"MYTHOLOGISM" IN 20ᵀᴴ CENTURY LITERATURE

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Annotation: The article explores the concept of mythologism as a significant literary device in 20th-century literature, where authors incorporated ancient myths and mythological structures into their works to address modern themes. Mythologism serves as a bridge between the past and present, allowing writers to delve into existential, social, and philosophical concerns through mythic frameworks. The text also examines how postmodernist authors, such as Gabriel García Márquez and Italo Calvino, used mythological allusions to subvert traditional narratives and critique contemporary culture. The blending of myth with modern storytelling creates a layered narrative that challenges readers to reconsider the role of myth in shaping human consciousness.

Key words: Intertextuality, Archetype, Cultural Myth, Postmodernism, Narrative Structure, Identity, Ritual, Hero□s Journey, Symbolism, Crisis, Psychoanalysis, Temporal Displacement, Folklore, Mythical Realism

Genetically, literature is linked to mythology through folklore; in particular, narrative literature, which occupies us in the first place, through the fairy tale and heroic epic, which arose in the deep depths of folklore (of course, many monuments of epic and fairy tales continued to develop or even re-created as book works). Accordingly, the drama and partly the lyrics initially perceived the elements of myth directly through rituals, folk festivals, and religious mysteries.

As we have seen, the fairy tale and the heroic epic, as well as the oldest types of theater, are both a form of preservation and a form of overcoming mythology. Therefore, it should not be surprising that, along with a direct appeal to ancient myths, the mythological tradition is often assimilated by literature through these channels.

It is well known that all ancient literature is saturated with mythology and mythological cosmology, but ancient myths are not forgotten even in the Middle Ages, although they are partly relegated to the periphery of Christian demonology, and partly perceived euhemerically or allegorically. A certain degree of demythologization of ancient paganism is accompanied by the eradication of the "pagan" myths of the Celts, Germans and others, which, however, also become a source of poetic, literary fiction. In general, medieval literature remains dominated by Christian religious mythology, which is much more spiritualistic and proceeds from the consideration of the objective world as material signs of higher "heavenly" religious and moral entities. The situation is similar in the medieval East, where the culture is dominated by Buddhist, Hindu,

Taoist or Muslim mythology. This dominance of mythology in culture contributes to the preservation, to a greater or lesser extent, of the features of the "symbolic form of art" in the Hegelian sense (despite the fact that Hegel himself saw this form only in the ancient East and contrasted classical and romantic forms with it). The total semiotic character of culture that generates symbolism is the reverse side of mythologism . Of course, even within the framework of the most ancient (especially Ovid or Lucian) and even medieval literature (for example, in the Western courtly novel and the Eastern Romanic epic, in satire and didactics), we encounter a whole gamut of aestheticized, reflective, critical, ironic and similar interpretations traditional myths, but a serious departure from total symbolism begins only in the Renaissance. When the inherent value of the earthly objective world and human self-activity is undoubtedly put at the forefront, a conscious attitude arises in art to imitate nature, beautiful nature, bearing bright traces of human self-activity. Still, one cannot but agree with L. Batkin , who writes, on the one hand, that "Renaissance is the last integral cultural system built on archetypes, that is, on myth (fragments of mythologism persist to this day). The Renaissance myth with its anthropocentrism, a tendency to historicism and critical thinking, shifting attention to reality creates the prerequisites for demythologization ", and, on the other hand, that "here, ancient mythology, dead fat in itself, was included in a kind of alloy (Christianity, grotesque, magic, knightly legend), which, on the whole, was still a mythological reality of thinking, its reason, and not prejudice, the blood of culture, and not a reminiscence. That is why mythology, although moving into a "high topic", retained a kind of historical compulsion. As long as this is the case, the transition is not complete - perhaps even in baroque and classicism. So far, Christian and antique clothes cannot be dispensed with - they cannot be only clothes, something purely formal. I would say that as long as the "use" of mythology (for all the decisive importance of the fact that it is already "used" and not just lived in) remains a ubiquitous and universal property of literature, the warmth of myth has not yet completely fled. This means that the process, apparently, really ended only by the time of Goethe, in whom the Christian-antique symbolism of the second part of Faust is already a fragment of literature, and not its universal language.

In the XV - XVII centuries the images and motifs of ancient and then biblical mythology are an arsenal of poetic imagery, a source of plots, a kind of formalized "language" of art. No matter how great the discrepancy between the ideological attitudes of the authors or their historical and everyday material and the original mythological meaning, the mythological "meaning" is not completely "peeled off", the form cannot be a "pure" form, and the traditional plot, traditional metaphors are kept implicitly on what -some levels of traditional semantics. However, it was in the XVI - XVII centuries within the framework of the traditional plot, non-traditional literary types of enormous generalizing power are created, modeling not only the social

characters of their time, but some universal cardinal types of behavior: Hamlet, Don Quixote, Don Giovanni, Misanthrope, etc., i.e., the so-called "secular images", which themselves became original models (like mythological paradigms) for subsequent literature of the 18th - 20th centuries. The plot in these cases turned out to be, as it were, the lowest level, above which the system of original characters was built - a relatively new phenomenon in literature, since in the Middle Ages it was the plot that remained the main carrier of artistic meanings. Shakespeare's "Hamlet" is included in the category of other "Hamlets" - plays about a hero with this name, dating back to the legend of Saxo the Grammar (there are other medieval legends about a cunning, able to pretend to be an avenger - Icelandic about Bjarne, Finnish about Kullervo , etc.) , or into the class of "revenge tragedies" with all the necessary accessories and genre structure of the tragedy. In the understanding of such a traditional nature of plot and genre structures, this is the rational grain of ritual and mythological criticism. At the same time, it is well known that the dramatic action in Hamlet, which unfolds according to all the rules of tragedy, is to some extent obscured by the very character of the hero, its important function is to illustrate this character, especially since Hamlet's thought constantly slows down, delays his own dramatic activity. Shakespeare's "Hamlet" turns out to be at the same time belonging to a different, new type of work, mainly in the genre of not tragedy, but a novel, about heroes reflecting in the face of impersonal, irresistible forces of evil.

Also, Don Quixote as an "age-old image" serves as a model for the works of the 18th – 19th centuries, for example, for numerous eccentrics in the English novel, but he also has his own archaic roots in the images of various "wise madmen" and even fabulous "fools" who do everything out of place; especially for Sancho. Panza which together with the "rogues" of the Spanish novel, has purely folklore origins. Don Quixote and Sancho Panza as a kind of paired image built on contrast, like some other similar Renaissance couples (Morgite - Margutta, Pantagruel - Panurge, etc.), ultimately goes back to contrasting twin pairs in archaic myths. But something else is even more significant: the plot of the chivalric romance, although parodied by Cervantes, is nevertheless , and partly for this very reason, reproduced in all the main moments and even characteristic details, and along with the plot, the most important features of the structure of a fairy tale, which was one of the sources, are preserved the formation of the medieval novel, and then she herself was influenced by it; we have already written about how the fairy tale developed from the myth.

In view of the foregoing, it is clear that the rejection of Western European literature, mainly in the 18th century, from the traditional plot, and then from the "topics" was of fundamental importance for the demythologization of literature. In the XVIII and especially in the XIX century, partly in the XX century two new types of relation of literature to mythology are affirmed, in a certain sense correlated with

realism and romanticism. The first type is a conscious rejection of the traditional plot and "topics" for the sake of the final transition from medieval "symbolism" to "imitation of nature", to the reflection of reality in adequate life forms; the second type is attempts at a conscious, completely informal, non-traditional use of myth (not its form, but its "spirit"), sometimes acquiring the character of independent poetic myth-making.

An early and at the same time a classic example of decisive plot innovation is D. Defoe's Robinson Crusoe. This is a serious milestone on the path of demythologization . Unlike Camoens ' Lusiades, which sings of the heroism of the great geographical discoveries with the help of mythological motifs and accessories, a similar theme is developed in Robinson on the basis of referring to the real diaries of travelers and pirates, with an emphasis on everyday "realism", on the most detailed, devoid of any parade description of the everyday life of the hero despite the exceptional conditions in which he is.

It must be emphasized that everydayism in itself was no longer a novelty in Defoe's time, but this everydayism, naturalistic "genre" scenes, firstly, got along well with traditional plot and genre schemes, and secondly, they found a place for themselves mainly in the lower the tier of literature - in comedy and in the "comic" or picaresque novel; the tradition of the latter, as is known, goes back to " Moll Flenders " by Defoe himself. As for "Robinson", here not only the scene of action is infinitely removed from any everyday social situation, but the action itself is essentially heroic , since we are talking about the courageous conquest of nature by man; it is even " cosmic ", because on a small uninhabited island Robinson repeats the creation of civilization, reproduces its main stages - gathering and hunting, cattle breeding and farming, crafts - and when other people appear on the island, he establishes a certain social order.

The pathos of the novel is that civilization turns out to be the fruit of persistent, purposeful, reasonable human labor, and a person achieves everything in the search for means to satisfy his personal vital needs; the Christian religion (in the form of puritanism) only prevents him from violating the measure and promotes his humanity. Such an anthropocentric conception (all the more so since Robinson is represented not by a renaissance "titan" but by an ideal "average" Englishman) is anti-mythological in its deepest meaning. It is Robinson that paves the way for the realistic novel of the 18th-19th centuries. However, having fundamentally done away with the traditional myth and even the traditional plot, Defoe puts forward in Robinsonade a kind of utopian scheme, which itself is something close to myth-making: it is well known that the sailor Selkirk, the prototype of Robinson, actually went wild on a desert island and that civilization is the result of social labor, contradictory social and cultural development, and not the efforts of an individual. Such a substitution of the collective

for the individual is just like a mythical personification. When Robinson once compares himself to the ancient titans who lived in the caves, such a comparison is more significant than the hero himself understood. Robinson, who creates the surrounding world with his own hands (Watt is right about this - see above, note 107), resembles mythological "cultural heroes", and all his activities on the island are the structure of the corresponding myths. In other words, Robinsonade is not only based on false premises and therefore comparable to myth, it can be metaphorically called the new "bourgeois myth": it is also mythical as a narrative structure. Robinsonade is a good example of the undeniable paradox and inconsistency of the very process of demythologization.

It can be added to the above that the adventures of Robinson, from his youth until the end of his stay on a desert island, are a kind of test, during which he matures, frees himself from youthful frivolity and empty fantasies, learns various types of labor and deeply masters, reading the Bible and reflecting on life, the essence of Christian doctrine and morality. All this recalls, on the one hand, primitive initiations, i.e., a ritualized transition into the category of adult men of the tribe, and, on the other hand, the so-called "educational novel", a characteristic genre variety of the narrative literature of modern times. Moreover, the novel of upbringing itself develops a theme that is to a certain extent equivalent to initiation, with all the flashy differences in its embodiment (a uniform traditional rite or a live encounter with the reality of its time, in the process of which character and worldview are developed).

If we turn to one of the early prototypes of the novel of education, to the chivalric novel about Perceval, then we will clearly see how the traditional structure of the courtly novel, going back to a fairy tale and ultimately to explanatory myths, to initiation as one of the primary sources and reflecting some specific features of the ritual of initiation into knights and knightly orders, is subject to a less formal and higher task of depicting the search for a true knightly and at the same time Christian path for an ingenuous young man. Of course, in the real novel of education from Wieland's " Akaton " and Goethe's "Wilhelm Meister " to T. Mann's "Magic Mountain" one can see some structural features, conveyed not by the plot already, but by the genre; however, the main thing here is not the formal features of genre syntagmatics, but the well-known identity of the problems. Not only the novel of upbringing, but every novel of modern times predominantly chooses a young man as its hero, and its history turns out to be the history of upbringing by the social environment itself, and "education", in contrast to myth, in the novels of the 19th century, for example, in Balzac or Stendhal, in Dostoevsky's "Adolescent" and etc., includes disappointment or adaptation to evil. Therefore, representatives of ritual-mythological criticism were wrong, reducing the problems of the modern novel to tribal initiation rites, putting a well-known equal sign between myth and, say, Mark Twain's novels about Tom

Sawyer and Huckleberry Finn; we must see here not a reduction, but a well-known universal unity of problems, partly based on the traditional genre syntagmatic structure.

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