

THE MYTH OF THE FAIRY LOVER IN THE NOVELS “THE UNICORN” BY IRIS MURDOCH, “THE ENCHANTED MUSICIANS” BY HALYNA PAHUTIAK AND “LIUTETSIIA” BY YURII VYNNYCHUK

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INTRODUCTION

The mysterious figures and motifs of the Celtic mythology have inspired writers to create numerous characters and construct multiple plots of the world literature. The Celtic myths are an inexhaustible source of the poetics of fantasy books. It seems quite natural when they are adopted and incorporated by the authors whose biography is geographically or ethnically related to Ireland. For instance, in Iris Murdoch’s fiction, namely in her novel “The Unicorn”, the reception of the Celtic mythology is obvious, since the writer was born in Ireland. We share J. Jarzab’s opinion who underlines that “throughout her life, Murdoch always took pride in her Irish roots”¹. However, there are some Ukrainian authors, whose literary works manifest an overwhelming interest in the Celtic folkloric stories on the level of their mythopoetics. The renowned Ukrainian writer, the Shevchenko prize winner of 2010, Halyna Pahutiak finds a striking similarity of the Carpathian landscapes and the Irish sceneries, and also feels “the Celtic magic” in the lands of boikos, one of the Western Ukrainian ethnic groups, therefore she “sought the decoration for her future novel about Those flying in the air”² in her native Drohobych region. The writer’s essays contain the stories about the supernatural beings, in particular, elves, dancing on the valleys near the cave Pryima at night³. The author also relates the recurring character of her novels – The Gentleman in a black suit with lustrous buttons – to the figures of the Celtic folklore, “called fairies by the British

¹ Jarzab J. The Significance of Space in Iris Murdoch’s “The Unicorn” as a Twentieth-Century Irish Gothic Novel. *Studia Anglica Posnaniensia*. Issue 49/4. 2014. P. 5.

² Пагутяк Г. Сентиментальні мандрівки Галичиною. Львів : ЛА «Піраміда», 2014. С. 146.

³ Пагутяк Г. Сентиментальні мандрівки Галичиною. С. 153.

people”⁴. Another famous Ukrainian writer Yurii Vynnychuk, the prominent popularizer of the Celtic culture, published the so-called translation of the Irish poem of the XIII century “Crying over Kyi’s town” which proved to be mystification. This author’s trick was explained by the desire to maintain the hypothesis shared by some scientists, I. Kachurovskiy in particular, that there are the Celts’ traces in the Ukrainian ethnogenesis: “Between the 6th and the 2nd centuries B.C. there was a so-called “biological explosion”: the Celtic peoples occupied nearly all the middle Europe. <...> In Western Ukraine the cult of the Goddess Dana has been left since that time”⁵.

The poetics of the novels “The Unicorn” by I. Murdoch, “The Enchanted Musicians” by H. Pahutiak and “Liutetsiia” by Yu. Vynnychuk have been objects of various studies of the Ukrainian scholars: S. Pavlychko considered the novel of the Irish writer as “the embodiment of the author’s concept of human fortune and freedom”⁶; N. Bukina characterized Gothic elements in “The Enchanted Musicians” in the light of gender problems⁷ and identified typological analogies of H. Pahutiak’s fairy-novel and H. Walpole’s “The Castle of Otranto”⁸ [1; 2]; O. Romanenko outlined the functions of oneiric motifs and determined their role creating a unique chronotope in the Ukrainian author’s work⁹; the literary critic K. Rodyk highlighted Yu. Vynnychuk’s ability to manipulate with auto-allusions and use oneiric intertexts¹⁰. In spite of the increasing interest in the fiction of I. Murdoch, H. Pahutiak and Yu. Vynnychuk in both Ukrainian and foreign literature studies, the issue of interpreting the Celtic myths in their novels has not been examined thoroughly yet. Thus, the principal objective of this paper is to

⁴ Пагутяк Г. Уріж та його духи. Львів : ЛА «Піраміда», 2012. С. 54.

⁵ Качуровський І. Острів фантастів (Ірландія та її роля у збереженні культури). *Генерика і архітектоніка*. Київ : Видавничий дім «Києво-Могилянська академія», 2005. С. 40.

⁶ Павличко С. Лабіринти мислення : інтелектуальний роман сучасної Великої Британії. Зарубіжна література : дослідж. та критич. статті. Київ : Вид-во Соломії Павличко «Основи», 2001. С. 297.

⁷ Букіна Н. «Готика» в романі «Зачаровані музиканти» Галини Пагутяк під кутом зору гендерних інтерпретацій. *Наукові праці. Літературознавство*. 2014. Вип. 219. Т. 231. С. 24–28.

⁸ Букіна Н. Типологія родинного прокляття та помсти в романі «Зачаровані музиканти» Галини Пагутяк. *Слово і час*. 2013. № 6. С. 93–97.

⁹ Романенко О. Семантичне дзеркало сну в українській високій і масовій літературі. *Вісник Київського національного університету імені Тараса Шевченка. Літературознавство, мовознавство, фольклористика*. 2012. Вип. 23. С. 16–21.

¹⁰ Родик К. Ребрендинг містифікатора: рецензія на «Лютецію» Юрія Винничука. URL: <https://umoloda.kyiv.ua/number/3289/164/121666/> (Accessed: 31.07.2019).

reveal the specificity of adopting the Celtic mythological imagery, namely the figure of the fairy lover, in I. Murdoch's, H. Pahutiak's and Yu. Vynnychuk's literary prose and find out typological parallels in these authors' works.

1. The visualization of the mythological Niamh of the Golden Hair in the portraits of the literary characters

The embodiment of the folkloric figure of the fairy lover in I. Murdoch's novel "The Unicorn" is the lovely "prisoner" of Gaze Castle Hannah Crean-Smith, in H. Pahutiak's fairy novel "The Enchanted Musicians" her features can be traced in the Princess of Those living underground and flying in the air, and Liutetsiia is the literary projection of this mythological beauty in Yu. Vynnychuk's novel of the same name. The intertextual references to the Celtic myths, the Niamh of the Golden Hair in particular, are mainly visualized in the female characters' appearances. In the Celtic mythology red hair and green clothes are considered as indicators of fairy blood in humans¹¹. In the portraits of Hannah Crean-Smith the colour of her hair is emphasized several times throughout the novel: "She had a tangle of reddish gold hair and eyes of almost the same colour and a wide pale freckled face"¹². Moreover, all the maids of the neighbouring Riders Castle also had the hair of the "fairy colour" and similarly its hostess Alice Lejour was "a beautiful redhead"¹³. The writer highlights the beauty of Hannah Crean-Smith, this spiritual-looking character, focusing on the portrait details distinctive of fairies. When meeting Effingham Cooper, the mysterious prisoner of Gaze Castle "was wearing a short dress of dark green linen"¹⁴. The folkloric sources contain the information about the taboo on wearing red and green colours by people: "Because of their fondness of these colours, fairies were believed to take umbrage when humans wore them and could cause trouble for such miscreants"¹⁵.

¹¹ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. New York: Facts on File, 2004. P. 167.

¹² Murdoch I. The Unicorn. London: Triad/Granada, 1982. P. 23.

¹³ Murdoch I. The Unicorn. P. 68.

¹⁴ Murdoch I. The Unicorn. P. 89.

¹⁵ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 170.

In “The Enchanted Musicians” The Lady with fire-red hair first appeared to the young master Matvii Domnytskyi “in a puffed dress and a green cloak waving over it to the wind”¹⁶. In H. Pahutiak’s novel this marker of fairies acquires a nominative function: the mysterious female character appears throughout the text as “The Lady with yellow/fire-red hair”. The descriptive naming of the enigmatic creatures in “The Enchanted Musicians” reflects the Celtic tradition to speak about fairies using euphemisms, proving simultaneous fear and veneration towards them¹⁷. The writer H. Pahutiak is also a red-haired woman and she feels a sort of mystical relation to fairies: “Nobody in my family has had such hair. It appeared from my grandfather’s memory about the young lady, whose ghost passed over the night fire, whose restless soul probably lives in my body”¹⁸.

In one of the latest Yu. Vynnychuk’s novels “Liutetsiia” (2017) the image of the Beautiful Lady recurrently appears in the oneiric visions of the narrator, who writes a novel about Ivan Vahylevych, the Ukrainian cultural figure of the 17th century, whose dreams also portray the woman possessing the features of the Celtic fairy lover: she “did not fit his ideal of feminine beauty being a red-haired and not a blonde-haired one. She had luxuriant ginger hair”¹⁹. On the one hand, the narrator’s dreams bring him pleasure, on the other hand, they torture him because of the impossibility to take the beauty to his reality. The myths tell us that the Niamh of the Golden Hair “was so beautiful that no human man could resist her: stately, fear of feature and crowned with cascading golden locks”²⁰. The fascinating appearance of the woman from the narrator’s dreams is allusively connected with the Irish folkloric figure: “Here she gets out of the car, having long fire-red hair waving to the wind, and smiles at me, and the neighbours stare at us and cannot understand what it all means, and they are even more stunned, when this

¹⁶ Пагутяк Г. Зачаровані музиканти. Київ : Ярославів Вал, 2010. С. 13.

¹⁷ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 170.

¹⁸ Пагутяк Г. Панна з жовтим волоссям. *Потонулі в снігах*. Львів : ЛА «Піраміда», 2010. С. 59.

¹⁹ Винничук Ю. Лютеція. Харків : Фоліо, 2017. С. 95.

²⁰ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 358.

heavenly beauty hugs and kisses me”²¹. The character of the narrator’s novel Ivan Vahylevych was also fascinated by the mysterious beauty having the appearance of the Niamh of the Golden Hair: “Her fire-red hair flourished in front of me like the burning bush provoking the desire to submerge my hands into it without the fear of being burnt”²².

Therefore, the visualization of the female characters in I. Murdoch’s, H. Pahutiak and Yu. Vynnychuk’s novels, which are the projections of the Celtic figure of the fairy lover, proves that there are typological parallels on the level of the characters’ appearances. While interpreting it the three authors retained the semantic core of the mythologem and reactualized the ancient meanings according to the fictional realities of their novels.

2. The motif of fairy kidnapping in I. Murdoch’s, H. Pahutiak’s and Yu. Vynnychuk’s novels

The Celtic myths portray the fairy lover as a ravishingly beautiful woman who stole away the most handsome men from this world and made them her lovers or servants. Having tasted her charms, the entrapped men used to forget their previous lives and utterly devoted themselves to romantic feelings. Fairies kidnapped not only handsome men on their wedding day, but also young girls (brides)²³. In the novel “The Unicorn” each man meeting the immensely beautiful Hannah Crean-Smith (Max Lejour and his son Philip, Effingham Cooper, Gerald Scottow, Denis Nolan) started feeling passion for her. When Effingham first learnt about the imprisoned beauty of Gaze, “the lady obsessed him, she took away his calm of mind, he even began to dream about her”²⁴. Describing his feelings for Hannah, he used such words as “stripped”, “attuned”, “keyed up”²⁵. Mad passion entirely captivated Effingham: “But the odd spiritual

²¹ Винничук Ю. Лютеція. С. 160.

²² Винничук Ю. Лютеція. С. 290.

²³ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 173–174.

²⁴ Murdoch I. The Unicorn. P. 70.

²⁵ Murdoch I. The Unicorn. P. 71.

tormented yet resigned beauty of Hannah seemed to him now the castle perilous toward which he had now all his days been fairing”²⁶. Hanna’s charm did not leave indifferent even the elderly host of Riders Castle – the respectable philosopher Max Lejour: in Cooper’s opinion, “the imprisoned lady must somehow have occupied the old man’s imagination too”²⁷.

In “The Enchanted Musicians” the young and beautiful Dokiia was snatched away and taken to the otherworld by “the handsome and noble looking”²⁸ Prince of Those living underground and flying in the air, accompanied by the enchanted musicians. The Lady with fire-red hair appeared in Matvii’s life in a week after his engagement with Teklia Liska. After meeting the Princess of Those living underground and flying in the air the young Domnytskyi involuntarily repudiated his previous life and started seeking the Beauty Lady who left a bleeding wound in his heart. The Prince and the Princess of Those living underground and flying in the air stole humans – both young women and men – lived with them and bore children. When Matvii came to the court Pryima, he saw their beautiful daughters and sons: “Suddenly it got silent and out of the cave came gorgeous ladies followed by handsome knights – the children of the Prince, the Princess and human women and men, they had neither sorrows in their hearts, no burdens of human passions”²⁹.

The dreams about Liutetsiia had a magic power over the narrator in Yu. Vynnychuk’s novel: they “did not leave me, attracted and enchained my thoughts, tempted my imagination to invent more details”³⁰. His visions seemed more valuable to him than the real life: “Almost every day I think about that wonderful world, which opens to me only partially in my dreams, and I want to know, what will happen further, I feel and believe, that Liutetsiia is the one I have always longed for, the one I have been

²⁶ Murdoch I. The Unicorn. P. 71.

²⁷ Murdoch I. The Unicorn. P. 71.

²⁸ Пагутяк Г. Зачаровані музиканти. С. 210.

²⁹ Пагутяк Г. Зачаровані музиканти. С. 216.

³⁰ Винничук Ю. Лютеція. С. 56.

looking for and dreaming, the one who will never betray”³¹. The narrator’s and Vahylevych’s dreams overlap and both characters feel deeply in love with the oneiric Liutetsia.

The motif of love for the Beautiful Lady in the interpretation of I. Murdoch, H. Pahutiak and Yu. Vynnychuk is more similar to the Celtic myths than to chivalric romance, where adoration is combined with bravery and heroic deeds. In “The Unicorn” the men falling in love with Hannah either manifest long-lasting passiveness or are insufficiently active in rescuing the charming prisoner, thus their attempts of saving her are doomed to failure. The dweller of the neighbouring castle Philip Lejour “watches and waits” giving up the idea to change the situation: “He went away. <...> He would have taken her off. He would have rescued her”³². Denis Nolan doubts “if there is anything he wants to do – now”³³. It seemed to Effingham that “Pip derived some positive satisfaction from the spectacle of the beautiful imprisoned creature”³⁴. Only after seven years of waiting had passed the younger Lejour felt ready for rescuing Hannah. Neither was Cooper capable of taking a decisive step: he was “deeply afraid of the possibility of really having to take Hannah away”³⁵. He did like the other role: “He was to be in love with Hannah, he was to be Hannah’s servant”³⁶. The inclination for desertion “to the world of ordinary life and reason”³⁷ is accentuated in Effingham’s character therefore he is not associated with a knight. We agree with S. F. Nejad’s opinion that the motif of courtly love is parodied in Effingham’s attachment to Hannah in “The Unicorn”³⁸. On the other hand, heroic features are inherent in the female character: it was Marian Taylor – the chaperon of Mrs Crean-Smith – who offered

³¹ Винничук Ю. Лютеція. С. 57.

³² Murdoch I. The Unicorn. P. 61.

³³ Murdoch I. The Unicorn. P. 63.

³⁴ Murdoch I. The Unicorn. P. 74.

³⁵ Murdoch I. The Unicorn. P. 72.

³⁶ Murdoch I. The Unicorn. P. 73.

³⁷ Murdoch I. The Unicorn. P. 228.

³⁸ Nejad S. F. Intertextuality and Parody in Iris Murdoch’s “The Unicorn”. *International Journal of English Research*. Volume 3. Issue 2. 2017. P. 89.

Effingham to save Hannah and destroy the enchanted wall around her, “with the brutality, already growing upon her, of a desperate general”³⁹.

In H. Pahutiak’s novel *Matvii Domnytskyi* character is almost entirely deprived of heroic features: he does look like a lost sleepwalker but not a valorous warrior. Though the writer compares him to a courteous knight, “who falls asleep, awakes and performs glorious deeds thinking about his Beautiful Lady”⁴⁰, the semantics of serving dominates in his character: he was “like a monk worshiping Jesus or Virgin Mary”⁴¹.

The male characters loving the red-haired Liutetsia from their dreams in Yu. Vynnychuk’s novel also lack heroic qualities. The narrator, whose the only occupation is writing the novel about Vahylevych, is “an idler, a reveler”⁴². The character’s deheroization can be traced in his self-characteristics: “I haven’t liked to work since my early childhood”⁴³. The narrator whose imagination was captivated by Liuteysiia’s figure is hardly like a knight willing to perform heroic deeds for the sake of the Beautiful Lady: “I was anxious about being drowned in her eyes, giving up to her sight, losing my power”⁴⁴. In his own novel the narrator focuses not on Ivan Vahylevych’s self-devoted activity connected with Ruska Triitsia and “Rusalka Dnistrova”, but on the cultural figure’s personal life. He draws attention to the romantic adventures of Vahylevych who was very handsome and made many women fall in love with him. Moreover, his real love affairs were amplified with the delusions about mythical lovers who were praised in his sonnets.

Thus, the Celtic motif of fairy kidnapping is interpreted differently in the novels “The Unicorn”, “The Enchanted Musicians” and “Liutetsia”. In I. Murdoch’s version it is transformed into the motif of sad love: the fairy lover – Hannah Crean-Smith “steals” the men’s hearts and becomes the mistress of their feelings, though they stay free physically. In H. Pahutiak’s interpretation the Princess of Those living underground and

³⁹ Murdoch I. *The Unicorn*. P. 125.

⁴⁰ Пагутяк Г. *Зачаровані музиканти*. С. 147.

⁴¹ Пагутяк Г. *Зачаровані музиканти*. С. 147.

⁴² Винничук Ю. *Лютеція*. С. 14.

⁴³ Винничук Ю. *Лютеція*. С. 97.

⁴⁴ Винничук Ю. *Лютеція*. С. 55.

flying in the air actually snatched away young men and made them serve her as musicians or bore their children, that is an evidence of retaining the core meaning of the Celtic mythologem. Yu. Vynnychuk makes his male characters crave for meeting the Beautiful Lady in a parallel reality, since she captured their thoughts and feelings.

3. The fairy lover as La Belle Dame sans Merci

The figure of the fairy lover correlates with the motif of death and generates a tragic modus of the three novels. In “The Unicorn” Hannah was accused of the attempt to kill her husband Peter, her fatal bullet hit Gerald Scottow, and Philip Lejour accidentally shot himself when cleaning the gun. Miss Tailor was impressed by “a startling possessive savagery”⁴⁵ in Hannah’s words about Denis Nolan: “I think he would let me kill him slowly”⁴⁶. Marian also saw not only a Queen in her but also a woman “infinitely capable of crimes”⁴⁷. Effingham Cooper called Hannah “a doomed figure”, “la belle dame sans merci”, “a beautiful pale vampire” attempting to kill him, “a pale death-dealing enchantress”⁴⁸. The ominous features of the character are explicit in Hannah’s words addressed to Marian: “I have battened upon you like a secret vampire”⁴⁹.

In “The Enchanted Musicians”, after Matvii had escaped, his father – Oleksander Domnytskyi – died under weird circumstances, then the old master’s friends perished, when they were seeking the young master, and later a number of enigmatic deaths occurred (the vendor’s, the small boy’s, the dunter’s, the two vagabonds’, the khatnyk’s and the servant Petro’s). The enchanted musicians explained Matvii that those persons’ deaths were caused by the curse, impending over the Domnytskyi family: “A bloody trace is following those who get under the earth”⁵⁰. The Lady with fire-red hair, like mythological fairies, is capable of revenge for the harm done to her: the misfortune

⁴⁵ Murdoch I. The Unicorn. P. 43.

⁴⁶ Murdoch I. The Unicorn. P. 43.

⁴⁷ Murdoch I. The Unicorn. P. 223.

⁴⁸ Murdoch I. The Unicorn. P. 267–268.

⁴⁹ Murdoch I. The Unicorn. P. 219.

⁵⁰ Пагутяк Г. Зачаровані музиканти. С. 208.

could “befell those who dared cut down a fairy tree”⁵¹. She explained Matvii the disaster of his family: “Your grandfather cut down my tree. And his family is punished for that”⁵².

Such gothic arrangement of the female characters in I. Murdoch’s and H. Pahutiak’s novels is allusively connected with the poem of John Keats “La Belle Dame sans Merci”, telling about a nameless knight and a mysterious fairy lady, and the paintings of Arthur Hughes, Frank Cadogan Cowper, Frank Dicksee and others of the same title.

O what can ail thee, knight-at-arms,
Alone and palely loitering?
The sedge has withered from the lake,
And no birds sing.

<...>

I met a lady in the meads,
Full beautiful – a faery’s child,
Her hair was long, her foot was light,
And her eyes were wild⁵³.

In Yu. Vynnychuk’s novel the motif of death is also connected with the figure of Liutetsiia who was one of the Letter-carriers of the Order. She explained Vahylevych that the Letter-carriers were to be killed in the real world by “Those who are on the Other Side of the Great Battle”⁵⁴. This interpretation of the character essentially differs from the versions of I. Murdoch and H. Pahutiak because Liutetsia herself is a potential victim of murdering.

It is necessary to stress that the tragic accidents in I. Murdoch’s and H. Pahutiak’s novels are connected with the bog topos which is considered a “symbolic site” of gothic

⁵¹ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 179.

⁵² Пагутяк Г. Зачаровані музиканти. С. 217.

⁵³ Keats J. *La Belle Dame Sans Merci*. URL: <https://www.poetryfoundation.org/poems/44475/la-belle-dame-sans-merci-a-ballad>. (Accessed: 31.07.2016).

⁵⁴ Винничук Ю. Лютеція. С. 271.

sceneries, moreover “bogs were a prominent feature of the Irish and Scottish landscape until recent times”, “typical liminal zones”, “perfect entrances to the other world”⁵⁵. The character of I. Murdoch’s novel – Effingham Cooper – was fortunately rescued from drowning in the bog by Denis Nolan, who knew safe spots. In the novel of the Ukrainian writer the rapacious mud swallowed Oleksander Domnytskyi’s both friends: “Lukash’s horse got entrapped in the bog hole, full to the brim with water <...>. The rider’s heart did not bear the frantic chase, and Lukash had died a moment before the horse’s hoofs touched the water”; Mykolai, riding to intercept his friend, “was half beheaded by a willow branch, hanging over the bog”⁵⁶. In Yu. Vynnychuk’s novel there is also a correlation of the Beautiful Lady character named Liutetsia with the bog topos. It is important to underline the fact that Liutetsia was the name of the ancient settlement of the Celtic tribe located in the place of the modern Paris. The origin of this name has not been clarified for certain but it could have derived from the Celtic word “luteuo” meaning “bog”.

Thus, the correlation of the mythologem of the fairy lover with the motif of death has much in common in I. Murdoch’s and H. Pahutiak’s novels, since many mysterious deaths relate to the female characters embodying La Belle Dame sans Merci. Yu. Vynnychuk’s interpretation of this correlation is different because the character representing the mythologem of the fairy lover – Liutetsiia – could be a potential victim of murdering.

4. The topos of fairyland and the motif of fairy music interpreted by I. Murdoch, H. Pahutiak and Yu. Vynnychuk

The embodiment of the mythologem of fairyland in the novel “The Unicorn” is Gaze Castle where Hannah Crean-Smith and her “jailers” live, in “The Enchanted Musicians” this topos is represented by the Country over Danube, where the Prince and

⁵⁵ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 52.

⁵⁶ Пагутяк Г. Зачаровані музиканти. С. 149.

Princess of Those living underground and flying in the air reign, in “Liutetsiia” it is visualized in the oneiric space, emerging in the narrator’s visions. Interpreting this Celtic mythologem, the writers actualize the chronotope of parallel worlds. The attribute of fairyland – the land of otherworld beings – which was a remote beautiful place on a floating island in the ocean, beneath grassy mounds, on wet bogs or floating in the air⁵⁷, is a different time dimension: “an evening passed at a fairy dance might be the equivalent of centuries of human time⁵⁸. In I. Murdoch’s version the topos of fairyland acquires distinct gothic features, accentuated by S. Pavlychko: “The gothic house of Hannah Crean-Smith on the background of appalling landscapes (from one side – the ominous, cold sea, from the other side – impassable bogs, radiating green light at night), and the dismal atmosphere of mysteries and horrors, and weird people living in the house – all this reminds of the traditions of gothic novels. <...> “The Unicorn” belongs to those works of the author where demonic passions swirl, and the images are saturated with black symbolism⁵⁹. Coming to Gaze Castle, situated at the seaside (“the remote and reputedly beautiful region⁶⁰), Marian Tailor immediately noticed its difference from the reality familiar to her and realized “the beginning of something quite new⁶¹. After an unsuccessful attempt to kidnap Hannah, to take her away from the castle and break the spell, it seemed to the girl that “many years have passed in two days⁶². Effingham also felt the existence of several realities, watching the people who lived beyond Gaze Castle: “They did not belong to the world, to the time from which he had just emerged⁶³. Jamesie Evercreech had macabre notions about the dwellers of the castle: “All the people round here are related to the fairies⁶⁴. Marian Tailor thought that fairy blood flew in Denis Nolan’s veins, who was considered one of invisible creatures

⁵⁷ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 174.

⁵⁸ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 179.

⁵⁹ Павличко С. Лабіринти мислення : інтелектуальний роман сучасної Великої Британії. С. 297.

⁶⁰ Murdoch I. The Unicorn. P. 10.

⁶¹ Murdoch I. The Unicorn. P. 29.

⁶² Murdoch I. The Unicorn. P. 214.

⁶³ Murdoch I. The Unicorn. P. 192.

⁶⁴ Murdoch I. The Unicorn. P. 44.

by Jamesie: “We call him the invisible man”⁶⁵. Gerald Scottow also appeared rather mysterious to Marian: “So he too had fairy blood!”⁶⁶. Mrs. Crean-Smith seemed to her a youngish and beautiful and spiritual-looking in a rather fey way”⁶⁷. Effingham felt that miss Tailor was “a frail elf, a little ghost that ran away squeaking and gibbering when the day-light came”⁶⁸ and that he “had dabbled in necromancy, he held communion with the dark powers”⁶⁹. According to the Celtic mythology there were gates or entrances between the worlds⁷⁰. This mythological feature is stressed in Pip’s words addressed to Hannah: “Come out through the gates into the real world”⁷¹.

In I. Murdoch’s novel the character of “the prisoner” Hannah is ambivalent, because it combines the semantics of a victim and a mistress: “She spoke as a queen, one who highly disposes of herself”⁷². Such specific features of the character manifest themselves in Marian’s reflections: “It was Hannah’s authority which had moved her, her sense, in the pathetic scene of her final imprisonment, of Hannah’s sovereignty, of her royal right to dispose of herself as she would”⁷³. Effingham Cooper called Hannah a princess, his friend Elizabeth also used this “title” talking about Mrs. Crean-Smith.

Dokiia, who spent a year in the Country over Danube, felt its peculiarities: “It was not a year, but seven years, because time passes differently among Those living underground and flying in the air”⁷⁴. After she came back to the world of humans she “wanted to retain the feeling of the space and time of that wonderful world”⁷⁵. The existence of the otherworld reality is also realized by other characters of “The Enchanted Musicians”: in Mykolai’s opinion, Oleksander Domnytskyi “lived in our and the other

⁶⁵ Murdoch I. *The Unicorn*. P. 45.

⁶⁶ Murdoch I. *The Unicorn*. P. 47.

⁶⁷ Murdoch I. *The Unicorn*. P. 27.

⁶⁸ Murdoch I. *The Unicorn*. P. 193.

⁶⁹ Murdoch I. *The Unicorn*. P. 193.

⁷⁰ Monaghan P. *The Encyclopaedia of Celtic Mythology and Folklore*. P. 174.

⁷¹ Murdoch I. *The Unicorn*. P. 223.

⁷² Murdoch I. *The Unicorn*. P. 223.

⁷³ Murdoch I. *The Unicorn*. P. 247.

⁷⁴ Пагутяк Г. *Зачаровані музиканти*. С. 137.

⁷⁵ Пагутяк Г. *Зачаровані музиканти*. С. 149.

world at the same time”⁷⁶. In H. Pahutiak’s book “Urizh and its spirits” there is special concordance of the semantics of the Country over Danube topos and the mythologem of fairyland: it is a land “where there are no sorrows and grieves <...>. There are musicians riding beautiful flying horses, there is an eternal festival, similar to that one on the island Avalon”⁷⁷. The mythological fairyland was a monarchy, ruled by a beautiful fairy queen⁷⁸. In H. Pahutiak’s version the Country over Danube was governed by the Prince and Princess of Those living underground and flying in the air. However, the Princess was considered more powerful and mighty: one of the musicians underlined that when speaking to Matvii: “Do you know that we serve the Princess and that she is more important for us than the Prince?”⁷⁹. It was the court of the Princess and not that of the Prince, where the spirits of earth, air, water and trees met once a year.

In Yu. Vynnuchuk’s novel the topos of fairyland is not represented vividly though the female character is associated with a monarch: it seemed to Vahylevych that he spoke to “an enchanted queen who knows her mystery and has no right to betray it”⁸⁰. As in I. Murdoch’s and H. Pahutiak’s novels, the space in “Liutetsiia” has many defining characteristics of Gothic literature. For instance, a macabre building arises in Vahylevych’s dreams: “Grey, unpleasant, with pointed towers, with shabby plaster, with grinning red gums of bricks, with rich splashes of evergreen colour, shining in the light of the Moon, it evoked cemetery memories, turning the house into a sort of crypt”⁸¹.

Fairies “were renowned for their love of music”⁸². Almost nobody could resist their haunting melodies, the hypnotizing rhythm of which was distinctive from the music of mortals. The favourite instruments of fairies were the pipe and the harp⁸³. A mystic melody can be considered an attribute of the fairy land in “The Unicorn”: in

⁷⁶ Пагутяк Г. Зачаровані музиканти. С. 56.

⁷⁷ Пагутяк Г. Уріж та його духи. С. 56–57.

⁷⁸ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 177.

⁷⁹ Пагутяк Г. Зачаровані музиканти. С. 208.

⁸⁰ Винничук Ю. Лютеція. С. 99.

⁸¹ Винничук Ю. Лютеція. С. 230.

⁸² Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 176.

⁸³ Monaghan P. The Encyclopaedia of Celtic Mythology and Folklore. P. 176.

Gaze Castle “there was a sort of dragging music barely heard”⁸⁴. “One of the invisible beings” – Denis Nolan – had a gift of playing the piano and singing. The atmosphere of mysteriousness dominates in I. Murdoch’s depicting the scene of the musical party in her novel: “The sound filled and honey-combed the collected room, making the rapt audience one with itself, a great golden object rising slowly through space”⁸⁵. When Denis was singing the song, it seemed “as if the audience were sitting forward in their chairs ready to participate in some marvelous transfiguration. Yet Denis himself seemed by now almost invisible, so much had he made sound sovereign over vision”⁸⁶.

The motif of fairy music is the major one in H. Pahutiak’s novel and it is more distinctive than in I. Murdoch’s “The Unicorn”. It starts to evolve at the beginning of the narration: “heavenly” music is a part of the “wild wedding”, watched by Matvii Domnytskyi. He had not played musical instruments before he met the Lady with fire-red hair, but then he was given the gift to play music: “His hands started spinning on their own, and the strap of the tambourine adhered to his neck. And it was all without efforts, so easily, as if Matvii had had a tambourine in his cradle and struck it with his feet”⁸⁷. Music in the novel is endowed with a powerful force, and the young Domnytskyi felt its effect on himself: “And it managed to change him irreversibly, associating with the image of the Lady accompanied by this music”⁸⁸. The pipe was one of the instruments of the enchanted musicians taking part in the “wild wedding”. Another character of the novel, Nastia, saved from being lost in the forest by “the Lady, dressed like a queen”, told Osyp that “where there was a bog, she heard music and singing”⁸⁹. N. Chukhontseva’s opinion is worth mentioning in the context of our research: “In the fairy novel “The Enchanted Musicians” music there is a significative and structuring center, and the corresponding concept arises in the interpretations close to the ideas of

⁸⁴ Murdoch I. *The Unicorn*. P. 29.

⁸⁵ Murdoch I. *The Unicorn*. P. 137.

⁸⁶ Murdoch I. *The Unicorn*. P. 137.

⁸⁷ Пагутяк Г. *Зачаровані музиканти*. С. 110.

⁸⁸ Пагутяк Г. *Зачаровані музиканти*. С. 86.

⁸⁹ Пагутяк Г. *Зачаровані музиканти*. С. 74.

the Ancient East and Classical Greek philosophies, and also the Celtic and Ukrainian mythical thinking”⁹⁰.

In Yu. Vynnychuk’s novel the motif of love for the Beautiful Lady similarly correlates with the motif of music. In his dream the narrator found himself in a mysterious house where, coming in under the door, “there was a strange music, far from being melodious, but rather ritual, with roaring and muffled beating. <...> the music frightened and did not predict anything good”⁹¹. In such gloomy atmosphere “a tall graceful lady with her fire-red hair down”⁹² appeared. It is necessary to stress that the motif of music is immediately related to Liutatsia character, because she was a singer: “a few musicians at the end of the hall played something melancholic. Liutetsia stood up and went to the stage, and in a minute she caught up the melody with her deep soft voice, fascinating the listeners, made them sit still and screw up their eyes”⁹³. The narrator found Vahylevych’s notes about his dreams describing his wandering in the town where he “entered a mysterious tavern, which he had not seen at that place before. He was attracted by light and music. In the tavern there were a lot of people, their eyes were turned to the stage, where the girl with ginger-red hair was singing”⁹⁴.

Thus, the spatial images, representing the topos of fairyland, are visualized more vividly in the novels of the women-writers, whereas Yu. Vynnychuk only outlined the oneiric space associated with this mythologem. However, all the three female characters in the authors’ works correlate with the figure of the fairy queen, ruling the fairyland in the Celtic mythology. The motif of fairy music evolves most evidently in H. Pahutiak’s novel, and it can be considered a minor one in “The Unicorn”. The allusive connection of Liutetsiia character with the motif of fairy music is quite obvious in Yu. Vynnychuk’s work.

⁹⁰ Чухонцева Н. Семіосфера концепту «музика» в романах Галини Пагутяк. *Науковий вісник Херсонського державного університету. Серія «Лінгвістика»*. Вип. 28. Херсон : ХДУ, 2017. С. 114.

⁹¹ Винничук Ю. Лютеція. С. 53.

⁹² Винничук Ю. Лютеція. С. 53.

⁹³ Винничук Ю. Лютеція. С. 56.

⁹⁴ Винничук Ю. Лютеція. С. 57.

CONCLUSIONS

The genesis of the female characters and major motifs in the novels “The Unicorn” by I. Murdoch, “The Enchanted Musicians” by H. Pahutiak and “Liutetsiia” by Yu. Vynnychuk is certainly related to the Celtic myth of the fairy lover interpreted by the writers following the traditions of Gothic literature. The most distinct typological parallels in the writers’ novels are traced in visualizing the appearances of the fairy lover characters (the Niamh of the Golden Hair) – Hannah Crean-Smith, the Lady with fire-red hair and Liutetsiia (ravishing beauty, red hair, clothes of green colour), and also in the correlation of the female characters with the motifs of kidnapping (stolen men and women lose their will and become dependent on their passion for fairy creatures), fairy music (the melodies played in the fairyland have a magic power over humans) and death (in each of the novels there are victims, and all the deaths are mysterious and enigmatic) and also the allusions to John Keats’ ballade “La Belle Dame sans Merci”. Additionally, the resemblances are evident in using the neo-mythological technique of deheroization of the knight character (the men who devote themselves to serving the Beautiful Lady, are not ready to struggle for her), in the atmosphere of fatal mystery dominating in the novels (appalling landscapes and gloomy buildings inhabited by strange people), in the relation of the tragic modus with the bog topos (it is associated with either death itself or being on the verge of it). Unlike the versions of I. Murdoch and H. Pahutiak, Yu. Vynnychuk’s interpretation of the figure of the fairy lover is notable for its oneiric nature: the Beautiful Lady with red hair mostly appears in the male characters’ dreams. It provokes allusions to G. G. Marques “Eyes of a Blue Dog”. These findings can be useful for further research on similar topics, in particular, on the interpretation of the Celtic mythology in contemporary fiction.

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SUMMARY

The study examines the specificity of adopting and incorporating the Celtic myth of the fairy lover in the novels "The Unicorn" by I. Murdoch, "The Enchanted Musicians" by H. Pahutiak and "Liutetsia" by Yu. Vynnychuk. It mainly focuses on the visualization of the mythical Niamh of the Golden Hair in the writers' works, accentuating her distinctive features in the characters of Hannah Crean-Smith, the Princess of Those living underground and flying in the air and Liutetsiia. The study looks at the correlation of the female characters with the motifs of fairy kidnapping, fairyland and fairy music. The paper also highlights the features of La Belle Dame sans Merci in the literary projections of the fairy lover and the gothic arrangement of the characters. In addition, it stresses the role of the bog topos in generating appalling atmosphere of the three novels. The research made it possible to find out typological parallels in the literary prose of I. Murdoch, H. Pahutiak and Yu. Vynnychuk and also identify the specific features which allow drawing a conclusion about original interpretations of the Celtic mythologem of the fairy lover by the Irish and Ukrainian

writes. These findings can be useful for further research on similar topics, in particular, on the interpretation of the Celtic mythology in contemporary fiction.

Keywords: Celtic mythology, literary projection, intertexts, allusions, typological parallels.

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