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Mythopoetics of Piano Nocturnes by Olena Ilnytska

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Abstract

A myth is one of the forms of worldview, a system of thinking, and a methodological basis for the interpretation of cultural phenomena. The mythological component is one of the elements of modern music culture. The article focuses on Olena Ilnytska's piano nocturnes in the context of mythopoetic comprehension of musical texts. The article aims to analyze the characteristic features of Ilnytska's piano nocturnes and identify the specifics of mythopoetic thinking of the composer. Piano nocturnes by Ilnytska are resented for the first time in the contemporary musicological discourse. The interdisciplinary approach embracing music, semiotics, and linguistics is used in the process of the study to analyze musical pieces comprehensively. The analysis of the piano Nocturnes by Ilnytska's shows that the Nocturnes contain mythological thinking through the correspondence between cultural and sonority concept of different epochs (romanticism – metamodern). Thus, myth-making occurs when operating the set of binary oppositions, widening the technical capacities of the grand piano. The technical formulas combine traditional and unconventional ways of sound production. This research shows that the mythopoetic conception has entered into the contemporary cultural paradigm.

Keywords: mythopoetic intentions; mythopoetics; mythological thinking; mythologizing; musical chronotope, Olena Ilnytska

INTRODUCTION

Olena Ilnytska's works are well known in the academic musical circles. As a graduate of the Ukrainian National Tchaikovsky Academy of Music (UNTAM) and a student of Karabyts and Skoryk on composition, she represents the bright and talented contemporary of Kyiv Composer School. Deep and philosophical music by Olena Ilnytska enjoys wide popularity, crossing geographical borders of Ukraine (Safian, 2023). The composer's works possess bright imagery. They are part of many performers' repertoire, which witnesses a great interest in her music. Olena Ilnytska was educated as a pianist, a music theorist, and a composer. Her music is diverse and multifaceted. It is represented by nearly all genres, such as symphony, vocal, chamber, and instrumental music.

Piano music occupies a significant place in Olena Ilnytska's works, which are natural, original and distinctive. They combine traditional and contemporary methods of composition techniques. Her First Piano Nocturne was an obligatory piece for the participants of the eighth "Creative Workshop of Interpretation of Contemporary Music" held by Ukrainian

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National Tchaikovsky Academy of Music in 2019 in Kyiv. The composer's piano works are written for pianists of different age. For example, there are pieces for beginners, miniatures of different genres (the virtuosic "Dzyga", cantilena "Elegy", "Lullaby"), polyphonic arrangements of Ukrainian folk songs ("Kukuriku Cockerel", "The Goat"), two Nocturnes for Piano, etc. (Yakymchuk, 2023). The Nocturnes are characterized by clear structure, bright imagery, and texture expressiveness. Olena Ilnytska's piano works are played at concerts, competitions, and festivals, being performed by young and experienced musicians; they are an essential part of educational repertoire and concert programs.

Therefore, the article focuses on Olena Ilnytska's piano nocturnes in the context of mythopoetic comprehension of musical texts. The aim of the research is to analyze characteristic features of Olena Ilnytska's piano nocturnes and identify specifics of mythopoetic thinking of the composer. The relevance of this research lies in its exploration of Olena Ilnytska's unique contribution to contemporary music through of mythopoetic thinking.

In this article, the terms *mythopoetic thinking* and *myth-making* are closely related but are not used interchangeably. They represent interconnected yet distinct conceptual layers in the analysis of Ilnytska's work. Thus, mythopoetic thinking refers to the cognitive and interpretive framework rooted in structural and semiotic theories, particularly those of Claude Lévi-Strauss and Roland Barthes, through which the composer perceives and processes cultural and symbolic meanings (Roche, 2019). In other words, it means a type of perception and interpretation of reality, typical of archaic consciousness, in which the world is understood through metaphors, archetypes, binary oppositions, and symbolic structures. The oppositions (light/darkness, life/death) and symbolically charged sonorities exemplify mythopoetic thinking in Olena Ilnytska's nocturnes.

Meanwhile, myth-making is creating myths, forming new symbolic narratives, or reinterpreting existing ones through artistic means (Bertagnolli, 2007). Thus, mythopoetic thinking serves as the conceptual basis for the myth-making process in Olena Ilnytska's nocturnes. It describes the compositional process through which Ilnytska constructs new mythological narratives by integrating traditional symbolic elements (such as Chopin's musical lexemes), manipulating musical time and space, employing metamodern techniques, creating hybrid musical languages, using a cosmological metaphor, and engaging with cultural memory through intertextual references.

By analyzing her piano nocturnes, the study explores how she connects cultural epochs, from romanticism to metamodernism, using myth-making as a key compositional technique. The research also highlights Ilnytska's innovative approach to traditional forms, particularly through the allusions to Chopin, and illustrates how mythopoetic conceptions continue to influence modern music. This research is significant for understanding the ongoing relevance of myth in shaping artistic expression and offers insights into how modern composers reinterpret historical genres to create new narratives. It also offers new perspectives on how composers use myth as a tool to communicate deeper emotional and intellectual layers in their music. Thus, by analyzing Ilnytska's work, the research contributes to the study of modern piano literature, providing valuable material for educators, performers, and theorists.

METHOD

The first stage of the research is studying the musical literature of the nocturne genre. Accordingly, an interdisciplinary approach embracing music, semiotics, and linguistics is used. Through this approach, the interrelations of these spheres are explored in order to understand musical language. The analytic method is also implemented to define inner specificities of the object. The analytic method is exploited

to study the basic principles of understanding the mythopoetics concept.

Moreover, the comparative-historical method is used to identify the similarity of plot lines, artistic images in literary works, and folklore. The similarity of literary and artistic phenomena of different countries is explained by the proximity of geographic location, interpenetration (assimilation) of cultures, borrowing of cultural phenomena, and other factors. In this regard, the comparative approach was used to compare the romanticist Chopin's nocturnes with those of the contemporary composer Ilnytska. The comparative approach allows juxtaposing the means of musical expressiveness of composers from different epochs: representatives of romanticism and metamodernism.

Furthermore, the culturological approach is based on the complex system-forming principles of historicism, communication, social, and axiological principles. With the help of the culturological approach, the characteristic features of romanticism and metamodernism are studied, particularly the means of musical expressiveness in the 19th and 21st centuries.

Lévi-Strauss's (2014) mythopoetic thinking is based on the general principle of structural anthropology. The starting point of the structuralism paradigm is de Saussure's "Course of General Linguistics", which involves understanding language as an integral structure. However, Lévi-Strauss's (2014) structural analysis is based not on the analysis of structural units, but on the relationship between them.

Barthes (2013) interprets the myth from a position of semiology and communicative structure. He emphasizes its inextricable connection with social processes. Culturologist Demchuk (2017, 2023) analyzes mythopoetics in the context of discourse and methodology of culture. Thus, he defines mythopoetics as a specific cultural topos, creative system, and metaphoric construction inherent in all spheres of culture.

Kolesnyk (2013) studies the interpretation of the myth in Ukrainian art of the 18th-early 21st centuries. The researcher argues that mythopoetic ideas about the cosmos are reflected in Ukrainian artists' works' themes, plots, and image system. The multi-level symbolism and archetypal saturation of images manifest it. In other words, belonging to various styles and genres, Ukrainian artists' works generally tend to depict a meaningful, structured, and harmonic cosmos that overcomes danger, threatening this harmony.

In addition, Savchuk (2016) considers the mythological component in the contemporary Ukrainian chamber music. It is realized in the combination of traditional and innovative genre models in composers' artwork. At the same time, Garmel (2005) pays attention to neo-mythological tendencies of contemporary music in a broad philosophical, culturological, and musicological context. In the 20th century, the myth is actualized and understood as a special, historically and culturally specified condition of consciousness. According to Garmel's (2005) definition, "the context of a musical piece's mythological interpretation from the position of its accession to extra-musical meanings allows this piece to grow deep into the culture and reveal not only musicological, but also philosophical concepts of comprehension. New ways of sound and contemporary understanding of composition largely appeal to the myth's formulas".

RESULTS AND DISCUSSION

The contemporary Ukrainian composer Olena Ilnytska's creative heritage comprises a symphonic, chamber-instrumental, and vocal works. Piano works include a number of pieces for children and two piano nocturnes. Therefore, it is important to analyze the piano nocturnes in the context of the composer's mythological thinking on genre, structural, thematic levels, taking into account musical time and space.

In this connection, it is necessary to understand the myth as one of the types

of text (sign system). Barthes (2013) and Lévi-Strauss (2014) interpret semiotic processes through the example of the myth and the myth-making. Thus, Lévi-Strauss regards myths as acts of speaking (parole) by which speech is detected, and mythemes are considered fundamental units of myths. Nevertheless, he sees mythology as an example of an objectified thought. Analyzing the structure of mythological thinking, Lévi-Strauss (2014) regards the myth as an instrument of primitive logic. His analysis shows that mythological thinking operates with a set of binary oppositions (near–faraway, higher–lower, open–closed). Meanwhile, the words remain the elements of the language. In the myth, they begin to function as "bundles of differential relations". The mythemes are also the words, which function in two dimensions, i.e., in the lingual when they have a lexical meaning and in the meta-lingual as elements of a secondary sign system, which is derived only out of the combination of these elements (Jeziński, 2022).

Therefore, the method of Lévi-Strauss (2014) has the following sequence. At first, the oppositions are marked out, then the mechanism of replacing fundamental oppositions is studied (for instance, life–death, or, less sharply, plant sphere–animal sphere). In such a way, replacing code happens, and new mythological systems overlap each other as a consequence of semantics, creating new meanings. During transition from myth to myth, the general foundation remains unchangeable, but the code and the messages (the meaning of the myth) vary. Lévi-Strauss's innovation consists in the transition from the symbolic theory of the myth to the structured, dynamic analysis of myths as elements of an acting modeling system (Sill, 2022).

According to Barthes (2013), disclosure of the mechanism of social myth-making is effective because it complements the general model of contemporary myth (structuralism conception, socio-cultural approach). The specific feature of Barthes' approach to sign systems is his interest in studying semiotic objects, which people

use unconsciously and which dominate over them. Barthes follows Levi-Strauss regarding the functioning of unconscious structures that exist in the sphere of spiritual socio-cultural phenomena. Barthes (2013) reveals the meaning of the myth as a word and a construction. His conception of the myth relies on de Saussure's linguistic theory, which has the signifier, the signified, and the sign. However, he characterizes the myth as a secondary semiotic system. The process of myth-making Barthes is depicted in Table 1.

Table 1. Adaptation of Barthes' myth-making model to Olena Ilnytska's mythopoetic thinking

Language (Chopin's Romantic-era musical language)	Signifier (Musical lexemes: trills, passages, pedal texture)	Signified (Nocturne genre meaning: night music, lyricism)	
	Sign (traditional Romantic nocturne)		II. SIGNIFIED (mythic cosmology, nocturnal symbolism, dualities)
Myth (Metamodern reinterpretation in Ilnytska's work)	SIGNIFIER (Romantic stylistics as sonic material)		
	III. SIGN (a hybrid musical myth: tradition + transformation)		

Thus, the signifier is regarded as a result of the primary sign system and a derivative element of the secondary mythological system. The sign in the primary semiotic system becomes the signifier in the secondary one. In other words, the thing that was a meaning for the language became a form for the myth. Therefore, the secondary semiotic system is a superstructure over the primary one. Barthes (2013) calls the secondary language of the myth a meta-language, which is used to talk about the primary one. The myth can live and function in the culture due to the signifier. Knowledge, which is preserved in the signified, is undefined, loose, and am-

biguous. In other words, the signified is the concept or idea that the signifier points to. In myths, the meanings associated with the signified are not rigid or precise. They are undefined or open to various interpretations, which makes them adaptable and relevant in different contexts.

Barthes (2013) discloses connotative (hidden) myth-making mechanisms and transcends the borders of classical linguistic analysis where the signifier (denotat) and the signified (concept) are identical. From a philosophical point of view, the difference between them gives grounds for a deeper analysis of the myth where the idea, the action, and the emotional component combine syncretically. Words-signs have different cultural, historical, ideological, and social meanings, which they gained in the process of multiple usage. Thus, they lost their steady meaning and got semantic inexhaustibility. According to Campbell's typology, such a lingual characteristic is analogous to the myth, which changes the world (Segal, 1999). Barthes's opinion is confirmed by Levchenko (2013): "in the texts of high sign, the thing, which is a content on one level, can be an expression on the other one. Depending on the context, the same image can be either a symbol, illumined by a higher meaning, or a conventional sign".

The concept of *mythopoeia* (mythopoesis), translated from ancient Greek μυθοποιία, μυθοποίησι as myth-making, means a genre of contemporary narrative literature or cinema in which a writer or a screenwriter creates new mythology. Tolkien used it as a title of a poem, "Mythopoeia" ("Tree and Leaf"), meaning myth-making ("*muthos*" – myth; "*poiein*" – to create). The poem was written in 1931 as an answer to a discussion with Lewis and Dyson about creative myth-making. Tolkien defines mythopoetics as an act of creating myths about fundamental things. In his opinion, mythopoetic reconstructs mythology as a heritage of spiritual values. Thus, myth-making is a creative act that helps describe and reveal these values. Leading artists of the beginning of the 20th centu-

ry further developed Tolkien's ideas. They were also discussed in an informal literary discussion group of writers at Oxford University (Kobzar, 2013). As Eco (1976, 1984) points out, mythopoetics is a rethinking of history, irony over it, but this irony is serious because it is about history. It is a play of the mind, which ceased to be a play. The concept of mythopoetics is often used in contemporary culturological and art criticism discourse.

Scholars propose different interpretations of the word *myth* (Kobzar, 2013; Savchuk, 2016). It can be understood as a primitive form of social consciousness. Moreover, it is regarded as the artist's creative and personal system. Such a system is based on artistically motivated appeal to traditional mythological schemes and models, including the creation of neo-mythological texts, an original system of mythologemes as a manifestation of composer's individuality and style.

Furthermore, it is possible to single out three ways of mythopoetics. The first one means the usage of traditional mythological plots and images, which involves the interpretation and transformation of mythological elements directly from the theme of a piece. Moreover, it embraces the creation of author's myth because the myth is used as a model of the structure, on the example of which a new myth is created. The third way is mythological stylization where the author imitates the style of a myth formally, while the myth plays the role of a decorative element (Kobzar, 2013).

Culturologist Demchuk (2017) considers mythopoetics a poetic interpretation of the myth, which combines the reception of the myth and myth-making as the author's literary myth. Demchuk (2017) proposes to extend the impact of the term *mythopoetics* to all kinds of texts without exception, which may contain a mythological component and "come forward as the texts of culture in semiological interpretation". Thus, identifying the word and the image has a tradition of understanding the existing world as the Word of God (Demchuk,

2017).

The opinions of Kobzar (2013) and Savchuk (2016) are very consonant with those of Demchuk (2017). From their point of view, a mythological component of contemporary culture is manifested in intermediate code texts (Kobzar, 2013) or innovative poetics (Savchuk, 2016). During the creation of new texts, every sign of the text-code may become an independent paradigm, constituting its level and content (Kobzar, 2013). Kobzar (2013) describes mythopoetics as a reflection of mythological consciousness, mythologized thinking, and an individual's worldview. This is the result of the total mythologization of reality, i.e., myth-making cosmogenesis.

As for a composer's creativity, mythopoetics is not stable or complete in the constructive sense. Indeed, "the degree of interpretations' variability in music is much larger than in other arts" (Piatnytska-Pozdniakova, 2020). This incompleteness becomes more visible on three different levels of dialogues, namely: the dialogue between a composer and a protagonist, the dialogue between a researcher and an artist, and the dialogue between an artist and cultures (Savchuk, 2022). However, the projections of the myth, its outline, plot, mythological image, and topic are woven into the concept. They uncover new horizons of understanding of artist's intentions. Thus, the myth becomes a key that deciphers the depth of the communication between the artist, his/her work, and the protagonist (Savchuk, 2022).

A piano piece called nocturne is associated with the genre of the Romantic epoch and appeals to the nocturnes of Field, Chopin, Grieg, Faure, Lysenko, Lyzohub. In her music, Olena Ilnytska represents overtone-spectral music, whose origins appear in Chopin's nocturnes, in whose artwork this genre made progress and achieved its peak in its development. On the one hand, Olena Ilnytska's piano nocturnes continue the traditional line of the nocturne as a night music. On the other hand, they are an attempt "to sing" that "night song" in a new music language.

Apart from the two piano nocturnes, there is a nocturne for cello solo by Olena Ilnytska. The integration of one mythology into the other is interesting in the composer's music. Olena Ilnytska passes the specificity of the Romantic genre through individual consciousness, which developed in Europe in the 19th century. Olena Ilnytska's appeal to one of the most favorite pianist genres is conditioned by her passion for Chopin's music, which started at musical school where Olena played the Nocturnes by Chopin.

The First Nocturne was written in 2019 for the Eighth All-Ukrainian Concert and Music Project "Creative Workshop of Interpretation of Contemporary Music" held by the Ukrainian National Tchaikovsky Academy of Music. It was one of the obligatory pieces the piano competition participants had to perform. In this event, Olena Ilnytska became the owner of the Grand Prix among the composers. In 2020, the Second Nocturne (Figure 1) was created, in which Chopin's principles acquired further branching. In this music piece, Olena Ilnytska quoted from Chopin's Nocturne Op. 62 No. 1, in particular, its first chord which she lays out in different sound variants. Rather than letting the chord last for just one measure, as in Chopin's original, Ilnytska stretches it out over fourteen measures. This extended duration allows her to explore the chord in much greater detail, as if she is magnifying it under a microscope, observing its nuances and variations in sound (Yefimenko, 2023). The metaphor of a microscope emphasizes how Ilnytska dissects and reinterprets the chord, revealing inner layers that are not immediately obvious in Chopin's original composition (Yefimenko, 2023). This approach adds depth and complexity to the musical myth she creates.

In her works, Olena Ilnytska follows Chopin's overtone principle. This principle is actualized through her rational operating with overtones. The composer widens the traditional overtone sound of the grand piano by adding methods of contemporary composition techniques. The infatuati-

on with Chopin's artwork influenced the further formation of Ilnytska's style of composing and found its realization in the attempt to create spectral music in her other works.

Figure 1. Olena Ilnytska's Second Nocturne

The central myth-making mechanism of the semiosphere of Olena Ilnytska's nocturnes is represented in the piece as "a curtailed topological space – a system of binary contraposed topoi" (Levchenko, 2013). Mythologization occurs on different levels, namely: genre, thematic, dramaturgical, and stylistic ones. Thus, the mythologization on the genre level is characterized by pedal and overtone texture, in which a mythopoetic feeling of the sound and space is reproduced in full measure (Campos Calvo-Sotelo, 2016). In this case, the harmony functions as a coloristic reception. Accordingly, myth-making occurs in widening the grand piano technique capacities by creating overtone sonority. The synthesis of performing techniques is connected to the general tendency of contemporary instrumental performance (Savchuk, 2016).

Therefore, Olena Ilnytska broadens overtone sonority, adding receptions of contemporary composition technique, which is realized in different technical formulas. It consists in the alternation of playing on the keyboard (*ordinato*), where sound pitch plays a crucial role, and on the strings (*pizzicato*), which widens timbre capacities of the grand piano and brings it closer to the harp. The silent pressing of the keys adds subtlety and complexity to the music by highlighting the piano's na-

tural resonance. Playing on the wooden parts of the instrument makes it similar to percussion without pitch. To do this, it is necessary to softly hit any wooden surface of the instrument with fingers, creating easy fluttering. However, the abundance of *virtuoso* passages and ornamentation in the score is a traditional indication of the piano style *brilliante*, which is characteristic of the Romantic era.

Mythological manifestations are also traced at the thematic level. They are connected to the specifics of the themes of the musical piece (Savchuk, 2016). In the First Nocturne, it is possible to divide the themes conditionally into the spheres of Romantic and metamodern type, while in the Second Nocturne, the author quotes from Chopin's Nocturne Op. 62 No. 1 to add the melody (Figure 2). In its full version, it sounds at the beginning of the piece and in the Coda.

Figure 2. Olena Ilnytska's Second Nocturne

Garmel (2005) regards the reinterpretation of the text as one of the neo-mythological manifestations of composer's thinking. Rhythmical decoration of the quoted Chopin's melody is organized according to the Fibonacci sequence, where the notes' values in the descending melody *h-ais-gis-fis* is equal to three – five – eight – thirteen quavers. The Fibonacci sequence is an important mathematical expression that demonstrates one of the nature's most substantial designs. It is the form that supports the existence of all living and non-living. Being widespread in nature, the Fibonacci sequence is a basic component of the universe. Composers use it to

create beautifully proportioned melodies and rhythms. Having used the Fibonacci sequence at the beginning of the piece, Olena Ilnytska attaches orderliness and harmony to the Nocturne, similar to the characteristics of the cosmos. The display of the Universe structure is another trait of mythopoetic thinking.

The thematic element is realized in the context of the lyrical genre in the shape of a melody of song or *arioso* type. The composer proposes two equivalent variants of performing to a pianist – legatissimo cantabile or pizzicato (on the grand piano strings)- to which the performer will adhere. It is appropriate to note that the melody appears only in the first part of the Nocturne and in the Coda. Every time this melody sounds in unison or in the background of long notes. The descending motive *h-ais-gis-fis*, repeated in the Coda thrice, may be interpreted as a mythopoetic reminiscence (Figure 3).
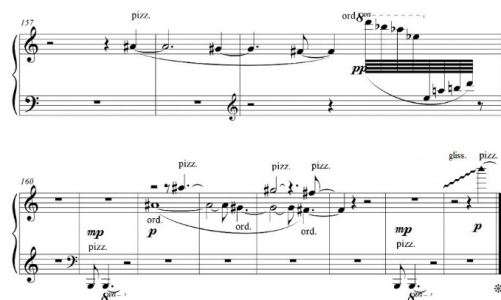

Figure 3. Coda of Olena Ilnytska's Second Nocturne

Ilnytska's myth-making uses the Barthes' myth-making model as the raw material for a second-level signification: she deconstructs and recontextualizes it using spectral techniques, extended piano techniques (pizzicato on strings, wooden parts, clusters), and philosophical symbolism. cThe traditional is not rejected but mythologized and turned into a sign of a broader aesthetic and metaphysical worldview.

The mythologization of dramaturgical development occurs in the structural elements such as the title, the three-part structure with a recapitulation, which is characteristic of Chopin's nocturnes, the Coda, etc. (Kozel, 2019). A special feature of the nocturnes is the existence of two spheres. In the musical continuum, the composer combines romanticized lexemes (passages, trills, tremolo, chords) with metamodern ones such as multi-sounding chords, clusters, unconventional ways of sound production (playing on the strings, wooden surfaces of the grand piano, soundless pressing of the keys, etc.).

According to Kozarenko (2000), the language style can be manifested in a certain piece and the composer's artwork. Therefore, it is necessary to point out that the existence of clusters or multi-sounding chords is characteristic of the nocturnes' language style by Olena Ilnytska. These lexemes of metamodern character imitate night sounds, i.e., rustling, chirping, and buzzing. They display the specific genre of night music. Hence, the nocturne is characterized by binary oppositions that take place on different levels as follows:

- **The style** (the combination of Romantic and metamodern tendencies);
- **The sound producing** (traditional ways of playing on the grand piano are combined with unconventional ones);
- **The technical level** (romanticized lexemes, i.e., passages, trills, tremolo, alternate with models of metamodern character, i.e., multi-sounding chords, clusters);
- **The level of musical texture** (the composer sharpens sound between dense and transparent texture, operating with musical space to create continuity violation via discrete sounding of musical texture (Herasymova-Persydska, 1998).

The process of myth-making happens as follows. At first, lexemes from different epochs are compared. When the music sounds, the hearer gets used to the lexemes of metamodern character. Although they are initially perceived as a periphery, these lexemes gradually shift to the center and become its meta-language (Sill, 2022). According to Barthes' (2013) model, the nocturne is the primary semio-

tic system's sense (a genre characteristic). The title of the piece evokes an allusion to Chopin's Nocturne Op. 62 No. 1 in the Second Nocturne by Olena Ilnytska. In the secondary semiotic system, i.e., the myth, the Nocturne becomes only a form in which mythemes of both epochs are presented. Each metamodern model (playing on the strings, wooden parts of the grand piano, or soundless pressing on the keys) is a subsemiosphere. They integrate into a one general semiosphere which becomes the meta-language of the Nocturne.

Hence, the metamodern lexemes reveal the sense of the Nocturne as a genre and become its meta-language. In such a way, it defines the composer's individual style. Thus, continuing the traditional line of understanding nocturne as the night music, Olena Ilnytska incorporates it in a new musical language and depicts the quietest sounds of nature (rustling, chirping, and buzzing). In order to achieve this effect, the composer uses advanced timbre capabilities of the grand piano. Therefore, through meta-language, Olena Ilnytska reveals the sense of the nocturne genre by transforming it. Campbell defined this way of myth-making as world-transforming.

The category of musical time is marked by heterogeneity. It is compressed during the sounding of passages, tremolo, and trills. It also broadens during the imitation of nature sounds (a rhythmical leitmotif in the First Nocturne, measure 42) in the prelude of the Second Nocturne, playing on pressed strings, pizzicato, and empty measures are used (Figure 4).

Music, which consists of different rhythmical formulas, creates an effect of alternation of different phases of time dimension: transience and hardening in the vector model; day and night in the cyclic one. Such heterogeneity of time corresponds to mythopoetic thinking in full measure, which "does not know time as a homogeneous extension or as a sequence of qualitatively indifferent moments" (Frankfort et al., 1977).

Figure 4. Olena Ilnytska's First Nocturne

Lexemes of metamodern character correspond to dimensions of night and rigidity. They reflect genre specifics of the pieces in the literal sense ("the night music"). In such a way, they attract hearers' attention and evoke their emotional and axiological responses gradually. According to a semiological viewpoint, the heterogeneity of time leads to endowing each moment with its own trait and its sacralization. Accordingly, the comprehension of the nocturnes' musical text is found in every lexeme. This axiology of time attracts hearers' attention to emotional and value music perception.

Similarly to musical time, the musical space is heterogeneous. It is manifested in alternation of different types of musical texture. As in the mythological space, different textural formulas meet at the center and acquire sacral traits in the space of the Nocturnes. In this way, textural receptions of metamodern elements seem "alien" at first glance. However, they gradually acquire the habitual status since they explain the semantics of nocturne as a genre. At first, they are perceived as periphery, but gradually shift to the center and become their meta-language, which explains the meaning of nocturne as the night music. The repetitiveness and cyclicity of romanticized and metamodern formulas gradually destroy the "habitual–alien" border between them and endow the status of sacrality. Thus, the semantic musical space of the pieces is holistic and closed; it com-

bines opposite, but interconnected things. The repetitiveness of different types of musical texture, their cyclicity, characterizes the semantic duration of mythological structure.

CONCLUSIONS

Having analyzed the piano Nocturnes by Olena Ilnytska in the context of mythological thinking, it is established that the Nocturnes contain indications of mythological thinking by arranging the correspondence between cultural and sonority concepts of different epochs (romanticism – metamodern). Thus, myth-making occurs in widening the technical capacities of the grand piano by creating overtone sounds, playing with sound, and operating the set of binary oppositions.

Olena Ilnytska chooses the Romantic genre model, compressing her mythopoetic narrative by imitating overtone sounding. Such a narrative takes place on the following levels: thematic (composition and plot), dramaturgical, stylistic, and generic. The level of structural elements consists of the title of the piece, exposition, and the Coda. On the genre level, the mythopoetic thinking is marked by a three-part structure with a recapitulation, by pedal, and overtone musical texture where the mythopoetic feeling of the sound and the sonic space are reflected in full measure. Moreover, Olena Ilnytska uses harmony as a coloristic reception. In her Second Nocturne, Olena Ilnytska quotes the main theme from Chopin's Nocturne Op. 62 No. 1. Such an allusion confirms her respect for the previous musical era, namely, for Chopin's artwork. It demonstrates the author's moods and feelings, manifested in the author's myth.

The composer broadens the overtone sonority by adding receptions to contemporary composition techniques. This technique is actualized in different technical metamodern formulas such as playing on the keyboard (*ordinato*) where the sound pitch plays crucial role; playing on the strings (*pizzicato*, *glissando*), which ap-proaches its sound to the harp; silent pressing on the keys; and playing on the wooden parts of the instrument, reproducing the percussion without sound pitch. These techniques are leading in Olena Ilnytska's artworks since they are ways of philosophical comprehension of the Genesis.

Mythopoetic thinking is also observed in the characteristics of time and space. i.e., the achronicity and cyclicity of modelling. The category of musical time is marked by inhomogeneity. i.e., the alternation of evanescence and solidification. Moreover, the musical space is holistic because it constitutes the unity of opposed but interconnected things. Apart from that, the axiology of a musical chronotope attracts the hearers' attention, their emotional and value music perception. Furthermore, the sacralization of every moment of musical continuum manifests the composer's thinking. In other words, the awareness of oneself, the purpose, and the philosophical comprehension of the universe are crucial for the composer.

In addition, the use of the Fibonacci sequence in the rhythmical decoration of the main theme of Second Nocturne provides it with integrity and completeness, which are the main characteristics of the cosmos. In this way, comprehension of the universe is a feature of Olena Ilnytska's mythopoetic thinking and a creative method that is present in many of her works.

Finally, the analysis stipulates that the mythopoetic conception has organically entered the contemporaneity cultural paradigm. It serves as a criterion of holistic perception, completeness, and a high level of development. The logic of musical text's structure, its coordination with Olena Ilnytska's aesthetic position and her comprehension of the world resonates with mythological tendencies of the metamodern epoch.

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