

ного семантического анализа гендерно маркированных фразеологических единиц, настоящий мужчина должен быть храбрым, сильным, выносливым, волевым, уверенным в себе, настойчивым, решительным, опытным; он отвечает за свои слова и поступки, не дает пустых обещаний. Фразеологические единицы характеризуют мужчину как самодостаточного, независимого, честного, надежного. У настоящего мужчины есть призвание, любимая работа, карьера. Он разбирается в музыке и живописи. Главное назначение и большая ответственность мужчины – быть главой семьи.

С общественной жизнью людей тесно связана лексика, поэтому она наиболее подвижная и постоянно меняется. Это обусловлено тем, что непрерывно меняются общественное бытие людей и объективная действительность, которые отражает язык. Семантика лексических и фразеологических инноваций свидетельствует о том, что сегодня традиционное представление о мужчине переосмысливается и приобретает новое наполнение.

В середине 1990-х годов появилось понятие “метросексуал”, обозначающее молодого человека, который живет в мегаполисе и тратит много времени и денег на свою внешность. В современном обществе создается новый тип мужчины. На смену метросексуалу приходит спорносексуал, чьи усилия направлены на создание совершенного тела.

**Ключевые слова:** фразеологическая единица, семантика, гендер, маскулинность, настоящий мужчина, метросексуал, спорносексуал.

**Koliada Elina. Semantics of the English Phraseologisms Denoting Masculinity.** The article deals with the semantics of the English phraseological units denoting masculinity. Phraseology in the broad sense studies proverbs, sayings, aphorisms, comparisons, which correspond to the criteria of phraseologisms – are reproduced ready-made, characterized by structural and lexical stability, and have a figurative meaning. Masculinity is a set of attributes, behaviours, and roles associated with men.

Phraseological units reflect established gender stereotypes and social roles. In the phraseological fund of the English language we trace the fixation of the attributes of a real man. According to the obtained results of a semantic analysis of gender-marked phraseological units, a real man has to be brave, strong, enduring, strong-willed, self-assured, persistent, determined, and experienced. He is responsible for his words and deeds, and he does not give empty promises. Phraseological units characterize a real man as self-sufficient, independent, honest, and reliable. A real man feels he has found his true vocation, he likes his job. His business career is successful. He understands music and painting. The main mission and responsibility of a man is to be the head of the family.

Language reflects social and other kinds of changes in human life and activities. The semantics of lexical and phraseological innovations testifies to the fact that nowadays there is a considerable change in the way a stereotypical man is viewed.

In the mid 1990s the term ‘metrosexual’ was coined denoting a man who lives in the city and spends a significant amount of time and money on his appearance. A new type of man is emerging in modern society. The age of the metrosexual has been exchanged for an era of spornosexual men obsessed with achieving perfect-looking physique.

**Key words:** phraseological unit, semantics, gender, masculinity, real man, metrosexual, spornosexual.

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## MYTHOLOGICAL ELEMENT IN THE DETECTIVE GENRE

It is common knowledge that modern mass culture originates from mythology and folklore, which contain basic value-related images and symbols, and specific recurrent motifs. Many scholars analyze them from the standpoint of such humanitarian sciences as text linguistics, cultural studies, philosophy, sociology, psychology etc. Linguo-cultural research into the mythological element of the detective genre and texts shows its cultural value, reasons of stable popularity and significance for understanding any modern and post-modern literary and other media texts, including literary, television, cinematographic, computer, graphic etc. by the recipients with different level of training and background knowledge. The conveyed linguo-cultural study of detective mediatexts provided confirmation that myths, their structure, motifs and images-symbols are an integral part of nearly any crime fiction product as a representative of the modern, mainly, urban popular culture. Furthermore, the mythological formula determines a certain framework for creating new detective plots and works. The study singled out intertextual links, and common features of the fairy tale, mythological and detective formulae, sacred religious texts, their language representation and interpretation in the crime fiction products. In addition, it is shown that detective texts perform various social function, including entertaining, cognitive, ideological and even therapeutic one. The paper considers the image of a typical detective story protagonist and his or her archetypal

mythological basis, features and essential traits of character. The research deals with the myth-related invariant stable characteristics of the detective text products and analyzes apocalyptic motifs as one of the ways to represent the mythological element, both in form and content, in the modern detective works. The study shows the reasons and bases of the topicality of eschatological apocalyptic motifs as major semantic elements, related to the Judaic-Christian mythology and generally with the modern Western culture in its broad understanding.

**Key words:** mythological element, detective genre, fairy tale, apocalypse, media text, popular culture, motif

**Formulation of a research problem and its significance.** The human culture is rooted in mythology and folklore. Many modern literary and other textual genres feature the structure, characters and plot elements, clearly manifesting their mythological, slightly modernized basis. R. Barthes defined a myth as a communicative system, a message, therefore, a myth cannot be a thing, a convention or an idea. A myth is a form [15]. Myth creation becomes more active during the periods of social unrest, since for a person it is easier to exist and operate myths than reality. The modern society does not lack the people who create and offer these true-to-life myths, building the ideology that supports and regulates public order. A myth, as a word, is a message, and it performs informative and communicative functions, respectively. R. Barthes, followed by other scholars, prove and regard the notions of a word and a text broadly, in fact, as a media text. R. Barthes indicates that the text of the myth might not be verbal: it may be a letter or an image, and written speech, as well as photography, cinematograph, a report, sport events, performances, or advertisements can be actual media of a mythological message [15]. The research into the meaning of the mythological element in the detective genre, as a part of the modern culture on the whole, may encourage better and deeper knowledge of the mechanisms of the civilization development, provides meaningful images, created in the texts of different cultures, in particular, of the mystery novel characters. Textually mythological element is represented at both form and content levels, meaning in the structure as well as in the semantics and cultural context. The study is topical due to the need of considering the mythological element of the detective genre and its texts in connection with their influence on the consciousness of the addresser and the addressee, of defining linguo-cultural, moral and ethical aspects of the detective genre in the late modern and post-modern society.

**The goal and the specific tasks of the article.** The **goal** of the work is to perform linguo-cultural study of the mythological element in the texts of the detective genre. This goal determined the need to fulfil a number of **tasks**. Firstly, the structural formulaic nature of the detective genre was studied. Secondly, the general cultural background of the myth popularity and topicality in detective texts was described. Thirdly, apocalyptic motifs, as an important part of the mythological element in form and content, were considered in the texts of the genre in question.

**Analysis of the research into this problem.** The formulaic nature of specific types of texts, including fiction ones, and their archetypical basis were comprehensively considered in the works of such scholars as V. Ya. Propp, later J. Cawelti, Ye. Karmalova and others. V. N. Toporov noticed that an archetype may be singled out in various structural elements of a fiction text and it demonstrates similarities to archaic mythological thinking schemes [11]. J. G. Cawelti introduced the term of the *literary formula*, while V. Ya. Propp studied architectural, structural (morphological), features, rules and semantics of different fairy tale motifs and elements. The scholar managed to point out 31 types of essential events and characters with a limited range of their roles (seven key characters/roles) that have their inherent heroes and their specific functions [8, c. 24–49]. In his works, U. Eco attended seriously to the consideration of the links between the genres of the myth, the fairy tale and the novel. Therewith, he focused on the subgenre of the detective novel. The researcher also pointed out the well-established formulaic structure, repetition of plots, characters, connotations, which make it easier for the text addressee to recognize and understand the meaning(s). Specializing in the detective, or crime fiction genre, the contemporary scholar and writer J.N. Frey describes the framework of the detective text while comparing it to the correspondent myth structure in his *How to Write a Damn Good Mystery: A Practical Step-by-Step Guide from Inspiration to Finished Manuscript* [12]. Mythological studies have been interdisciplinary and extensive, e. g. the myth as a cultural phenomenon was

researched into by A. F. Losev, I. I. Tolstoy, A. M. Freidenberg, M. M. Bakhtin, S. S. Averintsev, A. Ya. Gurevich, M. Eliade etc.

Mythological apocalyptic motifs have been popular not only in the broadly understood Western culture, but also in Slavic cultures, since all of them represent the Christian world. For instance, A. Sh. Sabirov and O. S. Soina studied the idea of salvation in Russian philosophy, including the classical Russian literary texts by L. Tolstoy, F. Dostoyevsky and V. Solovyov [9]. B. M. Gasparov analyzed literary leitmotifs in the Russian literature of the twentieth century, and also the cultural background of the textual motifs and their interaction and interdependence [3]. The mythological element representation in the modern intermedial texts, and the relations between cinema, television, and Internet texts and literary fiction and non-fiction political and philosophical texts was analyzed by O. Aronson in his monograph [1]. The analysis of archetypes and myths in television commercials and the stereotypes of genre coding in the modern audiovisual texts, including formulaic and detective ones, was made by Ye. Karmalova in [6].

**Statement regarding the basic material of the research and the justification of the results obtained.** The universal nature of the myth enables to regard it as an essential and integral part of the culture on the whole. The myth absorbs and synthesizes the phenomena of different fields: philosophy, religion, literature, history etc. The fact that a number of mythological characters, images and plots are interconnected and similar in various cultures shows interrelations of cultures and the unified spiritual basis, common features of human thinking and behavior structure, continuous presence of existential problems in human life, the return and repetition of the archetypical images. Interdisciplinary myth studies lead a person to a new non-simplified level of understanding of the issues related to the human nature and spirit, realization of the important role of the unconscious for the human psyche. A detective novel can take and incorporate either general mythological properties and structures or features of the specific myths, including ancient Greek, Roman or Oriental myths as well as mythological stories and motifs from the sacred religious texts, for example, the Bible. Its texts are especially typical of the detective stories since the crime fiction genre appeared in the Western, predominantly, Christian culture where the Book is the essential religious set of texts.

In his monographic work *The Philosophy of Pain* A. Y. Vetlesen comes to the conclusion that fairy tales and mythological stories still perform the function of depicting extra-linguistic conflicts to outline the image of inner personal mental conflicts. Consequently, at the cultural level internal conflicts and affects must be symbolically reflected in outer forms simplified popular culture forms [2, p. 155].

These formulaic genres have plenty of similarities. For instance, Ya. Markulan writes that the fairy element of the detective story is especially visible in the cinema (and today on the television and in the Internet and computer games), which features striving for escapist illusions, the *happy end* philosophy and imaginary characters. The popular culture strengthened these qualities of the crime fiction media texts and made them serve ideological purposes [7].

A detective text is always based on the branchy and flexible formula, the cyclical temporary aspect, which is inherent in the mythological consciousness and reproduces a specific archetype, stereotype, a semiconscious situation [6, p. 56]. The texts of this genre always include a mystery, a secret, which activates the mystical element being so popular in the modern culture on the whole (from Greek *mystikos*, secret, meaning the practice, aiming at uniting with something that is beyond the sensual world [4, p. 31]. Nevertheless, it is enough to mention such television series as *X-Files* or *Twin Peaks*, as well as numerous thrillers (for instance, after stories by S. King). Mystical phenomena are appealing for authors due to the simplicity of text creation. It is related to the fact that they cannot be denied as a science, there is no need to make them evidence-based, they do not require talent as art, they do not demand compliance with traditions (unlike a religion), they are not imposed (unlike ideology), they do not require any tangible mechanisms (unlike machines), and there is no need to be knowledgeable in legends (unlike mythology) [4, p. 44]. A. A. Gorelov notes that the

mystics is mystery, while art is narration. A myth is a narration about mystery. Mythology synthesizes mystics and art” [4, p. 76].

The specificity of the detective myth as a part of the modern culture lies, in particular, in the fact that crime fiction was one of the genres, which appeared due to the civilization and urbanization development. The advent of the contemporary judicial system that deals with evidence and proofs to pass verdicts, the growth of cities where separate anti-social groups tend to organize criminal gangs – all these phenomena and many others promoted and replenished the material for the reflection in the crime fiction, and later in other media detective texts. J. G. Cawelti wrote that the culture itself creates literary formulae. Texts pass through *cultural selection* in order to become real formulae. Considering the fact that the culture evolves, the mythological foundation stays the same and the framework gradually changes to include new social interests and values [17].

Within the Judaic-Christian culture and mythology it is hard to overestimate the role of the apocalyptic motifs that embrace any personal, local or global event of a catastrophic character that may lead to complete destruction and the long path of salvation. The hard and challenging survival under the conditions of modern life, the need and duty to be responsible and liable for person’s own actions and the actions of the society on the whole, the correlation between personal and collective values have made the apocalyptic topics highly appealing and recurrent in various forms of art, including the modern and postmodern fine art, music, cinema, theatre, fiction etc. Each art work focuses on an event that is of apocalyptic nature (a catastrophe, a disaster, environmental problems, the invasion of aliens or machines, wars etc.), which makes the characters and the text recipients resemble mythological heroes who set out travelling in search of the remedy, a tool to save human lives or the whole world. On their way the heroes go through a number of challenges, endeavors and adventures to survive and at last fulfill their mission.

Having studied the mythological element of women’s detective fiction, Cristina A. Jackson states that myths reflect real beliefs and thoughts of the secret cultural drivers [18]. The crime fiction texts might to a certain extent substitute sacred religious mythological texts, since they contain the attributes and types similar images, characters and motifs. However, both the text addressor and addressee changed reading tactics and techniques. The original basic sacred used to be the only work of the kind in the specific religion, it was repeatedly read and interpreted in exegetic studies. Its understanding was not intended for masses, but for the elite, whereas detective stories are comprehensible for the public with varied cultural and educational background levels. These texts are more frequently read once only, but their framework, their motif structure remains relatively stable. A similar idea can be also found in the Detective Novel by S. Kracauer. It is common knowledge that the main hero of a crime fiction story is usually a detective or an agent conducting investigation. This character is actually a mythological hero manifested as a superman/super-person in the modern culture. For instance, U. Eco reported that it is a popular belief that this hero is stronger and smarter than an ordinary human [14]. Then, the linguist and philosopher gave reasons as to the grounds for the importance of the detective stories for a modern person since, according to him, in the industrial society, where in large organizations that deprive him or her of their right to make decisions, any person becomes just a number, he or she does not have any means of production, and, consequently, any opportunity for making decisions. People’s personal physical power (unless it is realized in sports achievements) is continuously humiliated by more powerful machines, which determine at times even the person’s movements. In this society a protagonist must ideally meet the need for the strength and power, which an average person experiences but cannot satisfy [14]. The image of a cultural hero is indeed archaic and a certain degree of syncretism is typical of it, including the overlapping and mutual penetration of art and religion. In turn, mythological nature is inherent not only in the hero, anti-hero, a trickster, an assistant and other human characters, but also symbols and mythologemes of the media texts (for instance, a keyhole, a house, a window, weapons, natural elements, disasters a beauty and a beast, faith, betrayal and so on).

In these eclectic texts the recipient is always given a range of mythological motifs, in particular, hero's travels with life-death-life initiation procedure, which is an apocalyptic motif, whose significance was mentioned above. This technique of using an easily recognizable myth formula makes a crime fiction text accessible and comprehensible for the public. According to J. N. Frey in the above work, a modern detective novel is a version of the most ancient story on Earth, that is a story of the hero-warrior travels [4, p. 14]. The hero of the ancient legends would kill dragons (beasts, or monsters, the contemporary society was afraid of) would save beauties. However, a hero of the modern detective novel traces down murderers (monsters that the modern society is afraid of) and saves beauties. A number of personal features are similar for the old legend heroes and today's detective story protagonists: they are courageous, faithful, loyal, seek to punish and eradicate evil, are ready to sacrifice for their ideals and so on [4, p. 14–15]. It should be noted that modern detective story heroes are normally wrapped in a sort of the *archetypical shell*, but at the same time they are rather hollow. This is related to the fact that the modern and postmodern addressees can fill the hero with their specific meanings, analyze, compare and even identify themselves with the hero, as well as observe his or her actions. This process performs a number of social and psychological functions: therapeutic, entertaining, compensatory and cognitive. Therewith, the modern hero's key tool is still his or her mind and reason, despite all numerous available variations of the detective formula [12, p. 18].

The traditional myth depicts an imaginary world of gods and heroes, whereas a crime fiction story is realistic in the produced world characters. This may be the description of either contemporary world or historic events (for instance, in such historical novels as *The Name of the Rose* by U. Eco); it may describe the events of religious myths (frequently apocalyptic ones), which are in the heart of the Christian Western European culture (e.g. novels by U. Eco, D. Brown etc., as well as modern fiction and non-fiction Apocrypha, including, *The Gospel of Afranius: The Holy History as an Object of a Detective Inquiry* by K. Eskov, which clearly features the line of the rational, analytical detective investigation and many others). Mythological gods and heroes are allowed to do things, prohibited for common people. Therefore, it is important that a crime fiction text should make it possible for the addressee to distinguish between the things allowed and forbidden. It also gives an opportunity to take precautions and try to cross the border between these things in order to find answers to the most burning, topical and vital questions for a modern person.

Some producers of the detective texts use the word *myth* explicitly or apocalyptic precedent names in the strong position of the titles of their literary and intermedial texts (e. g., Graham Pears "The myth of Justice", film "The End of the World" (Danish: "Verdens Undergang", 1916), post-apocalyptic fiction film "The Noah" (1975), "The Prophecy" (1995), "Babylon A. D." (2008) a book by T. Ustinova "A Myth of the Ideal Man" (Russian: "Миф об идеальном мужчине") and many others). It is to be noted that a traditional myth mainly uses symbols and images, while the Enlightenment prefers terminology to explain different phenomena. A modern myth structured as a crime fiction or intermedial detective text also includes traditional mythological images and symbols but does not refuse from the scientific vocabulary for the latest achievements and developments in the area of technologies. It is a must-have of the genre considered to stay up-to-date.

The twentieth century rapid development of civilization in such areas as globalization, technological progress, politics, manipulation and ideology required myths to manage masses that needed leaders, and the mass consciousness activated such apocalyptic symbols and motifs collective fear and terror, external enemies and cultural heroes, global and local man-made and natural threats and general permanent insecurity. The issue of the cultural hero is tightly related to the mass psychology. It is the crowd that brings consciousness back to the myth, which also performed the function of cognition and science, when they did not exist [10, p. 463].

In the twentieth century a secular version of the miracle was the man-made cinematograph. Visualized film and television texts formed and changed people's views and even values. This *wonder* of the screen images was an iteration of Christian acts of God since it revives the feeling of unity and community, tempts with the image that is easy to believe and trust in, like the moment of

touching something divine. Television images gradually transform miracles into mundane and routine things, whereas the feeling of the collective faith strengthens. The feeling of collective power and the illusion of the ability to make decisions and control their lives, the recipient is offered utopic and dystopic versions of the history development. Instead of God the intermedial text addressees are provided with practical, normally, tangible values, which are then converted into the subconscious temptation [1, p. 45]. Such post-apocalyptic screen texts as *Star Wars* or *the Matrix* awaken the need in God, in specific moral and cultural system, which is essential for the mankind existence. Such texts are the product and the source of creating many other screen, computer and literary products that develop, vary and transform the same ideas and issues.

Furthermore, the shallow and simplified city culture maintains the feeling of collective and individual fear. M. Scheler noticed that the psychology of fear prevails in the Western civilization (later these ideas were followed and confirmed by Jean Baudrillard, who considered this problem in depth in his book *America* [16]), and there is no single great psychoanalyst who could bring a relief and freedom to a person from the deadly terror, from the constitutive feeling of fear, which is the emotional and impulsive basis of the Judaic-Christian world of ideas [13, p. 138]. According to S. Kracauer, the modern crime fiction genre exploits human fear, human strive for the terror, partially related to the Christian mythology, where in the apocalyptic narration a Christian does not turn away from the terror of the Hell, but seeks to eschatological reasoning, to experiencing and experimenting with fears, because it is suggested that the image of the Paradise may be clearly seen only on the background of the hellfire and tortures. P. S. Gurevich believes that modern fiction of different genres, for instance gothic novels, mystery, thrillers, horror and others, do not just serve the food for human curiosity in terms of recognizing things that are frightening. These texts in effect enrich the people's imagination, encourage experiencing and sensing terror. Popular culture is impossible without murders, massacres and other criminal activities [5, p. 572]. It is to be mentioned that the producers of the above crime fiction texts deliberately show their characters and situations somewhat grotesque, exaggerated or overloaded with various intertextual links. These stylistic devices help the reader, or the addressee, to get involved into the fairy story, accept it, and then believe in the newly created imaginary mythological world. It may be suggested that a literary fairy tale cannot be separated from the modernity and postmodernity with their inherent semantic multiplicity and collage nature as well as the focus on ancient forms of art.

**Conclusions and prospects for further research.** The research into the mythological element of the detective genre and its media texts in the modern culture confirmed the importance of this element as it is an integral part to build up any literary fiction and other media text in the late modern period. The formal and semantic links between the myth, fairy tales and crime fiction formulaic texts, sacred religious texts and their socio-cultural and philosophical interpretation, their reflection in the detective genre; the key myth-related invariants that can be found functioning in nearly all detective text were analyzed, and their significance and influence on the modern city person and the hypertext, as the total of all the existing texts, was specified. The mythological apocalyptic motifs and their textual manifestations were singled out and considered. It is worth considering the language representation of other mythological motifs in the crime fiction genre and also build up a classification of intertextual units included in detective texts.

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**Крапивник Ганна. Міфологічний компонент у детективному жанрі.** Відомо, що сучасна масова культура входить своїм корінням у міфологію і фольклор, що містять базові ціннісні образи й символи, а також певні рекурентні мотиви. Багато дослідників вивчають їх з погляду таких гуманітарних наук, як лінгвістика тексту, культурологія, філософія, соціологія, психологія та інших. Лінгвокультурологічне дослідження міфологічного компоненту в різноманітних текстах детективного жанру продемонструвало його культурну цінність, основні причини його стабільної популярності та значущості для розуміння будь-якого модерного і постмодерного медіатексту, зокрема літературного, телевізійного, кінематографічного, комп'ютерного, графічного і т. д., реципієнтами з різним рівнем підготовки і фонових знань. Проведений лінгвокультурологічний аналіз медіатекстів надав підтвердження того, що міфи, їхня структура, мотиви й образи-символи є невід'ємною частиною практично кожного детективного продукту як представника сучасної, передусім, міської популярної культури. Крім того, міфологічна формула детермінує певні рамки для створення нових детективних сюжетів і творів. У роботі виявлено інтертекстуальні зв'язки, а також спільні риси між казковою, міфологічною і детективною формулами, сакральними релігійними текстами, їх мовною репрезентацією та інтерпретацією в продуктах детективного жанру. Також виявлено, що детективні тексти виконують різні соціальні функції, як-от: розважальну, когнітивну, ідеологічну і навіть терапевтичну. У статті проаналізовано образ типового протагоніста

твору детективного жанру і його архетипову міфологічну основу, характерні риси й основні якості характеру. У розвідці розглянуто пов'язані з міфом інваріантні стійкі характеристики детективних текстів і проаналізовано апокаліптичні мотиви як один зі способів представлення міфологічного компонента як за формою, так і за змістом у сучасних детективних творах. Виявлені причини і підгрунття постійної актуальності есхатологічних апокаліптичних мотивів як провідних семантичних елементів, що походять з юдео-християнської міфології та в цілому сучасної західної культури в її широкому розумінні.

**Ключові слова:** міфологічний компонент, детективний жанр, казка, апокаліпсис, медіатекст, масова культура, мотив.

**Крапивник Анна. Мифологический компонент в детективном жанре.** Известно, что современная массовая культура уходит своими корнями в мифологию и фольклор, которые содержат базовые ценностные образы и символы, а также определенные рекуррентные мотивы. Многие исследователи изучают их с точки зрения таких гуманитарных наук, как лингвистика текста, культурология, философия, социология, психология и т. д. Лингвокультурологическое исследование мифологического компонента в различных текстах детективного жанра продемонстрировало его культурную ценность, основные причины его стабильной популярности и значимости для понимания любого современного и постмодерного медиатекста, в том числе литературного, телевизионного, кинематографического, компьютерного, графического і др. реципиентами с разным уровнем подготовки и фоновых знаний. Проведенный лингвокультурологический анализ медиатекстов предоставил подтверждение того, что мифы, их структура, мотивы и образы-символы являются неотъемлемой частью практически каждого детективного продукта как представителя современной, главным образом, городской популярной культуры. Более того, мифологическая формула детерминирует определенные рамки для создания новых детективных сюжетов и произведений. В работе выявлены интертекстуальные связи, а также общие черты сказочной, мифологической и детективной формул, сакральных религиозных текстов, их языковой репрезентации и интерпретации в продуктах детективного жанра. Кроме того, показано, что детективные тексты выполняют разные социальные функции, в том числе, развлекательную, когнитивную, идеологическую и даже терапевтическую. В статье проанализирован образ типичного протагониста произведения детективного жанра и его архетипическая мифологическая основа, характерные черты и основные качества характера. В исследовании рассматриваются связанные с мифом инвариантные устойчивые характеристики детективных текстов и анализируются апокаліптические мотивы как один из способов представления мифологического компонента, как по форме, так по содержанию, в современных детективных произведениях. Выявлены причины и основание для актуальности эсхатологических апокаліптических мотивов как ведущих семантических элементов, которые связаны с иудейско-христианской мифологией и, в целом, с современной западной культурой в ее широком понимании.

**Ключевые слова:** мифологический компонент, детективный жанр, сказка, апокаліпсис, медиатекст, массовая культура, мотив

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## ІНТЕРСУБ'ЄКТНІСТЬ ЕМОЦІЙ У КІНОДИСКУРСІ

У статті на матеріалі англомовного кінодискурсу розглянуто особливості інтерсуб'єктності емоцій як засобу їх утілення. Визначено, що інтерсуб'єктність формує довербальний механізм конструювання емоції, включаючи систему інтерперсональних і інтраперсональних зв'язків. Виступаючи як утілене бажання людини до взаємодії і реалізації особистісних смислів, інтерсуб'єктність знаходить свій прояв на невербальному рівні. Результатом інтерсуб'єктної взаємодії є тілесний мімезис – образна утілення репрезентація емоції. Тріадичний тілесний мімезис у кінодискурсі відображає комунікативний характер утілення і містить суб'єкта, реципієнта й інтенційний складник, що пов'язує їх. Реципієнт полікодового висловлення в кінодискурсі, розпізнаючи тілесний знак, визначає комунікативну інтенцію суб'єкта. Тріадичний мімезис у кінодискурсі акцентує увагу не тільки на розумінні репрезентативних відносин між рухом тіла й об'єктом, але і на комунікативному характері таких репрезентативних відносин. Утілення спільної емоції в комунікації між автором і реципієнтом кінодискурсу відбувається на основі прагматичних універсаліїв, які відображають інтерсуб'єктну взаємодію між автором і реципієнтом кінодискурсу. Утілення емоції страху актуалізує її фізіологічні прояви та може відбуватись у двох основних формах: астеничній і стеничній. Характерними маркерами утілення страху є мімічні, кінетичні, просодичні засоби, а також система паралінгвістичних кодів, які актуалізують вегетативні прояви емоції. Утілення емоції базується на спільному досвіді авторів кінофільму і глядачів, що відчуття страху здатне впливати на комунікативну поведінку. Інтерсуб'єктний характер утілення емоції в кінодискурсі пов'язаний з тим, що глядач ідентифікує Себе з Іншим через інтерперсональний світ.