

*Khrystyna Kramarchuk*

## TRANSFORMATION ARCHETYPE OF MADONNA IN ARCHITECTURAL SUBJECT ENVIRONMENT

*Lviv Polytechnic National University  
12, Bandery str., 79013, Ukraine, khrystyna.gelytovych@gmail.com*

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**Abstract.** The terms-concepts archetype – genotype – phenotype/kenotype as constituents of typological structure of image on the example of the figure Madonna in an art are revealed in this article.

**Key words:** archetype, genotype, phenotype, kenotype, typological structure of image, Madonna.

*Idea of the nation is not what nation thinks of itself in time,  
but what God thinks of it in eternity.  
(José Ortega y Gasset)*

*Over thousands of years – from Rublev to Leonardo da Vinci,  
From Vyshgorod Madonna and to Sistine,  
From Mary Oranta and to Atomic Japanese...  
Is not it frightful for you to go with painter's case  
Into this cosmic road, where artisans stay through the ages  
And everyone possesses his own Madonna and such for ages.  
Chornobyl Madonna.  
(V. Yavorivsky, "Maria with wormwood in the end of the century")*

### 1. Introduction

Archetypes and stereotypes as primary categories, introduced recently in scientific discourse of the figure theory, do not exhaust the content of the cultural form and the structure of the image. Therefore, additional categories are created (interdisciplinary concepts) for typological analysis of the character: genotype, phenotype/kenotype.

The focus of our article is the definition of *genotype* and *phenotype/kenotype* concepts and their relationships in the process of analysis vis-a-vis figure formation. It should be mentioned that *archetype* refers to the genetically inherited construction outlines, while *genotype* refers to figurative form-building characteristics, laid in Word or essence of archetype in Word. Furthermore, *phenotype* is the product of relationships among hereditary information, reflection on the environment in individual creative work, and *kenotype*, which is a variety of phenotype. *Kenotype* is revealed as transformation of figurative and notional filling of archetype, also known as archetype mutation.

As an example, in the article were revealed phenotype and kenotype figures of Madonna (the Mother of God) in Ukrainian culture. In this research, we do not draw a distinction between the sacral character of the Mother of Jesus as Madonna and as the temporal character of Madonna in the meaning of "My Lady." However, we do adhere to the law of symbols addition, providing symbolic qualities of one object transferring to other objects. In particular, reverence of things is expressed in the quote: "the lower is similar to the higher character of which it acquires" [1] and resemblance is an essence.

## 2. Basic Theory

In the article, the typological structure of figure is analyzed step-by-step using analysis levels: from general (archetype) to specific (phenotype/genotype) in the figure. Typological structure of the image in sight is a cyclic structure, while the kenotype (specific) is a perspective of the archetype (general). (Refer to Fig. A)

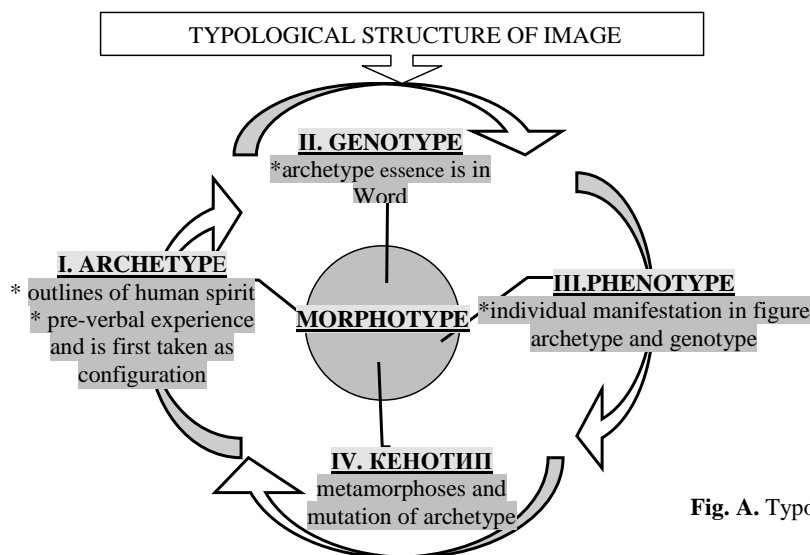


Fig. A. Typological structure of image

### 2.1. Structure Level – Archetype

Archetype is the experience of our ancestors putting chaos in order – both in oneself and in the world (human being and world are isomorphous). In other words, archetype is our hidden possibilities for creative work.

The archetype concept possesses a wide range of *potentiality* – hidden possibility (unconscious), which is formed, regulated in presupposition (disposition, tendency) → primary outline → *proto(arche)type* → *prototype*.

In the process of archetype determination the first, embryonic level can be discussed:

**1) Mystic factor of archetype as demonstration of the Divine in human being with supernatural, transcendent, unconscious features**

- archetype is Prototype [2] (God by Y. Chmelyovsky);
- archetype is “Thought about God” (Sanctus Augustinus);
- archetype is “outlines of human spirit” [3](P. Florensky).

**2) Mental factor of archetype**

**a) Psychological (emotional) factor, when archetype possesses quality of high emotional potential:**

- archetype with colossal mental energy, more often with suffering, “internal and unconscious mental drama” [4], is suffered as something divine that endlessly surpasses the human being and that transforms individual perception. The ambivalence of archetype – transition from demonic (cult nature) to divine (sacral in human being) [5] is embodied in conscience;
- archetype – psychological precondition of character [6] (S. K. Krymsky);
- archetype – collective unconscious phenomenon, concentrated expression of psychological energy (K. G. Jung)
- archetype appears as a pre-verbal experience and is first taken as a configuration, “form without principle” and serves as a course of embodiment and development of mentifact.

**b) Notional factor of archetype:**

- - notwithstanding primary notions, on the basis of which the outside world is divided, classified, put in order and modeled. Primary or initial notions are an abstraction about the ideal condition, which helps us see sense in its movement, self-revelation [7].

For example, the Madonna concept is constructed in (stereo)types, using archetype outlines, crystallized through thousands of centuries in art. Based on typical features contained in the concept, the name of the hairstyle with with a front part emerged as “Madonna,” along with Boyko dialectic name of the hood/headress, as “the Diva”. The medieval figure of the mother with a child is defined not simply as Madonna, but as

Madonna with a child, which distinguishes these figures. Nowadays, frequently used figure types of Madonna is the portrayal of mother and child. The concept of Madonna, used to conceive certain types of figures, is borrowed from Italian *mia donna*, meaning My Lady, or in Christianity, the Diva, the Mother of God. In a figurative sense, Madonna is a woman or a mother with pure thoughts and a pious facial expression. The figure of Madonna, being either a sacred icon or picture, always serves as an object of pietism and love.

The archetype of the Madonna figure was introduced to the territory of Ukraine as a figurine in the Trypillian era of 5000 to 3000 B.C. It is a goddess with an infant by her left breast. The characteristic feature of the Trypillya Madonna is her hairstyle: long hair, tied back (Refer to Fig. 1). The next Madonna figure is the Egyptian Isis with Horus in her arms. Western European iconography of the Madonna and “Madonna” concepts are considered descendents from the iconographic type, present in Ancient Egyptian art. In particular, she was honored in medieval temples of France and Germany as the “Egyptian Madonna” and as “Mea Domina” in Latin, which means “My Lady”[8]. There is a full moon, which is a lunar disc and a new moon in the form of bullhorns pictured on Isis’s headdress (Refer to Fig. 2). Ancient portrayals of Madonna are characterized with certain symbolism: a full moon corresponds to Madonna as the Mother according to lunar symbolism, and new moon corresponds to Madonna as the Virgin. Another ancient figure with certain relation to Ukrainian-Rusyns is the Etruscan<sup>\*</sup> Madonna, known as Mater Matuta, on the throne with an infant and a sad, lyric, forlorn facial expression (Refer to Fig. 3). Matuta originates from the Italian *matutinum* meaning of dawn. Its epithet, “early dawn,” is “Stella Matutina” in Latin as the Christian Madonna. The Hodegetria type, particularly “She, who shows the Way,” possesses a semantic echo of early dawn, which also shows the way.

## 2.2. Second structural level in the image – genotype

Archetypes, as a primary outline of pre-verbal experiences, begin to possess configurations through a set of initial notions, penetrating into man’s conscience. They are filled with a material of deliberate experience and become apparent through word. This is where the second structural analysis level appears. Image formation, which is a genotype with notion and form-building characteristics in a word, is archetypal nature in Word.

The process of word-formative fixation of primary outline, recognition and comparison, such as “what is this?”, takes place on the second structural level. Genotype is a word-name that already is or will become over time a “verbal stereotype.” As a concept, it is borrowed from biology. Term-concept genotype as a constituent of a structural figure analysis is an information medium, *logos* in Word, in the nation’s language, and is a form-building determinant of the shown knowledge of the people through Word [9]. Word is a fixing value in the figure and calls figure into being in imagination. Word is a constituent of figure formation in conscience, which is determined by 1) outside subject world, 2) inner psychological life of human being, and 3) culture and language of the nation. Genotype constituents of the figure is a potential medium of the national form of symbol, its meaning and expressiveness, and is a criterion of symbol formation adding not only ontological, but also semiotic status.

We will trace genotype constituents through examples of the Madonna figure. The notional structure of the female origin of existence is determined by the following concepts: the Diva, the Virgin Mary and the Mother of God in iconic types of Madonna are represented together. Etymology of the Diva concept, sound form or root firstling “DV” (*dyvo*, *dyvyi*, *Dyv-Lado*, *Diva-Obyda*, *Diva Khersones’ka*) also means sanctity or divinity today [10].

The Mother of God figures in world culture contain the idea of liberation from all sin through light, enlightenment, and transformation. Considering that Ukrainian archetypes groups are formed on matriarchy culture, the Mother of God appears as a spiritual archetype with genotype characteristics — our Palladium: 1) Oranta-Voyevodine (Old Rus’ prince times); 2) Pokrova – (Cossack times) an expression of archetype outline “Madonna of Mercy (lat.*Misericordiae*)”; and 3) Panagea (Mother of God of the Sign) — present time. Therefore, it is not strange that Ukrainian people understand and express vivifying, blessed, and the most tragic pages of its history through the figure of Madonna, which is our Glory. Mother of God-Madonna is filled with all-triumphant love [11], life-asserting origin, no matter what falls to nation’s lot: Ave, Maria (Refer to Fig. 8).

Genotypes in the structure of the Madonna figure in Ukrainian culture reveal, for example, that such concepts are concept-determinants in most listed examples. For instance, these include **Trypillya** Madonna, “**Scythian**”<sup>\*\*</sup> (steppe) Madonna, **Baturyn** Madonna, “**Cossack Pokrova**” or “Saint Pokrova”, “**Catherine**” –

<sup>\*</sup> Etruscans are considered Slavyan tribe (dictionary of Stephan Byzantine) – Slavyan tribe, “rasens” – this is how Dionysius of Halicarnassus called Etruscans.

<sup>\*\*</sup> People call all ethnically polytypic sculptures as «Skythian babas»: Scythian statues, kypchak-polovets babas.

Madonna of T.G.Shevchenko, **Strilets'ka** Madonna (Sichovi Stril'tsi), **Holodomor** Madonna, **Chornobyl'** Madonna, Madonna of **"Golden ear"**, **"Ukrainian Madonna of golden ears"**, **Chumack** Madonna (picture 5), **"Gutsul** Madonna" (Refer to Fig 4), **"Lviv** Madonna", **Discernment** (Epiphany) Mother of God.

E. Neuman called archetypes the transpersonal dominants (postpersonal, superpersonal), which are later personalized, the "secondary personalization" [12] of the individual. This "secondary personalization" takes place in word formation (which is genotype), and simultaneously in phenotype and kenotype figures, which is creative rethinking.

### 2.3 The phenotype – the third structural level, which we reveal in image

Phenotype figure is a demonstration of archetype and genotype in individual, personal conditions of human personality. Phenotype (greek phaino – present) is a concept from biology.

Phenotype is the "ambitious gene" [13] in the individual. Phenotype is outer expression of archetype and genotype, but unlike archetype and genotype, it does not demonstrate everything. Archetype and genotype are more resistant to changes than phenotype. Genotype demonstrations of archetype in word, on the one hand, and phenotype demonstrations through the figure, on the other, are ends of a single process of realization of genetic information in individual creative work. In comparison to comparative mythology (world outlook from the inner world) of the individual soul, the archetype's development-transformation possesses metaphorical and significant symbolic figures, which is demonstrated both in genotype, and in phenotype.



**Fig. 1.** Settlement Krynchka. Prehistoric Madonna of Trypillya V–IV Millennium B. C



**Fig. 2.** Isis with Horus in her arms 2 300 years B. C.



**Fig. 3.** VI–VII century B. C. Etruscan\* Madonna Goddess of dawn, married couples, procreation



**Fig. 4.** Central part to Triptych Gutsul Madonna, 1914. Cazymyr Sikul'sky



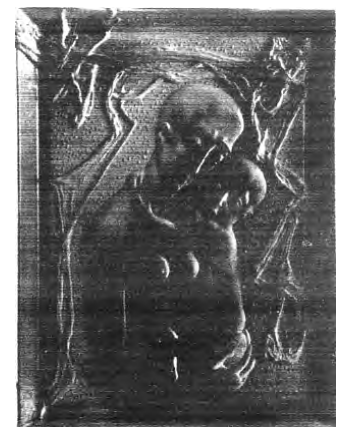
**Fig. 5.** Mykola Telighenko – Chumack Madonna



**Fig. 6.** Kyiv, Mykhaylivs'ka square. 1993, V. Pereval'sky **Holodomor** Madonna



**Fig. 7.** Chornobyl' Madonna. 1992 p. M. Bidnyak



**Fig. 8.** "Ave, Maria". Hanna-Oksana Lypa, 1987

The archetype outlook of the Madonna concept, or “Notre-Dame” in notional plan as an ideal of woman and mother, results in different figurative demonstrations by artists, known as phenotypes: most often, they are national madonnas, ethnic, local protectresses of cities and people of different social status, artists’ madonnas are personified in the form of idealized figure. The “**Opishne Madonna**” comes from the Ukrainian pottery center Opishne, whereas the, “**Chumack Madonna**” represents the Mother of God on a fish-cart, with light creative fish symbolizing the word Christmas (Refer to Fig. 5). Additionally, there are the **Gutsul** madonna and Mother of God of “**Golden ear**” by O. Kulchytska, the “**Ukrainian Madonna of golden ears**» as a monument to Ukrainian Diaspora in Edmonton, Epiphany Mother of God by M. Bidnyak, and “**Countrywoman-madonna**” by Y. Pankevych. In the city of Lviv, the figure of the Mother of God appears to symbolize the guardian of the city. Two sculptures of Galyts’ka and Krakivs’ka brama are known from the 17<sup>th</sup> century. Madonna from Krakivs’ka brama stands on a lion. **Mother of God is holding a Lion** instead of Jesus Christ on Galyts’ka brama, an allegoric figure, “and this is very strange figure as for religious cult” [14]. The icon of the 14<sup>th</sup> century, which is brought to semiotic status of “**Lviv Madonna**” for its unique style, is the Palladium of Lviv. The sculpture of Madonna as defender of the city of Dublyany is supplemented with attributes of rural remnants.

Oksana Zabughko reveals the figure of **Lesya Ukrainka, as “Notre-Dame D’Ukraine”, as Madonna of Ukraine, our Madonna**, which “personifies figure of chivalrous and gentry Ukraine” [15]. The Notre-Dame concept is the French adaptation of the Madonna. Having constructed the “Our Lady” of Ukraine concept, the author inserts the archetype of the Diva-Madonna. This is Ukrainka’s moral imperative of serving to the Holy Spirit. As a woman-apostle, “her mission [is] of spiritual chivalry” and her talent is possession by the spirit of prophecy, where “glory” is seen as guarantee for “her people,” as evidenced by coming down of Spirit and staying on someone from people. Ukrainka’s chivalry is her rejection of the self, of individuality and of discreetness. The constructed Madonna concept also shows kenotype of the Lesya Ukrainka figure, namely possession by love. “My joy will not be ruined by prince of darkness himself, joy from not having the weight of Messiah blood, that He did not shed a drop of it for me.” Therefore, she is not demanding anything, but loves for the sake of love itself.

Phenotypes appear in the world famous paintings of L. Da Vinci’s “**Madonna and child with a cat**” of 1474, of Parmigianino’s “**Madonna of the long neck,**” of C. Crivelli’s “**Madonna of the swallow**”, and of Petrus Chrystus’s “**Our Lady of the barren tree**”, “**Madonna with partridge**”, and “**Madonna with coral.**” In these paintings, certain qualities of Madonna are revealed through symbols and signs. L. Da Vinci’s Madonna will possess phenotype characteristics, even in the case where the cat being pulled out from Christ’s arms is taken figuratively as Satan’s symbol. This was typical for medieval ideology, and though it was not straightforward, as a domestic animal, it was very honored in Florence during the times of L. Da Vinci.

**2.4. The fourth structural level – kenotype in the image** is a derivative from phenotype, its new quality. The kenotype [16] concept, relatively new compared to archetype and phenotype concepts, appeared in culturology not long ago. Kenotypes as new figures run through modern culture, especially in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Kenotype originates from the Greek words, "kainos," meaning new, and "typos," meaning figure, therefore signifying a “new figure”. It generalized a figurative outline of intellectual activity, which does not have precedents in the collective unconsciousness. Such outlines, figures, and formulations are revealed, which do not have analogues in prehistoric unconsciousness, and relate to the future, according to its symbolic meaning. The kenotype is a cognitive and creative structure, reflecting new crystallizations of common experiences of all mankind. It appears to be the prototype of the possible or of the future. Therefore, kenotypes are metamorphoses or mutations of archetypes. The introduction of the kenotype concept does not contradict the theory of unconsciousness – K.G.Jung has himself foreseen the possibility of quick metamorphoses in archetype, which provides for historical displacements. From the physiologic point of view at the time, the phenomenon of archetypes were biologically inherited [17] (K.G.Jung), whereas kenotypes appear as “new images”, not seen in the history of classical art. Meanwhile, a change at the archetype level takes place.

For example, the painting and poem “Catherine” are kenotypical, where the figure of Shevchenko’s Madonna is personified as a whore, betrayed and abandoned (foresight of Ukrainian woman’s fate, her “catherinization” [18] in colonial Ukraine). The symbol of Catherine’s figure is betrayal of trust, and as a result, alienation from the generation of the illegitimate child. Typical in art is the figure of the pregnant Madonna, Piero della Francesca, who is the protector of pregnant women and women in childbirth during the 15<sup>th</sup> century (circa 1460). Here, the symbol of the figure of Madonna is the future happiness through continuation of mankind.

Among the kenotypes are the figures of Holodomor Madonna of 33 (Refer to Fig 6) and figures of Chernobyl's Madonna, mostly depicted by painters (Refer to Fig 6-8). As is known, the Madonna archetype represents woman, mother, pure in thoughts, with biblical features, which is the object of worship and love. Although there is another figure in those listed above, both in notional and in formative plans, the devout attitude to Madonna is unchanging. Unconsciousness, according to K.G. Jung, moves towards the creation of the new, historically movable and productive. Kenotypes are partial that tend towards the general as time goes by. In the same manner, the archetype would in the future become a form on a subconscious level, fitting into the archetype outlines.

Theorists of literature and art are using concept of "type" to understand a specific historical mechanism that is embodied in works of art. If phenotypes or kenotypes became authoritative, they would gradually transform into a level of type.

The "Figure of Holodomor Madonna" was formed in Ukrainian culture as a figure of mother with born and unborn child, and is crucified crosswise. The Monument to Victims of Holodomor of 1932-33 (Kyiv, Mykhaylivs'ka square) is presented in figure 6, depicting a Bronze figure, the Mother-Ukraine with child in Cross, 1993, by the author V. Pereval'sky. This figure is a scream of a crucified future, of discontinuity of cultural tradition and of possessions.

Chernobyl's tragedy is interpreted in the kenotypical character of "Chernobyl's Madonna" by Z. Ketsalo, and M. Bidnyak. The "Chernobyl's Mother of God" (Refer to Fig 7), by M. Bidnyak, carries a myrrh bearer with the look of boundless sorrow. She stands on parched ground, with flaccid, dying wildflowers and spikes. The Mother of God will bring the myrrh bearer to everyone whose death and deficient life were caused by terrible sorrow, and will continue to carry the myrrh bearer for centuries.

The figure of "Ave, Maria" by Hanna-Oksana Lypa (Refer to Fig 8) is Madonna with a child, which are both bald-headed. The hairstyle with the middle part, characteristic of the classical representations of Madonna, is absent. The baldness appears instead, as a result of the exposure to radiation. However, there is a life-asserting inscription that reads, "Be glad, Maria."

### **3. The Results and Discussion**

The history of Ukraine is a row of kenotypical figures of Madonna, which require formation and construction. The new figure that requires a formation is Madonna of "Maydan."

Kenotypes are the "new figures", outlined by mental construction archetypes. A Diva, mother-Madonna with child, is changed. The archetype outlines pass through metamorphosis, mutation, repairs unnatural to human nature, his limit types of suffering and spiritual transformation, representing all that the Ukrainian people went through. They will gradually move into the status of archetype on a genic level. Those kenotypical figures of Ukrainian Madonnas are instructive and educational for mankind.

Significant figures of civilization, such as "Diva Obyda" of Old Rus' times, "Passionate" (Mother of God), "Mournful mother" in the times of Holodomor and the "Chernobyl' Madonna" of the 20<sup>th</sup> and 21<sup>st</sup> centuries is the same as mother Glory. The Book of Veles warns "[of] difficult times of drought and wholesale deaths of cattle" and compassionates. In Ukrainian culture, the figure of a woman-Knight or woman-Glory, who is self-devoting and is bearing life-asserting origin in her, prevails. Oranta-Znamennya, Sofiya-Logos in a notional perspective, became the spiritual archetype for Ukrainians of the 21<sup>st</sup> century. The task for the people of spiritual archetype is to seek high spiritual development, appealing for sanctity and power of Word, Knowledge, and Truth [19].

### **4. Conclusion**

The novelty of the present searching is a detected cyclical structure of typological characteristics in an image: archetype, genotype, and phenotype/kenotype. These concepts serve as instruments for analysis-formation of image and gives an idea about the figurative-notional changes in a figure and the spiral intensification of archetypical values caused by kenotypical figures. The instruments are fixing the process of human transformation in the environment.

There is a definition for concepts in the theory of image: 1) archetype is data caused by a mystic or mental factor that appears on the conscious level and it is taken pre-verbally in the form of archetypical outlines and configurations; 2) genotype is the essence of archetype in Word; 3) phenotype is the appearance of an individual or a creative realization of archetype and genotype in a figure through certain symbols-signs or signs; 4) kenotype is a new, qualitative image, in which process of metamorphosis and archetypical outline mutation is embedded.

Kenotypes appearing from Ukrainian history are prophetic images, which gradually achieve global significance.

The world fight against evil is the fight of the Dragon and Diva-Wife and, as we can see, it is personified in the above-listed Madonna figures. Thus, it is important to reconsider forgotten pages of Ukrainian history, which will give many matters for rethinking, for production of archetypical values, which will be set and given in genic fund of descendants.

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*Христина Крамарчук*

### ФЕНОТИПИ І КЕНОТИПИ ОБРАЗУ МАДОННИ В МИСТЕЦТВІ

**Анотація.** Розкрито поняття архетипу, генотипу, фенотипу і кенотипу як складових типологічної структури образу на прикладі образу Мадонни в архітектурно-предметному середовищі. Визначено: 1) архетип – даний, заданий містичний, ментальний чинник, проявляючись на свідомому рівні, схоплюється дословесно у вигляді архетипної схеми, конфігурації; 2) генотип ідіотип (ідіотип) – вловлена суть архетипу в Слові, 3) фенотип – це з'ява індивідуального, творча реалізація архетипу і генотипу в образі, через конкретні символи-знаки або знаки; 4) кенотип – якісно новий образ, у якому закладено процес метаморфози і мутації архетипної схеми.

**Ключові слова:** архетип, генотип, фенотип, кенотип, типологічна структура образу, Мадонна.