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Т. А. КУПЦОВА^{1*}^{1*} Dnipropetrovs'k National University of Railway Transport (Dnipropetrovs'k)**THE FEMININE AND MASCULINE ARCHETYPES IN THE STRUCTURE OF A PAGON MYTH**

The aim of the article is to reveal peculiarities of the formation of feminine and masculine archetypes in a pagon myth; to substantiate, how male and female bodies change into archetypes; to analyze peculiarities of the archetypes' influence on stereotype formation in the mythological consciousness of our ancestors. **Methods and approaches.** To understand gender symbolical and imaginative sphere of culture of great importance is K. G. Yung's theory of archetypes. Historical and philosophical understanding of theoretic gender representation is possible owing to methods of feminist cultural criticism. To investigate specific features of archetypes' influence on the gender stereotype formation in mythological consciousness of our ancestors the theory of ethnoarchetype developed by V. F. Yatchenko is also valuable. **Scientific novelty.** It is proved, that the mythological consciousness of Ukrainian ancestors and their archetypes had no strictly fixed social status. The transformation into patriarchal male and female stereotypes was influenced by the essentialistic establishments which defined man's social role as a leading one and a woman's one as of minor importance. The social and cultural secondary role of woman was softened by female mystic charisma, based on the ability to give birth and to be mother of every living being. In the Ukrainian culture this role was embodied in the sacral archetype of the Mother-Land, which led to complimentary attitude of national philosophy to feminine concept. With the help of historical, philosophical and gender scientific methods the original material was analysed, which helped to discover the particularities of gender stereotypes influence on the formation of vision in the Ukrainian philosophy. **Conclusion.** The analysis given in this article proves that the archetypes of Anima and Animus as sensually perceived culture – ontological transcendent reality, being psychological immanent reality, were reflections of the objectively existing structures of being, combination of real and ideal, space and mental. In the structure of the mythological consciousness they existed as unperceived but determinant factors of the material world praphenomenon of being. They often produce their influence on the modern cultural life of Ukrainian people in the forms of stereotype notions about the feminine and masculine concepts.

Keywords: mythological consciousness, archetype, masculine, feminine, gender stereotypes.

Actuality

Preservation of archetypical basis of the Ukrainian culture is within the urgent trend of transformations, because the cultural spiritual basis of our people was formed on the ancient foundation. Comprehension of the past, cognition of the historical cultural sources are very important. They help to understand the present time and to imagine the future. Just with the help of this we can find the answers to feminine and masculine as archetypical concepts.

The myth as a symbolic system, based on essentialistic concept of human nature, forms the matrix spiritual forms – the archetypes of Anima and Animus. Their characteristic (peculiar) features are rooted in the forms of social gender stereotypes in the process of socio-sexual differentiation of culture. It

should be noted that first dual oppositions of light and darkness, life and death, warmth and coldness influenced the features of later pairs of oppositions, in any case it is represented in the symbols of masculine and feminine concepts.

The aim

The article represents a research into the ancient history and philosophy of the gender stereotypes formation. It attempts to reveal peculiarities of formation of feminine and masculine archetypes in a heathen myth; to substantiate, how male and female bodies changed into archetypes; to analyze peculiarities of the archetypes influence on stereotypes formation in mythological consciousness of our ancestors.

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Methodology

Investigation of the mythological ideas, reflected in all spheres of our ancestors' lives, can be found in the scientific research of M. I. Kostomarov, B. Rybakov, L. M. Vasnetsova, O. Tykhonska, M. V. Popovich, V. F. Yatchenko, O. M. Afanasiev and others. The gender stereotypes formation in the classic and post-classic philosophic discourses is investigated in the works of T. I. Vlasova. Psychoanalytical research of K. G. Yung and his followers M. Vudman, M. Hope, J. Sh. Bolen help to analyse masculine and feminine archetypes, peculiarities of their manifestation in the culture. Using the theory of archetypes in the research of Ukrainian culture, proposed by S. B. Krymski is quite adequate, scientific, efficient method of cultural analysis.

The features, the masculine and the feminine, are ascribed to many natural phenomena in particular, to water. It was considered a symbol of fertility, and was determined as a component part of feminine. At the same time fire was opposed to water and belonged to the masculine beginning. People put princess, symbolized by water, at the prince, symbolized by fire. Investigators indicate, that the words «prince» and «princess» in their original meaning kept in the Ukrainian mentality, are connected with the names of fiancé and fiancée which point out to the conjugal tiers where fire and water appeared in the poetic imagination. The national ethnologist V. Hnatiuk is sure that the eternal archetype of Mother-Goddess as one of the feminine identities also appeared from adoration of water and land. It should be noticed, that in many investigations it has been proved: archetype of Great Mother-Goddess as cultural praphenomenon existed in an archaic epoch [3, c. 49-50]. Paleolithic Venuses – female torsos with hypertrophically increased breasts, stomach, pelvis carved out elephant's bones give evidence of the fact. By the way artefakts found on the territory of Mizinska's camp on the Desna river, referred to 35-11centuries BC, show, that female lap where

life was born, was determined symbolically in the mythological thinkers' ideas of late paleolit. A «truncated» (without head and hands) female body symbolized discrete female source – a source of life reproduction and eternity of mankind [1]. The image of original mother was embodied in statuettes with folded arms on the chests in peculiar manner – gesture of fecundity. Female figurines from Luca-Vrublivetska, Bernashivka in Pridnistrovia, Sabatinivka Kirovogradska region and others show that anthropomorphic sculpture of ancient cultures on the territory of Ukraine were mostly reproduction of female archetypes where the archetype of Great Mother-Goddess was reproduced more often. Thus in Paleolithic epoch among the tribes populated the territory of modern Ukraine, there was worship to fertile female source symbolically represented in the image of the Great-Mother. Much later at the stage of the early Slavic mythological development it got the name of Berehinia, «a family keeper». It is traditional image in Ukrainian culture.

It should be stressed that early religions attached primary importance to female goddesses: the goddess of family hearth, the goddess of great mother, Berehinia, the goddess of a family keeper. Later male-gods predominated, thus patriarchal social relationships became overwhelming.

From the time of early mythology in Ukrainian culture the marriage of a female deity with male one became very popular. For example, God-Mother with God-Bull or with two different by functions male deities – God-Bull that symbolized «Higher» world (the sky, the sun, the moon) with Dragon-Serpent – a ruler of water and «Lower» world.

M. I. Kostomarov wrote, that in spring when the nature was so beautiful, when it influenced animals' sex appeal, Slavic people had a holiday in honour of Lad, a deity of love, harmony and spring, a symbol of the resuscitating spring sun [4, c. 214].

The philosopher underlined, that spring worship to Lard and Zhiva proved they were

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the same deity and both names referred to the light-carrying source. Female deities Lada and Zhiva were also adored by our ancestors. Kostomarov came to the conclusion, that Slavic people admitted the only God, creator and father of creation, who founded primitive source with the help of his wise love-Lada.

The former was an embodiment of light, spirit, the latter – of material, water element. Visible and invisible things appeared thanks to the harmonious combinations of these. In this aspect, the remark, that female source was identified with water, is interesting from the point of view of gender stereotypes reproduction by Slavic people consciousness. Pained state of water in nature was the reason why a female creature was recognized in it. «Immovable» water fills up the space in the form of ice, snow, dead mass without life – giving force of light: but when the light and the warmth awake it, it...gives birth and feeds the world under the influence of light [4, c. 221]. Conjugal union of light and water was a first image of creation, love in the world, life in nature and sexual relations of creatures. Kostomarov is sure, that Slavic water worship established such a sexual logic. It was revealed on the holiday of Ivan Kupalo, that symbolized a marriage of light and water. A female water creature was named Devoniia, Dzevanna, Dana, that gave the names to the rivers the Dvina, the Danube, the Don, the Dniper [4, c.220].

The most evident nature of sexual differentiation of mythological consciousness was reflected in the so called transitional rituals, especially in the ritual of initiation, wedding, funeral.

The Archetypes of Anima and Animus perceived sensitively cultural-ontological, transcendental reality, being psychological immanent reality, were reflections of the objective structures of being, combination of real and ideal, space and psychic things in a human being's soul. In the structure of mythological consciousness they existed as unperceived, but determinant things to material universe, early phenomenon of being.

On the basis of this unperceived material conscious stereotypes of feminine and masculine were appearing, reflected in the ritual actions. Such actions were aimed at attaching gender differentiations. One of the most demonstrative rituals was a ritual of initiation, in the result of which after the trials a weak and dependent child – youth died and a new, strong man was born. So a growing youth had to free himself from the Anima fascination of his mother. Thus male state was determined as boundary and limited; on the certain stage teen – agers moved on to a new social category through sufferings and ordeals. We can't but agree with M. V. Popovich, who wrote, that the process of initiation was accompanied by sufferings and ordeals, comprehended as wanderings through the process of death and triumph over the power of evil. Magic transformations of younger brother in tales and myths, his original folly and stupidity, gradual change to real, manly hero represent the ritual of initiation in folklore. In the result of such change the hero experienced death and new birth [6, c.19].

Using psychological methodologies, scientists prove, that thanks to initiation male metaphorical individualization took place in several stages. We should agree with O. Tikhovska, who analyzing the process of male initiation in folk tales with the help of Yung's psychoanalysis came to the conclusion, that character's overcoming negative aspect of mother's Anima was a first step in such process. It is represented as fighting of main character with powerful evil forces and overcoming – killing either dragon or any other dominant evil creature of that time [9, c.50-51]. At the same time the assimilation of negative Shadow (destruction of giants-robbers, Gipsy, Bad tsar) and comprehending positive aspect of instinctive Shadow (help of horse – prophet or other magic creatures) took place. The following step of initiation was establishing a connection with Man-self (an omniscient old man or a wise old woman) after initiation of death. Meanwhile the archetype of Spirit in folk tales is always

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embodied in male image, for example – an omniscient old man. On the next stage of initiation he releases himself from femininity, reunites with Anima – princess. In the end of a fairy-tale the character, achieves integrity, wholeness and the archetype of Man-self. A fairy-tale tells us how Anima – the most important factor in man's psychology, where emotions, affects and passion predominate, is gradually developing from infantile one, directed to mother, to an adult, accomplished man [10, c.42]. It helps the character make his way to the real femininity, thus find his singleness of heart, that is find his Man-self.

Opposition of two worlds – one's own and somebody else's, assimilated and hostile, populated and wild – forms the basis of mythological consciousness. The hostile world was denoted as a female one, exchange of women was a ritual way of familiarization of another world. In such a way the hostile penetrated into the structure of one's own world, appropriated and mastered. M. V. Popovich noticed, that it did not mean that the rank of woman was lower [6, c.14]. On the one hand this statement is true as it was impossible not to take into consideration somebody else's and his/her threats. So it gained an exclusive status. On the other hand point arises, why did culture's assimilation take place owing to women's assimilation, not men's? It is obvious, in definite aspects woman was a universal product of exchange, in later cultures money played such a role. In cross-cultural communication woman functioned as a thing, which had its exchange value and was measured by significance of somebody else's world. So she was a subject of cultural exchange. Thus in dual mythological consciousness after division of two phenomena of male and female as two forms of being, a female status was opposed to male one as marginal, bordered on the ordered world. But it still needed to be mastered, brought into the context of the ordered world.

It should be mentioned, that peculiar female initiation must have existed, but its essence was connected not with a luminal

state, speaking the language of archetypes with understanding independence from mother's archetype, assimilation of destructive tendencies, personified in the negative Shadow. O. M. Tikhovska is quite right, that assimilated her own Shadow (stepmother, evil old woman, witch, stepsister) and established close (intimate) connection with her own masculinity, Animus (prince, tsarevitch, count's son), a heroine was approaching comprehending her Man-self, strengthened herself as individuality [9, c.221]. The researcher adds, that another premise of a heroine's individualization in the magic fairy-tales was overcoming negative Animus (Bluebeard lord, robber, dragon, demon, devil), which took place thanks to active heroine's actions or interference of the positive Animus. Heroines had to go through severe trials by demoniacal masculinity on the way to her Man-self [9, c.221-222].

Considering corresponding male and female symbols in the vertical cosmological model, represented as a world tree, we should agree with the scheme proposed by M. V. Popovich, according to which the top of the world tree corresponds to male, its colour symbol is white and the space symbol is the Moon. In the anthropomorphic model the head refers to the male symbol, it is identified with a wise soul, which main function is vision – understanding, thus it is reproduced as a personal source, personality. Correspondingly female is the middle of the world tree, referred to red colour symbol, to the Sun. The anthropomorphic model is the heart. The female is sensual, its main functions are feelings – sensations, where there is no person. The lowest part of the world tree is symbolized as black soil. The anthropomorphic model is children, the space model is stars, the anthropomorphic symbol is womb, life vitality, fecundity.

The archetype of Anima, functioning in the collective unconscious, is introduced in symbolic forms and has a conscious, conceptual way of expression, connected with the general Slavic word «baba». The essence

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of woman and old woman is coded in this meaning. In folk culture the word is also used for indication of the mythological characters, demoniacal creatures, such as Baba Yaha, woodland baba, iron baba, rye baba and others. Ritual things, atmospheric phenomenon were also named by it. Valerii Voitovich, a researcher of Ukrainian mythology, wrote, that baba was one of the most ancient deities of Ukrainians: mother – ancestor, berehinia, pocrova, keeper of the family hearth, giver of good. A cult of Mother appeared in the result of respecting «baba» (Stone Age), later it transformed into Goddess. The image of ancestor-mother came to us in the sculptures of Scythian and Polovetsky babas [2, c.18]. In general, the female archetype has three main identities in culture: unmarried girl, mother, old woman. It is known that the third aspect, the image of an old wise woman, is not gained with the age but with vital wisdom. Murry Hope, a researcher of female archetypes, stresses, that just at this stage woman acquires particular metaphysical knowledge [7, c.157].

In the Ukrainian mythology the archetype of old woman has both positive and negative meaning, that is wisdom connected with acquiring knowledge, which has good and bad consequences. In particular, the negative meaning of old woman is personified in the image of witch.

Scientific novelty

It is proved, that the mythological consciousness of Ukrainian ancestors and their archetypes had no strictly fixed social status. Their transformation into patriarchal male and female stereotypes was influenced by social practice on the basis of essentialistic establishments which defined man's social role as a leading one and woman's one as of minor importance. Social and cultural secondary roles of woman were softened by the fact that female mystic charisma was based on ability to give birth and to be a mother of every living thing. In the Ukrainian culture this role was embodied in the sacral archetype of the Mother-Land, which led to complimentary

attitude of national philosophy to the feminine concept. With the help of historical, philosophical and gender methodologies original materials were analysed, which helped to discover the particularities of gender stereotypes' influence on the vision formation of the Ukrainian philosophy.

Conclusion

The analysis given in the article proves that in dual mythological consciousness after division of two phenomena of male and female as two forms of being, a female status was opposed to male one as marginal, bordered on the ordered world. But it still needed to be mastered, brought into the context of the ordered world. The archetypes of Anima and Animus as sensually perceived culture-ontological transcendent reality, being psychological immanent reality, were reflections of the the objectively existing structures of being, combination of real and ideal, space and mental. In the structure of the mythological consciousness they existed as unperceived but determinant factors of the material world praphenomenon of being. They often produce their influence on the modern cultural life of Ukrainian people in the forms of stereotype notions about the feminine and masculine concepts.

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ФЕМІНІННИЙ ТА МАСКУЛІННИЙ АРХЕТИПИ У СТРУКТУРІ ЯЗИЧНИЦЬКОГО МІФУ

Мета. Виявити особливості формування фемінінного і маскулінного архетипів в язичницькій міфології; обґрунтувати, як жіноча та чоловіча тілесності перетворюються на архетип; проаналізувати особливості впливу архетипу на формування гендерних стереотипів у міфологічній свідомості наших пращурів. **Методологія.** Для осягнення гендерної навантаженості символічно-образної сфери культури методологічно доцільним є використання теорії архетипів К. Г. Юнга. Історико-філософське осягнення теоретичної репрезентації гендеру стало можливим завдяки методології феміністичної критики культури. Методологічно важливим для виявлення особливостей впливу архетипу на формування гендерних стереотипів у міфологічній свідомості наших пращурів є розробка теорії етноархетипу В. Ф. Ятченка. **Наукова новизна.** Доведено, що у міфологічній свідомості праукраїнців архетипи не мали жорстко усталених соціальних статусів, а їх трансформація у патріархатні стереотипи чоловічого та жіночого відбувалася поступово під впливом соціальних практик на основі есенціалістських установок із закріпленням провідної соціальної ролі за чоловіками і другорядної за жінками. Соціокультурна другорядність фемінінного пом'якшувалася тим, що жіноча містична харизматичність, заснована на здатності народжувати нове життя і бути покровителькою всього живого, втілювалася у наскрізному для української культури сакралізованому архетипі матері-землі, сформувавши переважно компліментарне відношення вітчизняної філософії до фемінінного. За допомогою історико-філософських та гендерних методологій проінтерпретовано джерельні матеріали, що дозволило виявити особливості впливу гендерних стереотипів на формування світоглядних засад української філософії. **Висновки.** Архетипи аніми та анімусу як чуттєво сприйнята духовно-онтологічна трансцендентна реальність, будучи психологічною іманентною реальністю, являлися відображенням у людській душі об'єктивно існуючих структур буття, поєднанням реального та ідеального, космічного та психічного. У структурі міфологічної свідомості вони існували як неусвідомлені, але визначальні по відношенню до матеріального світу прафеномени буття. Вони продовжують впливати на сучасний культурний побут українців часто у формі стереотипних уявлень про фемінінне та маскуліне.

Ключові слова: міфологічна свідомість, архетип, маскуліне, фемініне, культура, гендерний стереотип.

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ФЕМИНИННЫЙ И МАСКУЛИННЫЙ АРХЕТИПЫ В СТРУКТУРЕ ЯЗЫЧЕСКОГО МИФА

Цель. Выявить особенности формирования фемининного и маскулинного архетипов в языческой мифологии; обосновать, как женская и мужская телесности превращаются в архетип; проанализировать

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особенности влияния архетипа на формирование гендерных стереотипов у мифологическом сознании наших предков. **Методология.** Для осмысления гендерного наполнения символическо-образной сферы культуры методологически целесообразным является использование теории архетипов К. Г. Юнга. Историко-философское осмысление теоретической репрезентации гендера стало возможным благодаря методологии феминистической критики культуры. Методологически важным для выявления особенностей влияния архетипов на формирование гендерных стереотипов у мифологическом сознании наших предков является разработка теории этноархетипа В. Ф. Ятченко. **Научная новизна.** Доказано, что у мифологическом сознании праукраинцев архетипы не имели строго установленных социальных статусов, а их трансформация в гендерные стереотипы мужского и женского происходила постепенно под влиянием социальных практик на основе эссенциалистских установок с закреплением ведущей социальной роли за мужчинами и второстепенной за женщинами. Социокультурная второстепенность фемининного смягчалась тем, что женская мистическая харизматичность, основанная на способности рожать новую жизнь и быть покровительницей всего живого, воплощалась в украинской культуре в сакрализованном архетипе матери-земли, сформировав преимущественно комплиментарное отношение отечественной философии к фемининному. При помощи историко-философских и гендерных методологий проанализированы первоисточники, что позволило выявить особенности влияния гендерных стереотипов на формирование мировоззренческих установок украинской философии. **Выводы.** Доказано, что архетипы анимы и анимуса как чувственно воспринимаемая духовно-онтологическая трансцендентная реальность, будучи психологически имманентной реальностью, являлись отражением в человеческой душе объективно существующих форм бытия, соединением реального и идеального, космического и психического. В структуре мифологического сознания они существовали как неосознанные, но определительные по отношению к материальному миру прафеномены бытия. Они продолжают влиять на современный культурный быт украинцев часто в форме стереотипных представлений о фемининном и маскулинном.

Ключевые слова: мифологическое сознание, архетип, маскулинное, фемининное, гендерные стереотипы.

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