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ARCHETYPY „GWIAZDA”, „PTASZYNA”, „KWIAT”, „LALKA” W DZIEŁACH SZTUKI LUDOWEJ NA UKRAINIE W MITOLOGICZNYM KONTEKŚCIE

A MYTHOLOGICAL BACKGROUND OF THE ARCHETYPES: „STAR”, „BIRDY”, „FLOWER”, „DOLL” IN UKRAINIAN WORK, FOLKLORE AND ART

Streszczenie: W artykule rozpatrywany jest – na podstawie analizy ontologicznej fabuł europejskich mitów kosmogonicznych – problem słabego podkreślenia treści aksjologicznej pojęcia „siła życia” w obrazach z dawnych słowiańskich mitów. Zrozumienie kulturologiczne genezy istnienia wiąże się z zakorzenionymi w zbiorowej podświadomości archetypami Bogini i Boga, gwiazdy i ptaszka, kwiatu i lalki. Takie archetypy, należące do kompleksu mitologicznego, odzwierciedlają wiosenne i letnie święta kalendarzowe w tradycjach ludowych i sztuce ludowej na Ukrainie.

Abstract: In the article the problem of the insufficient highlighting of the axiological contents of the concept “Life power” in the old Slavic mythological imaginations is considered on the basis of the ontological analysis of the plots of European cosmogonic myths. Culturological understanding of the origin of existence is associated with the archetypes Goddess-God-star-bird-flower-doll rooted in the collective subconscious. Such archetypes, belonging to the mythological complex, have reflections of the spring and summer calendar holidays in folklore traditions and in folk art of Ukraine.

Słowa kluczowe: archetyp, życie, mit, gwiazda, kwiat, ptaszyna, lalka

Key words: archetype, life, myth, star, flower, bird, doll

The analysis of the recent investigations in the field being considered. The plot of creating the world, including the man and his soul, is a universal phenomenon of the religious-mythological system, though being later in the collective's experience culture genesis (compared with etiologic and totemistic myths). The mythologem of the plots mentioned had been considered by many scientists before (M. Eliade, V. Ivanov, O. Losev, Y. Meletynsky, V. Toporov and others). Among them the subject of the cosmogonic and anthropogonic myth by

the dualistic concepts model of the Chaos and Cosmos had been considered by the Ukrainian scientists V. Danylenko, V. Davydyuk, M. Novikova, M. Chmykhov, V. Yatchenko and others.

In particular, M. Novikova ("Primeval world of the Ukrainian charms", 1993) and V. Yatchenko ("Metaphysical measures of the Ukrainian pre-Christian mythology", 2002) held the analysis of the Ukrainian folklore (charms, riddles, ceremonial songs) from the perspective of the substantiated highlighting of the local culture archetypes in the outlook sense; V. Davydyuk ("Primeval mythology of the Ukrainian folklore", 2007) – from the perspective of studying genesis of the ideological function of tales and myths, calendar of the ceremonialism in the chronological range since the times of the stone age. M. Chmykhov ("From the paradise egg to the idea of the Saviour", 2001) has investigated the conceptual complex of the Chaos and Cosmos (i.e. Order) according to the principle of studying the law of harmony of the society and nature, being governed by the idea of the universal circuit and zodiacal model of the world on the examples taken from archeology, mythology, hydrography and astronomy [23, p. 410]. V. Danylenko's position deserves a special attention ("Cosmogony of the primeval society", 1999), with the help of which he, as a historian, tried to decipher the religious and ideological system of the primeval societies, in particular, concerning problems of cosmogony. And namely: the scientist assumed, that on the greater part of Europe (concentrated in the Mediterranean) by the imaginations of the ancient tribes of peasant farmers, cattle-breeders, hunters and fishers, the creator of the organized world was Chaos, which is comprehended as a personification of the non-parted worlds, i.e. earth waters from the dark abyss [6, p. 41]. Concerning the problem of the beginning of the world, V. Danylenko gives an opinion, that the big woman in the ceramics of Trypillya and Cucuteni embodies the anthropomorphic way of life as such [6, p. 29]. The given opinion is valuable, as it meets the conception of the French researcher in the field of sociocultural anthropology by L. Levi-Bryul as to primeval thinking, according to which realization of the concept of the common life beginning, which all the alive and lifeless objects, phenomena and beings are full of is proper to the representatives of the traditional and primitive societies, having legged behind the planetary civilization [13, p. 85]. **The problem of the investigation** concerns insufficient highlighting of the axiological contents of the concept "Life power" in the folklore artistic works of Ukraine in the modern art studies, as well as close to it, even though later by the cultural evolution scale, the concept of Harmony.

The applicability of the article's topic is bound by the singling out of certain archetypes of the folklore artistic culture to understand their role as determinative constants of the myths of the cosmogonic and anthropogonic types with their further reflection in the folk art of Ukraine.

The aim of the article is to analyse the cosmogonic complex of the Ukrainian artistic folklore through the prism of the concept “Life power” in the direction of the discourse to the archetypes of the married couple Goddess-God, archetypes of a star, of a bird, of a flower, and of a doll.

According to the aim set, it is necessary to solve such **tasks**: first, taking as a base the ontological consideration of the dialectic concepts Chaos and Order, to carry out the differential and the semiotic analyses of the certain components included in the anthropogonic, cosmogonic and heroic types of the European pre-Christian, in particular Old Slavic, myth; second, to reveal these components in the phenomena of culture and folk art of Ukraine.

Before proceeding to the **main material introduction**, one should mention: this investigation follows the paradigm, by which the power of warmth is the oldest Life power, the result of co-operation and exchange of the material and the spiritual energy in the cosmogonic complex Chaos-Order. The power of warmth is necessary for beginning of any life energy in case of symbiosis of the elements of the world-building.

One of the interesting versions of the anthropogonic myth in the Ukrainian folk retellings about creation of a man and his soul is in kolyadky, which tell, that people were made plenty around the world by the bird. “The bird flies out from the “rozha” (the rose), that bloomed over Maria the virgin and is called God’s power” [16, p. 131]. As I. Nechuj-Levytsky points out, in such a case Maria the virgin took the place of the ancient Goddess of the Sun and the flower of “rozha” itself serves as the Sun emblem, and the mythic bird is the emblem of the fire divine being of the thunder and lightning [16, p. 131]. It is hard for us to agree with the latter definition, as the bird in the kolyadka is already called “God’s power”. If to analyse the concept of power pointed out from the perspective of differentiation, then the divine being of the thunder and lightning is one range lower on the ontological scale, because it is a creation of the “God’s power” itself. So, we encounter understatement of this anthropogonic myth, as a phenomenon of the oral folk retelling, having been kept due to the work of ethnographers.

But the heuristic principle does lie in the fact, that understatement of anything gives one a pretext to think it over.

Here arises a question. If the bird is God’s power (let us agree to consider it to be “Life power”), then what is “rozha” and what connection does it stand to the ancient Goddess of the Sun? To answer the question one should keep in mind that the anthropogonic myths are a part of the cosmogonic myths, that’s why we’ll try to think over the motive of the flower rose in the axiological aspect, i.e. a rose, (by rose was also called a flower of briar in the old folk tradition).

Ukrainian rose sounds in the Greek as “triandáfilo” (τριαντάφυλλο), in the Romanian – “trandafir” (trandafir). The Old Ukrainian word “rozha”, sounds as “ruzha” in the Slovak, Croatian (ružá) and in the Polish (róža); similar to the pronunciation in Russian, Bulgarian, Italian “roza” – the German “rozen” (Rosen). The comparative linguistic analysis given underlines the common root of the Indoeuropean mythology, where the motive of a rose is given a venerable role of a flower, decorating the ancient Goddess. This is the way in the Ukrainian mythology “Tsar-flower” rose is the symbol of life and joy, beauty, the Sun flower of the Goddess of love - Lada; it is very remarkable, that in the Ukrainian pre-Cristian beliefs Lado and Lada in the male and female form are the Gods of a truthful married couple. They were addressed to give a happy marriage in wealth and love [2, p. 442; 9, p. 110]. In addition, M. Kostomarov supposes, that in the Slavic mythology Lada was the mother of the Sun, of a harmonic relationship and welfare [3].

Calendar celebrating of Ládó and Láda had been lasting for a month from the 25th of May till the 25th of June (by the old style), properly, then does most majority of the roses and wild briar sorts bloom, the rose was cultivated from the latter sorts¹. Characteristic is that the holiday of Kupalo – the day of the summer solstice – was celebrated from the 23rd to the 24th of June, i.e. was the culmination of the time borderline of the celebration of the divine married couple of Ládó and Láda². According to the old retellings of the Ukrainian mythology, at the Kupalo’s night a wonderful flower of fern blooms, the God opens the Sky gate, for all the prayers of people to be heard, and the earth is trod by Kupalo – the God of youth, marriage, beauty, harvest, his wife Marena – the Goddess of the spring (seasonal rituals of dying and resurrection of the nature, ceremonies of calling rain are connected with her), Yarylo – the God of love, passion, strength and courage, spring fruitfulness and childbirth, as well as kind spirits of Ládó [2, p. 263; 9, pp. 111–119]. The latter in this chain are not insignificant spirits, but a part of a higher divine married couple of Ládó and Láda. By the folk concepts, kind spirits of Ládó move into each person, and after his death go to a sunny region, until they are again called by the higher divine being (Dazhboh)³ [2, p. 273].

The Slavic mythic images of Ládó and Láda belong to a group of divine married couples in the world mythology, whereas uranic image of Lada is proved as follows. In a Chech notice of the year 1202 the Goddess Venera is explained by

¹ Though, due to selective improvements of the new time, different sorts of roses bloom in conditions of a hot-house a few times a year.

² Nowadays folk celebrating of the married couple of Lado and Lada is forgotten. But in the Ukrainian traditions still remained the holiday of Kupalo by the intermediary of the orthodox faith, and namely – overlapping the church holiday of Ioann Predtechá over the ancient pagan holiday.

³ Dazhboh – the God of the light, the son of the Heaven, defines the strength of the Sun, the guardian of the human lot [2, p. 124; 9, p. 102].

the word Lada [9, p. 110]. As to Venera herself (greek Afrodita) she was pictured in cloths, scattered with stars, which does not witness so much about her being the Goddess of love, but about the fact, that she originates from the neolithic Goddess of the heaven [4, p. 179]. It was during the neolith when astral symbolics found spreading in the art of many ancient cultures (in the ornament on ceramics objects, glyptics).

The interrelation of the Goddess of the heaven, the star and the bird is obvious. But one should stress, that the bird is also a representative of the Goddess, who gave life powers to all the things existing. For example, in the mythological base of the Finnish-Karelian epos “Kalevala” the primeval image of the duck is complicated by its anthropomorphic hypostasis – Il’matar the virgin [6, p. 71]. One should point out, that in the first rune of Kalevala the most archaic plot of the world creation is shown, where by the palimpsest principle semantics of the texts of the cosmogonic myth is overlapping. Here is the way the daughter of the air space Il’matar the virgin, also the pregnant mother of water in the primeval sea of Chaos, after breaking seven wonderful eggs, laid by a duck in the nest on the knee of the same mother of water, creates earth with landscapes, the sky and the celestial body [10, p. 38–42]. Prominent is number seven of this myth: seven wonderful eggs of the duck-the-beauty and seven hundred years of Il’matar the virgin’s pregnancy point one more time palimpsest of the mythological images. As parameters of number 7 of the “world model” belong to archaic social stereotypes, the evolution of which can be traced by the materials of the ethnography and the primeval art [22, p. 139].

It seems only on the first glance, that the Finnish-Karelian cosmogonic myth is an incompatible parallel because of its belonging to quite another and territorially much more remote ethnos of the North-Eastern Europe. However, V. Danylenko pointed to the fact of the similar character of the Slavic and the Old Finnish myth about the origin of the world from the duck egg [6, p. 41]. As to the archeologic proof of the cosmogonic plot by the artefacts, it is worth consulting the materials of the neolith epoch of the cultural and historical aspect of the hollow-comb ceramics. Hunting and fishing tribes of this aspect inhabited forest and a part of forest and steppe regions of the Ukraine, Bilorus and farther (through the European part of the modern Russia) to Karelia [11, p. 311]. As N. Hurina and (after her) V. Danylenko point out, on the ornamental dishes compositions of the hollow-comb ceramics in form of wavy lines of restoring water environment the image of ducks is present on its surface (made by the dot draping. – O.K.), which, probably, is combined with the Kalevala myth about Il’matar the celestial virgin and the celestial duck [6, p. 71].

Ethnography is full of the examples, taken from the normative arrangements of different ethnoses culture, as to the reverend attitude to acts of creating, done by

a pregnant woman, because after these acts of multiplying the formerly obtained result must be over by all means. That is why not by chance in the cosmogonic myth of Kalevala given above we observe a similar fact – the pregnant Il'matar the virgin, staying in the primeval sea of Chaos, creates the world of the earth nature. Accordingly, if She does the creation, then She possesses the Life power. Within this discourse we come to the postulate of the philosophic movement neovitalism (from Gr. “neo” – “new” and Lat. “vita” – “life”), by which reason- and mechanical explanations of the life processes are negated, instead their straightforwardness, inner, proper regularity is affirmed [21, p. 69].

In the West Slavic mythology Goddess Zhyva, Zhyvje, Zywy (i.e. “Życia” – “Vita”, from the Polish cronicle of the XVI century), also Zyva by the Baltic Slavs, was honoured as the World master and embodied the Life power [4, p. 173]. As the main female divine being of the West Slavs (in the earth of polabs, by the cronicle of Hermold of the XII century), Zhyva withstood mythological personification of death [7, p. 440]. One should point out: the researchers have no unambiguous opinion as to direct analogies between the West Slavic Goddess Zhyva (personification of the Life power) and her East Slavic equivalent. To identify Zhyva with God Rod and Goddesses of childbirth is not proper because of the following reasons.

First, as V. Ivanov and V. Toporov point out, in the East Slavic mythology Rod, Chur and Mokosh were the divine beings (not of the highest level), who embodied the entity of the closed small collectives and were connected with household cycles and seasonal ceremonies [8, p. 450]. Second, in favour of the fact, that Zhyva is a primeval archaic Goddess of the Life power, compared with later God Rod, witnesses the statement of the researcher of the charms semantics M. Novikova: “the more ancient one or another culture (or its phase) is, the more often an animal, but not the man; the woman, but not the man are depicted in it ...” [17, p. 9]. Hence, even if to assume the thought of transforming the sacral being of the feminine gender to the sacral being of the male gender, then here we won't avoid losses at the level of the primeval meaning of the image any longer. Third (by the author of the article's persuasion – O.K.), Zhyva couldn't be changed by the Goddesses of childbirth, because they differ in functions and intended purpose. Zhyva gives Life power to all the beings existing, but Goddesses of childbirth have a definitely narrower circle of “their duties”. They are Goddesses of the woman's lot and the lot of a newly born child [2, p. 424].

One should admit that the West Slavs have their own mythic Lado and Lada. For example, the ethnographer O. Voropaj pointed out, that in the Slovenia of the XIX century young ladies sang songs in spring, in which they addressed the “cute Lado”, in particular in Zagreb during the Green holidays [3]. In the Croatia of the XIX century young ladies addressed Lado as the “saint God”, dancing around

Ivan's fire; it is remarkable that in the Croatian ceremonial song there is also a motive of the rozha flower:

*Lepi Jve terga roze
Tobi, Lado, sweti boze,
Lado, slusaj nas, Lado.
Pewke, Lado, pewamo ti,
Sedca nase wklaniamo ti,
Lado, slusaj nas, Lado.*

In the translation by O. Voropaj it sounds as follows [3]:

*Handsome Ivan picks up rozhas
For you, Lado, saint God,
Lado, listen to us, Lado.
Songs, Lado, we sing to you,
Our hearts we bend before you,
Lado, listen to us, Lado.*

Thus, one can assume that in the Slavic mythology the divine married couple of Lado and Lada is the result of the outlook evolution as to social, spiritual and material culture values. As the word “lad” itself corresponds to the Old Greek – “harmony” (ἀρμονία), i.e. understanding, slender agreement of one single whole, and concerns the notion of the beautiful [18, p. 140].

The myth about the creation of the human soul and the role of the ancient Goddess of the Sun in it is far from being unambiguous, because it is about the ancient divine being, over which rozha (the rose) bloomed. The emblem of the rozha flower points out to the fact, that it was the divine being of Harmony in the right meaning of the word, i.e. the divine being of Ladu in two hypostases of the male and the female creative energy (Lado and Lada). Here is how in the old aged song of Kupalo, the singers address the eye of Ladu (in the neuter gender):

*“Hey, the eye of Ladu,
The night is disappearing, because the eye of Ladu
Comes out from water,
Ladu's holiday brings to us” [12, p. 23].*

The cosmogonic aspect of this ceremonial song lies in the telling of the old myth about the world's creation from the basic matter of water precisely at night, in Chaos (because “the night is disappearing”). According to the author's assumption, “Lado's eye” contains material and spiritual energy, the eye symbol points to the fact that it is thinking, because the eye is the visual analyser of the most majority of the vertebral animals and the man.

If „Lado's eye” comes out from water, then it has Life power to rise over water (or part from water) and create holiday, in such instance, the world. Compare, the

Bulgarian “svyat” to the Ukrainian “svit” (the world). In the Ukrainian language these words are very similar, as well as in the Polish language holiday is “święto”, the world is “świat”. One should mention: in the Ukrainian variant of the song of Kupalo “Lado’s eye” brings us Lado’s holiday, which already in the word’s root and by sense means “Lad holiday”, i.e. an agreed ordered world, as it is known from other cosmogonic myths (as for example the Vedantic myth about Brahma), that the world is created gradually in a certain order. Even by analogy with modern culture, any holiday has a certain order of festive actions.

As to the Ukrainian folk decorative art we will admit: in pysanka art it was from the sign of water that many pysanka artists began their work, i.e. they put a wavy endless line on the egg with wax – the symbol of an everlasting life and an ancient sign of reverence of water. The endless line (also known as “meandr”) is the necessary motive on pysanka – they believed, that its absence could lead to misfortune [20]. We will point out, that, the example for the Middle Dnipro region, highly characteristic antique motives, drawn on the egg, are meandr and ruzha. Hereby the geometric outline of ruzha on pysanka one should perceive not as a flower, but as the sign of celestial bodies – stars and the brightest star – the Sun, the symbol of life and welfare. It is interesting to note, that eight rays of “ruzha” the star on pysanka ornament lead the researchers to the thought of 8-year calendar cycle of our predecessors [14, p. 24]. The star itself, according to the Ukrainian mythology, is compared to a beautiful young gentleman’s daughter, the wife of the Sun or the mistress of the Moon [16, p. 21–22].

The character of the aesthetic nature of the Ukrainian folk art is determined by the fact, that the concept of beauty as something alive is important for sense perception. So, in his ethnographic investigation the art scientist O. Niden pointed to the fact, that in 1960s in the village of Dumantsi (the Cherkasy district the Cherkasy oblast) he happened to hear an elderly woman pronounce on seeing a cloth doll made by her neighbour, that the doll was “variegated as if it were alive”, i.e. the concepts of “beauty”, “gaiety”, “variegation”, “festivity” have still kept elements of conditional reliving, they were connected with life-creative powers of nature [15, p. 25]. The aesthetics of creating traditional knot doll to the circle of its semantics by all means includes archetypes “woman” and “flower” (either in the shape of artificial flowers in the wreath, or in the shape of an expressive ornament on the apron and other elements of the doll’s clothes). Important is, that folk masters of the Poltava oblast even now keep the rare tradition of the ceremonial doll being made by turning grass, that has a large head dress – luxurious wreath from real blooming field herbs. In case of such head dress the doll has correspondence to ceremonies of the summer calendar holidays, in particular the holiday of Kupalo. Though, certainly, the doll from grass, as a sacral object, was made in any season, bestowing the magic function of doing some dearest wish or amulet on it.

One should define the character of the interrelation between Ukrainian folk art and old mythological imaginations, which turns out to be evident where traditional motives are depicted objectively, in which symbolic interrelation between the Goddess and the bird is observed. So, the art scientist M. Stankevych considering the ceramic doll of Podillya, points out, that the doll, which had a bird under her lap, i.e. an object “the woman with a bird” was spread in many kinds of the folk art of the Slavs and other folks and had extremely deep mythological roots. Besides, the doll was considered one of the elements of the marriage magics from the oldest times; it accompanied a young lady into the marriage life and favoured, by the belief, the childbirth [19, p. 384].

It won't be extra to admit, that the divine married couple of Ládo and Láda, as well as the holiday of Kupalo, are the summer holidays in the Ukrainian folk tradition, and the kolyadka about the Goddess of the Sun, the flower of rozha and the bird having been analysed above concerns the celebration of Kolyada in winter. So it was not in vain when V. Davydyuk pointed out, that Kolyada is the personification of the calendar contrary to the holiday of Kupalo [5, p. 224]. The common factor here appears the cosmogonic type of the myth. During the winter holidays on Christmas the star of Kolyada with eight rays is the necessary objective attribute of the bypasses by the youth.

Now we'll consider the holiday of Kupalo from the perspective of the constant of Power. According to the Ukrainian folk beliefs, at the time the power of fire and water, the earth and the sky bathes everything around, giving the greatest fertile power [2, p. 263]. At the night before the holiday of Kupalo the youth sets out a fire somewhere over the water and jumps over it so, that they could get into water, as the fire and the water of Kupalo have a great healing power [9, p. 295]. At the night before the holiday of Kupalo once a year or once every three or five years at midnight sharp blooms the fern blossom in the overgrown part of the forest; the blue fire of that flower inflames with crackling, for a while grows upward and falls down – it is the flower of happiness, an awful struggle takes place for it between the evil and the kind ghosts, “evil spirits” and the man [2, p. 225]. To the author's mind, the narrative of the Ukrainian folklore about the wonderful fern flower (which does not bloom in the nature at all) is concerned with the heroic myth type, describing trials (i.e. initiation) of the young man, and with the cosmogonic myth type.

As concerns this initiative myth one should stress, that the braveheart, who would find the flower of fern at the darkest night before the holiday of Kupalo, also needs to understand to pick it up, to cut his skin on the left hand little finger and put the blossom in there, for the flower to grow into the body. Only after that will the man be given the talent of knowing everything in the world, of understanding the language of any creature, of seeing buried treasure under the earth, of having

an opportunity to charm the best young lady, which will be an ever young and good wife for him [2, p. 225]. All these trials are for the man to become a God, close to him even his wife will become a Goddess. Here is the solution of the riddle, as ever young and good only a Goddess can be. This type of initiation, certainly, won't be overcome by any man. According to the plot of the myth given "evil spirits" does not let the man to the miraculous flower, steals the fern blossom to himself, that's why it is so all-knowing and all-mighty [2, p. 225].

As concerns the cosmogonic myth type about the fern flower of happiness, here is represented the striving of the man to overcome the empiric ordinary time, to dive into indiscrete existence, to come back to the world's creation primeval time, to re-organize human abilities and the lot for the better.

It is strange, that in the Slavic mythology, irrespective of the cultural assimilation with the folks that came as well as their ideological looks, the idea of supernatural fern flower has still survived. The fact, that the fern is present in the plot of the initiative and the cosmogonic myth types points to its special status in the world of plants. As ferns are the oldest plants, having appeared on the earth 410 million years ago in the Paleozoic Devon period (as primeval ferns), later the mostly spread in the Mesozoic Triassic period flora – it is the so called "century of dinosaurs", when only the first minute primitive mammals began to appear [1, p. 169, 643].

So, through millions of years the natural medium has been defining the vector of the mankind evolution, has been programming in its collective subconscious the perception of certain plant and animal archetypes as the existence basis for forming the cultural field of different human societies.

For **conclusions** it is important to outline the following:

1. The Old Slavic imaginations about the Goddess of Zhyva concern the realization of the nonfinite (endless) phenomenon of life by our predecessors, and hence, its mythological personification. The sense and the image expression of the Goddess in the meaning of "life" in the objectivated form of the sense combination woman-flower-bird found its reflection in the Ukrainian folk art as the doll – the archetype and the unique culture phenomenon.
2. The semantics of the mythological texts of the pre-Christian period of the ancient Europe population and, in particular, the Slavic culture reveals in the system of beliefs, folklore and comes to the cultural archetypes with certain local traditions – as for example the myth of Kupalo and its ceremonialism, as well as the text of the New Year kolyadka. In such case, local archetypes of the Slavic and, in particular, the Ukrainian culture, are Goddess and God – the mythic married couple of Ládo and Láda, "ruzha" as the homonym in different meanings of the star and the flower.

3. The holiday of Ládo and Láda, which is overlapped by the celebration of the Kupalo and Marena holiday, witnesses about the fact, that in the cyclic circulation of the spring and summer calendar holidays cumulation of the sacred action takes place. It is explained by the awakening of the nature after the cold winter and by the active development of the life powers in the flora and the fauna world, by the common marriage period in the warm season. So, the Power of warmth is the physical constant, by which the beginnings of life are determined, it is present by its image not only in the cosmogonic and the anthropogonic, but also in the calendar myths.
4. In the Ukrainian folklore among all flowers these are the supernatural flower of fern and quite a natural flower of a rose (ruzha) that have the most sense meaningfulness, as they have to do with the anthropogonic, the cosmogonic and the heroic myth types.
5. Accentuating attention on the concept of Power in the ancient mythology of Europe (as for example the myth about the creation of the world in the Finnish-Karelian epos “Kalevala”), one can make the general conclusion, that the principle of the Life power occurs indirectly and directly in the myths about the creation of the world from Chaos, in the setting of the cosmos Order – Harmony and in the actualization of Harmony in the further unfolding the forms of the matter and the spirit, in the ontogenesis of different living organisms, including the man.

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