fields of a golden wheat. Ukrainian nature in Cherkasenko's poetry is diverse, saturated with colors and shades (the cycle «On quiet waters, on clear dawns», 1919–1920). This established phrase, widespread in the thoughts of the «slave» cycle and historical songs, conveys the desire of captives to return to the Motherland. Not only S. Cherkasenko preserved this highly stylish tradition, but it is also manifested in the poetry of M. Rylsky («Word about native mother», 1941), V. Sosiura («Ukraine», 1944), D. Pavlychko («Granoslov», 1967) and others.

In the cycle «Our land is on fir» (1919), the archetype of the Mother is outlined through the motive of the need to protect one's Motherland from enemies. In its passionate way, the cycle renews not only Ukrainian existence but also opens up to the world a new existential perspective with the eternal Great Mother, always present at the basis of life. She gives life and blesses the armed defense of the Motherland: «О Нене рідна, ще не край, – / Ще хресна путь далеко в'ється, / Але ми дужі ще, – нехай / Лукавий ворог не сміється!» [13, p. 144]. The generalization of patriotic feelings comes at a time of dire danger for the Motherland: «Бо з великої любові / До рідненької землі / Буде бою, буде й крові / По потоках і ріллі» [13, p. 141].

The poetry projects an eerie prophetic vision, the speaker's eschatological myth-thinking. The mythology of the search for the lost Paradise dominates here.

The author transforms the cosmogonic myth in the poem «To the Sun» (1920). In Chaos, the mighty, fertile Earth gave birth to the boundless blue Sky – the Sun, which warmed the Earth. In the figure of a woman-mother, he recreated his native Earth. The author initially and expressively played the birth of the Sun by the Earth: «Огонь в душі твоїй не згас: / Ти розірвала зсохлі груди / І невгасимий серця жар / В піснях у наші переклала / І навела предивний чар, / Щоб Сонцем блиснув серед хмар, / Ти Сонце над усе кохала!» [13, p. 208].

In the poetry of S. Cherkasenko, female images, which are the personification of the sky, are a bifurcation of the same mythological image, which is a symbol of the personified earth as the mother of the human race: «Неба ясного усміх досвітній / В твоїх очах, / Ранок рожевий, ранок привітний / В твоїх устах» [13, p. 93]. In mythology, mother-earth is closely related to ideas about the «sacred marriage» of heaven and earth.

The author also realized the archetype of the Mother through the motif of the victim in the cycle «Octopus», where Ukraine is a young girl who fell «into the clutches» of the amorous young man-forester Octopus, who, as a monstrous enemy, convinces the young Ukrainian girl of happiness in oblivion. «Labels are affectionate» is not a trap for sailors to catch fish. On the contrary, they symbolize Ukraine's hopelessness in the quadrangle of death. To depict Ukraine, the author uses poetic means (fixed phrases) characteristic of Ukrainian love songs: «pink my flower, clear dawn». However, the author makes it possible to understand that behind erotic imagery is not love but the threat of destruction. This is a kind of warning to Ukraine for the future and a conclusion from the political experience of the author and the political fate of his country. The author uses the mythologem of the Octopus to generalize Bolshevism, which is related to the

fiery Star of the heavens, whose rays of light, like the tentacles of an octopus, pierce everything. In the diptych, there is a «kind, gentle Octopus», who does not carry a threat, «in whose arms, – he promises the girl, – you will find peace». But behind this peace, a threat is already felt. The motive of the victim who fell into the arms of the Octopus is confirmed by the requirement: «Не борсайся, дівчинко неслухняна». In the second poem, we learn that Ukraine is a potential new victim of the Octopus: «Ой люлі, Україно, рожевий мій квіте! / Спи тихо в лабетах пестливих моїх» [13, p. 267], which gives the work a national-patriotic orientation.

In the novel «The Adventures of a Young Knight», the archetype of the Mother Ukraine appears in the image of the Zaporozhian Mother Ukraine, the hiding-place-grave, etc. Let's agree with P. Miroschnyenko that «it was the historicism of romantic discourse that significantly corrected the laws of mythological time. The romantic cult of chivalry in Ukrainian literature, first of all, the cult of the Cossacks, expressed by mysterious, almost mythological plots, does not acquire an eschatological form due to the conceptuality in the romanticism of prophesying (the future), which is connected with predicting the future based on the past as the main component of the work of romantics» [14, p. 159]. The Zaporozhia Sich in the novel is a spatial core, a guarantor of national existence, and a cradle of chivalry: «Гей, мати Січ Запорозька! Не одного героя-лицаря виховала ти в своїм куріні, відколи побралися з козацьким батьком – з Дніпром-Славутою, й ще не одного виховаєш! Саме повітря твоє з телят творить відважних турів ...» [15, p. 117]. In this sacred space live real Cossack knights, in some places likened to earthly gods: «Перед очима все стояв образ величного, з довгою бородою й вусами лицаря із зсунутими над переніссям соболевими бровами, а під ними – гострими, як свердла, мудрими, допитливими очима, що зазирали – хотів ти того чи ні – в самісіньку душу» [15, p. 114].

Mythology is characterized by a dualistic view of the other world, so the images of the Cossack knights are ambivalent, combining the hypostases of the knight and the «knights from Nizh». The text «Adventures of a Young Knight» is oriented towards a heroic and mythological plot. M. Eliade noted that the ritual of initiation and the heroic myth are interconnected very often. In the novel, the myth is related to initiation through the vagina dentata, which is associated with returning to the womb of Mother Earth. This phenomenon is conveyed in work as the arrival of Paul to Sichi, who is personified, associated with the female firstborn and endowed with the miraculous power of transformation.

One of the negative forms of the maternal archetype, which is present in Cherkasenk's poetry, is the mythologeme of the night, identified with the motif of both physical and spiritual death. This combination is innovative in the literature. The mythologeme of the night in the image of a «bacchanal» – a woman unrestrained in the manifestations of her passion – acquires a negative meaning. The negative semantics of night mythologies is given by comparing the night with the beast («Але вже звіром лукавим чигає, / Деся притаївшись ніч» [13, p. 130]) and the apocalypse period («... Нехай довкола / Регоче ніч як сатана» [13, p. 133]). In particular, S. Cherkasenko's lyrics are characterized by the fact that the mythologem of the night has an anthropomorphic appearance, recorded even in the pagan worldviews of our ancestors. Mara is the goddess of evil, night, hostility, and death [13, p. 288]. No one sees her during the day, but at night she does her dark deeds: «Хто не втоне в царство сонне – / Всіх розбудить і розбудить / Мари сну і забуття» [13, p. 63]. The image of the Night Kingdom is characteristic of most Slavic ideas about hell. As in the poetry of S. Cherkasenko, hell is underground, engulfed in fire (similar religious allusions were embodied in prose by V. Stefanyk in «Paliy», 1942).

The dualism of life and death is revealed in the image of the night. In the lyrics of S. Cherkasenko, this mythologeme in the night city is a time when carnal passions and carnal desires are activated in the human soul: «Нічка дрімливая, / Нічка пестливая – / Мати кохання – / Розкоші, пестоців, / Любоців, лестоців / Родить бажання» [13, p. 96]. It is worth noting the romanticism of the text, which uses lyricism, is related to the poetry of Odarka Romanova. It is not by chance that the companions of the infernal night are Death, who sings a hypnotic lullaby, mother-Illness, black Sorrow, and dead Horror, characteristic of the

mythic symbolism of the misfortune of modernist poetry. In the city, the night plays the role of a mistress who dominates the entire city with its problems and worries.

In Greek mythology and the Ukrainian poet, the night is the «mother of the gods», which gave birth to Deception, Lust, Old Age, Death, Sorrow, Hunger, Oblivion, and Lawlessness. In the reception of the lyrical hero, a city is a place where all these sins are present: «Ніч убирає страждання, / Розпач, злочинство, і рпих» [13, p. 92].

In the cycles «The City» (1920) and «Children of the City» (1913), an effective means of constructing the maternal archetype is the contrast of poetics.

We are talking about the figure of a woman prostitute («Makes May Day»), a young lady in white from the same name poem, of a mother who leads a dissolute life, forgetting about her child. I. Frank-Kamenetsky notes that for the «figurative schematism of eschatological poetry, the semantic identity of "woman" and "city" is self-evident. From the point of view of social semantics, "woman" appears here not only in the image of "mother" but also very clearly in the role of the "bride". And it is enough to call the city by name, as it immediately becomes clear that the female image, like the city itself, is nothing but a symbol of the sky» [16, p. 225].

The author revealed the mythology of the city through the female image of the promiscuous mother. A prostitute combines her life with a «poisonous reptile», the author explains her sinfulness and contrasts her with the young lady in white – the embodiment of the «sacred marriage» of heaven and earth, the city's hope for a new life without the burden of sins. The Christian motif of punishment is woven into the fabric of the poem: «And I will not spare her children because these are children born of fornication because their mother committed adultery» (Book of the prophet Hosea, Ch. 2).

The city, the modern Sodom and Gomorrah, whose inhabitants drowned in debauchery, cannot expect forgiveness. It is significant that the author of the cycle uses the rhythm of a lullaby, reduced and caressing words, and repetitions characteristic of this genre of folklore and literature. We should agree with O. Kuzma that «the lullaby carries the semantics of a musical and verbal maternal amulet. S. Cherkasenko emphasizes the idea of "inverted" human values because, in the chaos of city life, the mother does not fulfil her direct obligation – to protect the child, to create an atmosphere of peace and security for her» [3, p. 108].

In the short prose of S. Cherkasenko, the archetype of the Mother is interconnected with the biblical motif of sacrifice, where the image of the Mother is projected onto the idea of the Virgin. In particular, in the dramatic sketch «Should» (1908), a mother is endowed with the unusual gift of anticipating the death of her only son, recognizing her son's departure by symbolic signs. In the life of a miner's family and a miner's settlement, there is a «dark, difficult period»: the soldiers come at night to stop the miners' uprising, and this is the most critical time for the miners to fight for social justice.

This time calls for civic activism. Therefore, the desire of the miner's son to help his «comrades» is understandable, despite his severe illness and the prediction of his death. The son's action is consistent with the biblical motive of Jesus Christ's sacrifice for the salvation of humanity. For the parents, such an act of the son is not understandable, and therefore they try in any way to leave the son at home during this difficult time. A mother, who is the family's guardian, feels her son's death, announced by disturbing dreams like no other. In particular, the mythological avian image of a raven, which the Mother saw in a dream, marks a premonition of trouble, misfortune, and death. In Slavic mythology, red is associated with the blood of warriors who died for their people in battles.

In Christian mythology, it is a symbol of the male firstborn, a sign of suffering, and the shed blood of the Son of God for the salvation of humanity. The focus of the author's attention is the suffering of a mother who anticipates the death of her only son. Unlike the biblical Virgin Mary, the mother could not come to terms with her son's sacrifice for the sake of others, so she did not let him into the mine, anticipating his death. She could not come to terms with the end, so she forced her father to protect her only son. Until the

climax (comrades brought a dead son), the mother's lines resemble wailing for the dead. The author dramatically modelled the death of his son as the extinguishing of a lamp on the family table.

And again, the author connects the outcome of the sketch with solar symbolism, which inspires hope for better changes in the future, and the advent of justice in society thanks to the death of his son.

In the second half of the 19th century – at the beginning of the 20th century – biblical female figures in literature overcame public opinion stereotypes. We associate this phenomenon with the desacralization of the image of a woman, the purpose of which was to reveal the psychologism of a woman's life as an individuality, unrestricted by the patterned life of a family and household structure.

In short prose, the writer transformed a new vision of the archetype of a woman who appears in the biblical hypostases of a woman who kills (Judith, the story «Judith»), a seductress (the story «The Endless Poem»), a socially active woman (Martha, the tale «Martha and Mary»).

The heart of the story «Martha and Mary» (1911) is a feminist theme – the activity of women in the social and political life of the country. To reveal it, S. Cherkasenko uses the Christian myth about the two sisters of Lazarus, Maria and Martha, who received Jesus Christ in their home. Martha diligently took care of the household to receive such an honored guest as best as possible, while Mary, at that time, sat at the feet of Jesus, listening to his sermons. The author raises the issue of a woman's life path choice in the story. Through the Christian images of Martha and Mary, he identified two possible paths for choosing: Martha symbolizes an active life, and Mary represents a contemplative life.

In mythology, a woman's betrayal, unlike a man's, has always caused condemnation and demanded severe punishment. S. Cherkasenko interpreted a woman's betrayal as an eschatology of the world of traditional values and family relationships. The mythologeme of female betrayal in the story «The Endless Poem» has a biblical basis, consistent with the Old Testament story about Eve's temptation by the snake and the expulsion of the first people from paradise.

Another hypostasis of the archetypal image of the mother in the drama «About what the sawdust rustled» (1916) by S. Cherkasenko is represented by the mythologeme of the warrior maiden. This phenomenon is atypical, very exceptional in the body of Ukrainian women in general. In the ethnic-mental consciousness of Ukrainians, the forms of this archetype are Mother Glory, Mother Bird, Zorinya, Magura, and Perunysia. O. Slonivska quite successfully characterizes the mythologemes of the Amazon and the warrior maiden in Ukrainian literature and sees the difference between them in «the reason for which a woman took up arms, and in how she, a woman, is personally affected by participation in systematic bloodshed. In addition, "warrior maidens" are no strangers to purely feminine experiences, up to great love for members of the opposite sex. On the contrary, the Amazon, having at some stage in her life become convinced of the catastrophic unreliability of her husband, almost always surrounds herself with women and is characterized by a special, artificially cultivated cruelty» [17, p. 608].

Sharing the views of O. Slonivska, Oksana is the embodiment of the mythologeme of the warrior maiden and strives to be spiritually equal to a man because a man can control his own emotions and feelings similar manifestations in others.

She has manly skills to survive and act in a critical situation when you can call no one for help. You can only help yourself when reason and sober calculation are necessary, and emotions and feelings are better left for later.

The reason for this, in our opinion, is «parental education», the strong influence of the parental figure in childhood since Oksana's mother died early. Therefore, Oksana has all the qualities to successfully realize herself in the external, «male» world: the talent of a tactician and strategist; the ability to lead men and call them to feats; the ability to use the mind as a weapon, sobriety and calculation.

The motif of dressing in clothes of the opposite sex is connected with Oksana's image. In Ukrainian literature, the idea of the «Cossack girl» can also be found in the story «The High Price» (1901) by M. Kotsyubynskyi, in «The Poem about the White Shirt» (1897) by I. Franko, «Thoughts about the Princess-

Kobzar» (1894) B Hrinchenko, in the novel «Tchaikovsky» (1843) by E. Hrebinka. V. Propp connects the motif of dressing up with initiation rites. O. Freudenberg interprets this motif in the gender aspect, that «female-male travesty» «is a metaphor for sexual fusion: a woman becomes a man, a man becomes a woman» [18, p. 221].

CONCLUSIONS

Developing the literary tradition of Romanticism, S. Cherkasenko borrowed and transformed new mythological elements in his own literary texts, giving them a new understanding, and taking into account the most urgent problems of Ukrainian people's self-determination and their choice of freedom, which contributed to the integration of Ukrainian literature into European process of remythologizing existence of the late XIX early XX centuries. In various genres, S. Cherkasenko intends to imitate national mythology, borrow motifs, images and entire mythological plots, unconventionally reinterpreting and transforming the national and foreign mythological elements and producing his own national myth. S. Cherkasenko, continuing the literary tradition of the romantics, borrowed and transformed his artistic texts, giving a new understanding of the archetype of the Mother. The artistic paradigms of the writer in depicting this archetype and motifs of female themes are typologically similar and, in many cases, intertwined with the heritage of world literature. In most cosmogonic myths, the Mother Goddess is associated with the earth as the creative beginning that gives life.

The main characteristic of the Mother archetype in the mythological model of the writer's world is an ambivalent creative/destructive function. The Mother's positive image is dominant, outlined by various mythological motifs: the Mother of the human race, the intercessor, and the victim. The native land of Ukraine is endowed with a motherly or feminine face. She is a living being, a woman experiencing various emotions. She is a nurse and an intercessor who feels pity and longs for her sons, who have fallen on the field.

But the main motive is the lyrical hero's defense of his offended mother-Ukraine, and rescue of his stolen beautiful sister. Among the invariant archetypes that form the basis of the image of the Motherland in the work of S. Cherkasenko, the following can be distinguished: «Nanny-Ukraine», «Aggrieved Child-Ukraine», «Mother-Suffering», «Girl-Beauty».

In Cherkasenko's poetry, the mythologeme of the night is endowed with one of the negative forms of the maternal archetype, interconnected with the motif of both physical and spiritual death. For the Ukrainian poet, the night is the «mother of the gods», which gave birth to Deception, Lust, Old Age, Death, Sorrow, Hunger, Oblivion, and Lawlessness. Also, under eschatological conditions, in the poetry of S. Cherkasenko, the concepts of woman and city acquire a semantic identity. The author revealed the mythology of the city through the female archetype of the promiscuous mother.

In short prose, the writer transformed a new vision of the archetype of the Mother, who appears in the biblical hypostases of a woman who kills (Judith, the story «Judith»), a seductress (the story «The Endless Poem»), a socially active woman (Martha, the tale «Martha and Mary»). The Mother archetype in the drama «What Sawdust Rustled» (1916) by S. Cherkasenko is represented by the mythologeme of a warrior maiden who strives to be spiritually equal to a man because a man can control his own emotions and feelings and similar manifestations in others.

So, with the help of archetypal images, we reveal the original author's style, oriented to the folklore and mythological tradition, and highlight the constants of national culture present in the work of S. Cherkasenko.

REFERENCES

1. Demyanivska, L. (1995). Artistic searches in Ukrainian drama at the beginning of the 20th century. *Ukrainian literature: Materials of the 1st Congress of the UA*. 133–150.
2. Dyachenko, S. I. (2001). Adventures of a young knight. A novel from the Cossack times of Spyrydon Cherkasenko (typology of the genre, specifics of the figurative system and ways of its artistic realization). (Abstract of the dissertation of the candidate of philological sciences; M. Drahomanov National Pedagogical University of Kyiv).
3. Kuzma, O. Yu. (2015). Poetic urbanism of S. Cherkasenko (cycle «Children of the City»). *Philological Volyn: text and context*, (19), 102–110.
4. Myshanych, O. V. (1991). In the boundless winters and foreign lands. (Return of Spyrydon Cherkasenko). Works: in 2 volumes. Volume 1: Poems. Dnipro.
5. Pogrebennyk, V. F. (2002). Folklorism of Ukrainian poetry (the last third of the 19th century the first decades of the 20th century). Universe.
6. Kalantaevska, G. P. (1996). Spyrydon Cherkasenko's work 1907–1936 in the context of the day (literature, journalism, «small» prose and satire). (Author's abstract of the dissertation for obtaining the scientific degree of doctor of philological sciences, Taras Shevchenko National University of Kyiv).
7. Khorob, S. I. (2001). Ukrainian religious drama of the end of the 19th and beginning of the 20th century: problems, genre-stylistic originality. Play.
8. Moshnoriz, M. M. (2021). Mythopoetics of Spyrydon Cherkasenko's work. (Author's abstract of the dissertation for obtaining the scientific degree of doctor of philological sciences, M. Drahomanov National Pedagogical University of Kyiv). Retrieved from <https://ir.lib.vntu.edu.ua/bitstream/handle/123456789/2922/%D0%9C%D0%BE%D1%88%D0%BD%D0%BE%D1%80%D1%96%D0%B7.pdf?sequence=1&isAllowed=y>
9. Jung, K. G. (1999). Soul and myth: six archetypes. *Pryktika*.
10. Jung, K.G. (2018). Archetypes and the collective unconscious. *Astrolyabiya*.
11. Fry, N. (1996). Archetypal analysis: the theory of myths [Edited by M. Zubrytska]. Litopys.
12. Kovaliv, Yu. I. (2007). Literary encyclopedia: In two volumes. Volum 1. Center «Academy».
13. Cherkasenko, S. F. (1991). Works: in 2 volumes. Poetry. Dramatic works. Volum 1. Dnipro.
14. Miroshnychenko, P. V. (2008). Heroization of the past in Ukrainian romanticism and ancient topos. *Bulletin of the Zaporizhzhya National University: Philological Sciences*, (1), 156–161.
15. Cherkasenko, S. F. (2015). Adventures of a young knight. A novel from Cossack times. Znannya.
16. Frank-Kamenetsky, I. (2004). Woman-city in biblical eschatology. *Jehovah's Chariot: Works on Biblical Mythology*. Labyrinth.
17. Slonivska, O. V. (2007). The trail of the elusive Proteus: (the myth of Ukraine in the literature of the Ukrainian diaspora of the 20s – 50s of the 20th century). Play; Vik.
18. Nikolova, O. O. (2017). Pseudomorphic characters of Ukrainian and Russian literature of the late 18th and first half of the 19th centuries. (in the context of the European tradition, Zaporizhzhia National University).