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DIVERSITY AND AMBIVALENCE OF ARTISTIC IMAGES IN AKUTAGAWA RYUNOSKE'S STORY "THE SPIDER'S THREAD"

The article examines the structure, dynamics, and poetics of artistic images in Akutagawa Ryunosuke's novella "The Spider's Tread." The authors argue that this work by the Japanese writer is much broader than moralistic or religious interpretations, which excessively limit interpretations of the work to instructive maxims and the search for a connection with the doctrines of Buddhism. "The Spider's Thread" has a broad philosophical content, which is provided by various artistic images that create a universal picture of the life of a person who is between good and evil and endowed with freedom of choice. In the work, the author combined artistic images from different spheres (heaven, hell, earthly life).

Heaven represents the image of Buddha, who is depicted as the embodiment of truth, justice and encouraging to responsibility. The artistic space of heaven is emphasized by such symbolic images as lotus flowers, lotus leaves, a lake of lotuses, a paradise spider and its silver thread. The markers of the artistic space of hell are sinners, the Pool of Blood, and the Mountain of Needles. They symbolize the idea of punishing a person for sins. The Sanzunokawa River is a symbol of the transition from the world of the living to the afterlife.

The image of Kandata in the novella has internal dynamics, it changes internally several times, first in earthly life (at first he committed many murders and fires, but once he was kind to the spider), and then in hell, where the hero ended up (torment together with other sinners, a chance for salvation through a spider's thread, selfishness and the intention to return other sinners to hell, falling into hell again).

The Buddha in the text is also not static, which indicates Akutagawa's new (non-religious) approach to this image (lazy walk by the lotus lake, a look through a magic prism into hell, giving Kandata a spider's thread as a chance for salvation, sadness from Kandata's intention to get rid of other sinners). Akutagawa depicted Buddha closer to the image of a person, as evidenced by the appropriate artistic means (lazy walk, decision to thank Kandata for a good deed, sadness after the hero's selfish act). Although Buddha and Kandata do not directly communicate in the text, there is a deep inner connection between them (Buddha knows everything about Kandata and wants to help him, and then is sad because it did not work out). In this way, Akutagawa embodies the idea of a person's connection with the universe, with absolute ideas of truth and goodness that require knowledge and spiritual change.

Akutagawa also uses binary images (heaven – hell, sin – a good deed, a lake of lotuses – a Pool of Blood, an ordinary earthly spider – a paradise spider that weaves a silver magic thread, the snow-white color of lotuses – darkness in hell, etc.). The author creates the effect of a system of mirrors that allow you to look at artistic images from different angles. The leading feature of Akutagawa's individual style is the ambiguity of images, their turning in different directions, and the close connection between them. This allows the author to create a universal model of human life, full of evil and good deeds, paths for internal development and lost opportunities, everyday details and at the same time a wide space for spiritual growth.

Keywords: Akutagawa Ryunosuke, novella "The Spider's Web", artistic image, binary images, ambivalence, symbol, artistic space, motive, Buddha, sin, heaven, hell.



Problem statement. Ryunosuke Akutagawa's story "The Spider's Tread" has long been known among researchers and lovers of Japanese literature around the world. The work was published in the first issue of the children's literary magazine "Akai Tori" ("Red Bird") in 1918. At that time, the founder of the magazine and the great children's writer Miekichi Suzuki gave this story a high rating. Since then, "The Spider's Thread" has been considered a representative work of Japanese children's literature. However, in our opinion, this work goes far beyond the boundaries of purely children's reading. People of all ages can find their own meanings and impulses for reflection in it. Especially since this work is a novella by genre, which involves a small volume, a small number of characters and an unexpected ending. However, there are many surprises in this story (and not only in the ending), we will try to draw your attention to them, particularly to the artistic images of the work, which are ambiguous.

In modern literary criticism, there are different approaches to "The Spider's Thread". The most common is the moralistic one, that is, considering the story as an instructive story that teaches a person to be responsible for his own actions, good or bad.

For example, Chon In Mun calls Akutagawa's work a cautionary tale and believes that its main subject is a person who learns the transcendence of the Buddha, who helps the hero, but also punishes him, so this is part of the will of man, his own choice [4].

However, as Masato Hayasawa noted, "the history of the study of *The Spider's Thread* tends to move from a moralistic interpretation that criticizes Kandata's selfishness to an interpretation that focuses on the incomprehensibility of Buddha" [5, p. 98].

According to this point of view, a new interpretation has appeared, in which the selfishness embodied in Kandata is interpreted not as a trait inherent only to villains, but also to all people. Thus, researchers began to rethink the image of Kandata as a symbol of humanity (human existence in general). At the same time, the attention of scholars is shifting to the plane of interpreting the mystery of the Buddha and the incomprehensibility of his actions.

However, we believe that the story "The Spider's Web" goes far beyond a purely moral work for children or an illustration of Buddhist doctrine or a fairy tale about human rebirth.

It should be recognized that this work has enormous semantic openness. Images, plot situations, symbols and other elements of "The Spider's Thread" can be viewed in different directions and planes. Therefore, the story is an example of a philosophical

novella, which involves a plurality of meanings and interpretations.

Despite the large number of works on Akutagawa's work, the specificity of the artistic images in the story "The Spider's Thread" leaves a wide field for research and new approaches.

Purpose of the article. The main goal of the paper is to identify the varieties and specifics of artistic images in Akutagawa's story "The Spider's Thread", to show their dynamics and the connection between them. This goal involves the following tasks: to analyze images that belong to different artistic spaces (heaven, hell, earthly life); to show the ambivalence of the image of the Buddha; to reveal changes in the image of Kandata in the context of his connection with Buddha, nature, other people; to interpret the symbolic images of the work and determine their role in the text.

Presentation of the main material. First of all, in our opinion, the image of Buddha in the story, although it has a religious origin, goes far beyond it. He is depicted as the embodiment of a certain absolute, morality and truth. Although the nuance has not been fully conveyed in translation, the narrator consistently speaks of the Buddha using honorific language. Buddha knew everything that Kandata did in his earthly life. Among all the actions of that sinner, he remembered how Kandata pitied the spider. So, Buddha is endowed with special vision, he has the ability to see what no one sees, knows what no one knows. He also knows not only about the earthly life of people, but also sees far and deep. He sees hell from paradise, between which, as the author notes, there are several thousand *ri* (*ri* is a measure of length: 3.9 km).

The motif of Buddha's special vision is complemented by the image of a magic prism (the original uses the word *showman's peep-box*, in the Ukrainian translation *stereoscope*; as if using a magic magnifying glass, Buddha looks at hell through the water of the pond). Since the Buddha has special knowledge about good and evil, about the good and bad deeds of people, he decided to help Kandata precisely because the villain once took pity on the spider. As a reward for this good deed, the Buddha decided that if possible, he would help the sinner get out of hell on occasion. As it is said later, the Buddha took the spider's thread in his hands and carefully lowered it through the lotus flowers into the depths of hell for Kandata.

As we wrote, there is a trend to rethink the image of Kandata as a symbol of human existence in general. But such a point of view causes a lot of reflection and objections. We are not inclined to consider the image of Kandata as the embodiment of human

existence in general, because Kandata is depicted in the work as a man who killed people and burned their houses. Kandata was a murderer, a person who committed not one, but many evil deeds. And such people are still not typical of society. Therefore, in our opinion, it would be better to consider Kandata not as the embodiment of human existence in general, but as the embodiment of a sinner (or sin, or the sinfulness of human nature), who found himself in hell because of his very bad deeds. The text also speaks of other sinners, among whom Kandata was. Interestingly, he was at the very bottom of hell, floundering and drowning in the Pool of Blood. That is, Kandata's sin was one of the most serious among other sinners.

The elements of surprise in the work are revealed in the following moments: 1) why Kandata did evil (why he killed people and burned their homes); 2) why Kandata took pity on the spider; 3) why the Buddha lowered the spider's thread into hell (something thin and fragile, not something stronger); 4) why did Kandata at some point decide that he could not only get out of hell, but also get to heaven (did he really deserve it?); 5) is the most despicable criminal worth a chance at salvation; 6) is the attack; 7) why did the Buddha first carefully lower the thread into hell, and then did nothing to help Kandata when the thread broke, etc. A leading feature of Akutagawa's style is that the author seems to turn various images and situations in different aspects, so they acquire ambiguity and philosophical depth.

A successful compositional technique is the structure of the story: the first part takes place in heaven, the second in hell, the third again in heaven. In this way, Akutagawa contrasts heaven and hell, but, on the other hand, there is a certain connection between them. After all, the Buddha carefully lowers the thread into hell so that Kandata can get out of there. So, this conditional situation, in our opinion, hints at the fact that a person (no matter how serious sins he commits) always has a chance to start a righteous life and rise from the depths of hell to heaven. However, as we can see from the content of the story, not everyone and not always are able to use this chance.

Interestingly, in the first part of the story there are details that indicate the motives of the actions of Kandata and Buddha. Why did Kandata pity the spider? After all, the hero was a murderer of people and an arsonist of houses, he committed many bad deeds. And suddenly Kandata showed unprecedented mercy to the spider. Why? The author presented Kandata's thoughts in the form of direct speech. The hero suddenly thought that the spider was small, but still alive, it was too cruel to kill a spider for no reason.

These thoughts of Kandata about causeless murder hint at the fact that, perhaps, he killed people and set fire to houses not just like that, but for a certain reason. Of course, this is just an assumption, and this is another surprise in the work. So, Kandata was a great sinner, but, probably, he had some reasons for doing it. And this is also an assumption. Although this does not remove the sin from him, Kandata still deserved a chance to receive the silver spider thread from the hands of the Buddha.

The author emphasizes a lucky moment when one of the spiders in paradise (a paradise spider) was spinning his magical silver thread nearby. This moment is sudden, but this chance falls precisely to Kandata, whom the Buddha took care of.

The author revealed the motive for the Buddha's act when he let down the spider thread for Kandata. The Buddha decided to thank Kandata for the good deed as a reward for pardoning the spider. This reward is to save Kandata from hell, that is, to give him life as Kandata once gave life to the spider.

In this way, Akutagawa affirms the idea of moral balance and responsibility in the world. Each person receives what he deserves, according to his actions. The novella conveys the idea that even the most terrible sinners have a chance to atone for their sins and go to a new life. But did Kandata take advantage of this chance? We will write about this later.

As we wrote before, the narrator consistently speaks of the Buddha, using respectful language, thereby indicating that he is a noble being. However, although the Buddha is compassionate, he does not save absolutely everyone, and therefore people must also make an effort to restrain their selfishness. However, Kandata could not overcome his own selfishness. Out of fear that the spider's thread would break, he began to shout loudly to other sinners who were climbing after him to go back down.

When the spider's thread broke and Kandata fell back into hell, the Buddha silently watched everything that unfolded before his eyes, and then continued his walk with a sad expression on his face. It is the adjective "sad" that is used in the original (the Ukrainian translation uses the verb "обличчя Будди посмутніло" [1, p.31], which is close to the original). The adjective "sad" contains a hidden assessment of Kandata's act, which is not moral from the point of view of Buddhism. Later, the narrator more directly expresses the hero's attitude towards the other sinners in the epithet "черстве серце" [1, p.31], which wanted salvation only for itself and for which Kandata was accordingly punished and sent back to hell, which the Buddha "considered vile". The Ukrainian

translation emphasizes not the “vileness” of hell (the embodiment of sins, the sinfulness of humanity), but the fact that Kandata is “жалюгідним”. In this way, the translator I. Dzyub strengthened the moral aspect of the work.

Let us pay attention to the detail mentioned at the end of the second part of the work - this is the shine of a thin paradise thread, which, although broken, still partially remained. In the original text, it shone brightly against the background of a moonless and starless sky. Despite the complete darkness, there is still a glimmer of hope in the novella for the connection between heaven and hell, for the transition from hell to heaven, for the possibility of a different life for every sinner.

It is also worth paying attention to the words of Kandata, who took a rest while climbing up the paradise thread. Then he laughed in a voice that he had not had since he got into hell, and shouted: “I did it! I did it!” [2, p.75] (in Ukrainian translation: “Наша взяла! Наша взяла!” [1, p. 30]). However, a real, deep understanding never came to him. He thought that one could get out of hell purely physically, with the help of physical effort. But in reality, the path from hell to heaven, from sinfulness to righteousness, requires spiritual effort. And the hero did not realize this.

The image of the Buddha in the short story is somewhat ambiguous. For example, in the original text Akutagawa described (twice) that the Buddha walks about “ぶらぶら” *burabura*, that is aimlessly, leisurely, or idly. In Ukrainian translation, the translator used the appropriate word “знічев’я” in the part I, but he used the expression “йти далі” in the part III [1, pp. 29, 31], which seems to have changed the nuance. It is just our guess, but the translator might have found it strange and therefore inserted his own interpretation, resulting in a translation that strays somewhat from the original text). Given the Buddha’s exalted status, these phrasings feel strikingly incongruous.

Above all, while Buddha helped Kandata and gave him a silvery thread as a chance for salvation, he does nothing to save the other sinners, who perish together with Kandata because of his egoism. One might think that the Buddha himself was indifferent to Kandata, but Buddha’s face became “sad” after the heavenly thread broke. Thus, the question arises: “What kind of being is the Buddha? Merciful or cruel? Good or evil?”

If we take into account the religious approach to the story “The Spider’s Thread”, Kayoko Nagao’s studies are very interesting. She has compared Akutagawa’s work with the text which served as his source material. She pointed out that Akutagawa showed little

interest in basic Buddhist doctrine, or else failed to understand it. As a result, the story became one in which Kandata falls back into Hell simply because he was merciless, thereby leaving room for questions such as “Are evildoers ultimately never saved?” or “Isn’t the Shakyamuni Buddha himself merciless?” [6, p.170]. Nagao even claims that Akutagawa’s work contains logical contradictions.

However, Akutagawa was an avid reader, and if he had wished to explore the basic teachings of Buddhism, he could certainly have easily done so. The fact that he did not do so perhaps means that readers do not have to connect “The Spider’s Thread” to Buddhism, and that the work can be read much more freely.

And it should also be noted that some researchers have noted that there is no communication between the Buddha and Kandata [7, p.10]. This is a contradictory observation, if taken in this way, it might seem that Kandata has no chance of salvation. Although the Buddha drops the web, he does not tell Kandata what he should do or how he should think. Kandata, for his part, only egocentrically thinks that he can escape hell by climbing the web, and he does not reflect on why the thread was dropped, or who dropped it and with what intention. Of course, Kandata himself should reflect on his past selfish behavior and realize his sins. But it may be difficult for a person like him to even adequately reflect on what he has done and realize his sins without someone’s help or guidance.

But we believe that this question is left open to the readers. According to Akutagawa’s intention, everyone must realize their personal responsibility for their actions. If you do something good, you will have a chance at a better life—provided that you are able to make use of this chance and exert certain spiritual efforts.

At the same time, Akutagawa also wrote about collective responsibility. Some of your actions lead not only to consequences for yourself but also for other people. You are connected to others by invisible bonds, and their fate will also depend on you. Thus, Akutagawa’s short story deals not only with individual but also with collective responsibility for one’s actions.

An important philosophical problem in “The Spider’s Thread” is sin. For what sins does Kandata suffer? The concept of sin in Japan is extremely complex but after the arrival of Buddhism in the mid-7th century, Buddhist ideas about sin and karmic retribution became deeply rooted in Japanese culture. Buddhism rejects the concept of original sin, which is central to Christianity. It also denies the role of chance. In Bud-

dhism, sin is understood as evil behavior that violates moral precepts or fundamental principles and thereby leads to suffering as retribution. At the core of Buddhist teaching lies the idea that good intentions and good deeds generate “good karma,” which leads to favorable rebirths in the next life, while evil intentions and evil deeds generate “bad karma,” which leads to unfavorable rebirths, even rebirth in hell. This system rejects explanations based on chance, spontaneous arising without cause, or divine creation, and instead focuses on causality. A person is destined to receive the consequences of their own actions, whether good or bad.

At the beginning of the work, the narrator points out his external sins—murders and the burning of people’s houses. That is why the hero ends up in the Pool of Blood and suffers terrible torments among other sinners. However, as the plot develops, Kandata commits an internal sin: he displays egoism and addresses the other sinners who have clung to the spider’s thread, telling them to go back down to hell. Kandata kills no one here; he merely intends for the other sinners to descend back. They were all clinging to a single thread that looked ready to snap at any moment, so one may argue that it is hard to understand why Kandata is said to be merciless [9, p. 177]. We believe that this question is also left open to the readers, too. We would like to say that his sin in the second instance seems to be an essentially internal one. As we already wrote, it has been pointed out that Akutagawa did not understand the basic doctrine of Buddhism, but he was familiar with Christian literatures. Thus, it is likely that in “The Spider’s Thread” he combined notions of external and internal sin, which is itself, to some extent, unexpected.

Ruth Benedict noted that Japan is a shame culture regulated by external norms, whereas Western societies are guilt cultures regulated by inner conscience (internalized conviction of sin as the enforcer of good behavior) [3]. Although her arguments – partly supported by references to Natsume Sōseki’s famous novel “Botchan” – have been widely criticized, her work nevertheless offers a sharp and influential perspective on one aspect of Japanese culture.

Symbols play an important role in the short story “The Spider’s Thread”. They are also ambiguous and contain many unexpected meanings. The central symbol in this work is, without doubt, the spider. Moreover, there are two spiders in the work. One belongs to the earthly world – the one that Kandata spared – and the other is a heavenly spider that lives in paradise and spins its heavenly web. In the first case, the spider is a symbol of nature itself; therefore, the act

of sparing the spider signifies a benevolent attitude toward nature and toward all living things.

In Japan, spiders are commonly seen in everyday life and are regarded as familiar creatures. Influenced by Chinese culture and perhaps because they feed on pests, they are sometimes viewed as a good omen; at the same time, however, their appearance and their habit of devouring other insects also make them objects of disgust and fear. So from the perspective of Japanese folklore and traditional beliefs, spiders can be both good and evil; some spiders are depicted as positive beings, while others are portrayed as monsters that harm people. There is a widespread folk belief that a spider seen in the morning is auspicious, whereas one seen at night is inauspicious. This indicates that spiders in Japan have long been regarded as creatures possessing both benevolent and malevolent aspects [8]. In Akutagawa’s story, there is likely an echo of beliefs about benevolent spiders that spin silk threads. The web of the heavenly spider is a symbol of hope for a person’s spiritual salvation, their chance at redemption, and at the same time a symbol of the connection between hell, the earthly world, and paradise—the spiritual path that a person must traverse by making certain efforts.

The snow-white lotus flowers are also mentioned in the work. The lotus is a symbol of the Buddha and of Buddhist teaching. Many images of the Buddha and decorations in Buddhist temples in Japan are created in the likeness of the lotus. However, this is not the only meaning of the flower. Since the lotus grows and even blooms in muddy water, its symbolic meaning is often associated with the proverb: “The lotus grows out of the mud but remains pure”. Thus, the lotus is considered a symbol of noble spirit, purity, holiness, and righteousness.

Lotus flowers appear in the first and third parts of the work—that is, where paradise is depicted and where the Buddha walks. The narrator emphasizes the white, snow-white color of the flowers, which is compared to pearls. The use of comparison with precious stones (pearls) hints at the value of spiritual knowledge, spiritual enlightenment, and spiritual life. The combination of the white color of the petals and the golden color of the stamens creates a festive, elevated atmosphere in paradise.

In the final part, the narrator uses the motif of the lotus’s indifference to Kandata’s fate, as well as to the fate of the other sinners. They are even indifferent to what Kandata has done. This seems to suggest that a person of noble spirit can at times also be a cold-hearted being. But the fact that the lotus flowers remained just as beautiful and pure testifies to the

eternity of spiritual values, which are not affected by the actions of individual sinners.

The motif of true values in Akutagawa's work is also reinforced by the mention of the precious stone jade. In the original Japanese text, the lotus leaves are compared to jade. This word is used to denote a pale green shade. In Japan, jade had been valued since ancient times because it supported a well-developed tradition of craftsmanship, but from the Nara period until the late 1930s it was not particularly popular. In other words, at the time when Akutagawa was writing, jade was not an especially well-known precious stone in Japan. It seems to us that Akutagawa chose this comparison to convey the idea of hidden yet imperishable beauty.

Incidentally, in the Ukrainian translation of the work, another stone – malachite, which has a brighter green color – is used to describe the color of the lotus leaves. Perhaps the translator reasoned that this stone is more widespread and would be more understandable to Ukrainian readers. Nevertheless, in the original we find a different stone – jade. Each reader may interpret these nuances of translation in their own way.

Another symbolic image that testifies to the connection between different worlds is Sanzunokawa. This is not hell itself, but a river that separates the world of the living from the otherworld. A similar image can be found among other peoples, for example in ancient Greek mythology: the Styx or Acheron. In Japanese, death is often euphemistically expressed as crossing the Sanzu River.

The Mountain of Needles depicted in the second part of the work is a typical form of punishment in hell. In a broader sense, it is used metaphorically to describe a place or situation filled with intense suffering. Incidentally, the Pool of Blood also appears in descriptions of hell. In the natural landscape of Japan, there are real ponds whose red color is caused by a high iron content, and they are often called as Pools of Blood.

Conclusions. Based on the research conducted, we have reached the following conclusions. Akutagawa's novella "The Spider's Thread" is much broader than moralistic or religious interpretations, which excessively limit the interpretations of the work to instructive maxims and the search for a connection with the doctrines of Buddhism. "The Spider's Thread" has a broad philosophical content, which is provided by various artistic images that create a universal picture of the life of a person who is between good and evil and endowed with freedom of choice. In the work, the author combined artistic images from different spheres (heaven, hell, earthly life).

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Ніколенко О. М., Сакамото М. РІЗНОВИДИ І АМБІВАЛЕНТНІСТЬ ХУДОЖНІХ ОБРАЗІВ В ОПОВІДАННІ АКУТАГАВИ РЮНОСКЕ «ПАВУТИНКА»

У статті розглянуто структуру, динаміку і поетику художніх образів у новелі Акутагани Рюноске «Павутинка». Автори обстоюють думку про те, що цей твір японського письменника набагато ширше за моралістичні або релігійні тлумачення, які надто обмежують інтерпретації твору повчальними сентенціями та пошуком зв'язку із доктринами буддизму. «Павутинка» має широкий філософський зміст, який забезпечують різноманітні художні образи, що створюють універсальну картину життя людини, яка знаходиться поміж добром і злом і наділена свободою вибору.

У творі письменник поєднав художні образи з різних сфер (рай, пекло, земне життя). Рай репрезентує образ Будди, який зображений як утілення істини, справедливості й заохочення людини до відповідальності. Художній простір раю зображують такі символічні образи, як квіти лотосів, зелене латаття лотосів, озеро лотосів, райський павук і його срібляста нитка. Маркерами художнього простору пекла є грішники, Озеро Крові (*the Pool of Blood*), Шпиляста гора (*Mountain of Needles*). Вони символізують ідею покарання людини за гріхи. Річка Сандзунокава (*Sanzunokawa*) є символом переходу від світу живих до потойбічного світу. Образ Кандати в новелі має внутрішню динаміку, він декілька разів внутрішньо змінюється спочатку в земному житті (чинив багато убивств і пожеж, але колись пожалів павука), а потім у пеклі, куди потрапив герой (муки разом з іншими грішниками, шанс на спасіння з допомогою павутинки, егоїзм і намір повернути інших грішників у пекло, падіння в пекло).

Будда в тексті також не є статичним, що свідчить про новий підхід (не релігійний) Акутагани до цього образу (лінива прогулянка біля озера лотосів, погляд крізь чарівну призму в пекло, надання павутинки для Кандати як шансу на спасіння, смуток від наміру Кандати позбавитися інших грішників). Акутагава наближує Будду до образу людини, що засвідчують відповідні художні засоби (лінива прогулянка, рішення віддячити Кандаті за добрий вчинок, смуток після егоїстичного вчинку героя). Хоча Будда і Кандата прямо не спілкуються у творі, але поміж ними є глибокий внутрішній зв'язок (Будда все знає про Кандату і хоче йому допомогти, а потім сумує, бо це не вдалося). У такий спосіб Акутагава втілює думку про зв'язок людини з універсумом, з абсолютними ідеями істини й добра, які потребують пізнання та духовної зміни.

Акутагава також використовує бінарні образи (рай – пекло, гріх – добрий вчинок, Озеро лотосів – Озеро Крові, звичайний земний павук – райський павук, який плете сріблясту чарівну нитку, білосніжний колір лотосів – темрява в пеклі та ін.). Автор створює ефект системи дзеркал, які дозволяють подивитися на художні образи під різними кутами зору.

Провідною особливістю індивідуального стилю Акутаґави є неоднозначність образів, їх повертання різними гранями, тісний зв'язок між ними. Це дозволяє письменникові створити універсальну модель людського життя, сповненого злих і добрих вчинків, шляхів для внутрішнього розвитку і втрачених можливостей, побутових деталей і водночас широкого простору для духовного зростання.

Ключові слова: Акутаґава Рюноске, новела «Павутинка», художній образ, бінарні образи, амбівалентність, символ, художній простір, мотив, Будда, гріх, рай, пекло.

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