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MYTHOLOGY IN MODERN LITERATURE

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motif, plot, clutch, cannibal,
sacredness, witchcraft, heyday,
chimera, basilisk, centaur

ABSTRACT

This article shed the light on the concept of modern mythology that springs from a sense of life's wonder, excitement, mystery, and terror. Modern legends offer images of the best and worst aspects of the human condition. They suggest that good behavior will be rewarded and evil, greedy, or foolish behavior punished.

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As early as the beginning of the 20th century, linguists noted the growing interest of writers in mythology, which prompted them to study this phenomenon in more detail. Although traces of mythology can be found throughout the history of world literature. After all, mythological motifs contributed to the creation of images, themes and plots known to the whole world. This fact makes it possible to trace examples of fairy tales. The marriage of a hero and a girl in an animal skin, which is a sign of the totemic myth. Or fairy tales in which lost children fall into the clutches of a monster, most often a cannibal, is also a striking feature of the mythology known to us. All of them in one way or another resemble the motives of mythology. Of course, in fairy tales, myths undergo changes. Time is replaced by an indefinite one, sacredness disappears, certain boundaries of the scene appear. Mythology stands at the origins of not only fairy tales, but also epic. In the early epic, a large number of spirits and gods also participate in the narrative, events take place at the time of the creation of the world, and the enemies are all the same monsters. As for the heroes, the features of their ancestors are still evident in them. In the presence of them there are witchcraft abilities, which are often more important than military ones. The heyday of the epic brought changes to the characteristics of the heroes - military strength and power supplant the supernatural qualities of the characters. Features of historicism appear, which soon occupy a central position and push the myth aside. But people cannot say that the mythological elements finally disappear from the epic. In the Middle Ages, there was a rejection of ancient myths and the adoption of the mythology of Christianity. But during the Renaissance, literature returned to the orderly ancient myth. A so-called "carnival culture" emerged, which is distinguished by the use of parodies, festive rituals and games. For example, the work of W. Shakespeare, F. Rabelais, and others. In the 17th century, biblical motifs return again. For example, the work of J. Milton. Ancient myths, on the other hand, undergo great changes and are formalized in the literature of classicism. The literature of the Enlightenment began to use mythological plots as conditional plots with a completely new philosophical content. Myths have become just an artistic element. In the era of romanticism, interest in ancient mythology increased again, but due to too free interpretation, completely new myths began to appear. In the 19th century, with the emergence of realism, the process of demythologization began to spread, which led to an even greater emergence of new interpretations and interpretations. Literary critics began to note tendencies towards myth-making. For example, in the works of such writers as T. Mann, J. Joyce, F. Kafka, W. Faulkner. All this led to the creation of a mythological novel, in which mythological plots and archetypes were reconstructed according to the author's requirements. By the middle of the 20th century, a new

genre had emerged - fantasy, which can be considered one of the most popular phenomena of modern culture. Many researchers agreed that mythology is one of the foundations of this literary trend. As a rule, this mainly consists in plot borrowing. Such famous writers as R. Howard, F. Lovecraft, J. Tolkien in their works found support in the plots and images of ancient mythology, each interpreting them in their own way. The well-known Joan Rowling in her Harry Potter novels refers to elements of various myths of mythology when creating her bestiary, including such ancient creatures as a chimera, a basilisk and a centaur. The myth of Theseus and the Minotaur is clearly traced in Suzanne Collins' sensational Hunger Games trilogy. What can we say about many other popular modern heroes, in each of them you can trace the features of Hercules, Perseus, Odysseus, etc. But besides the plot characteristics of myths, others are also important for modern fiction. For example, if viewed from the point of view of the way of thinking, it is in fantasy that one can come across the concept of "mythical view of myth", the so-called ability of a myth to be the most realistic reality, which is an equally important basis for fantasy literature. One of the concepts that define literature in the modern world is the "world" created by the writer. In many works, worlds are created that differ from our reality. The most important task of the author when creating such worlds is considered to be maximum realism with its own laws. In his article "On Fairy Stories" J. R. R. Tolkien calls this process the creation of the "Secondary World". Almost any "Secondary World" is based on myths to some extent, since it is mythology that does a great job of constructing a convincing and reliable universe. Each writer has his own way of constructing the "world":

Rethinking traditional myths or using only some of their elements, creating your own mythology or transferring mythical characters to the modern world. The relationship between myth and the "Secondary World" can be traced most interestingly in the work of J. R. R. Tolkien himself. His world is a very complex transformation of myths and legends into its own independent mythology, which operates according to the old laws of traditional myths, but is completely different from them. Also with the work of J. Rowling, she presents elements of mythology as part of the everyday reality of a simple student, if you can call a student of school magic that way. In some cases, the author does not change anything at all, simply rewriting the myths for the modern reader. For example, the fantasy cycle "Kalevala" by Emil Petaja is a Finnish epic presented to readers in the spirit of Tolkien's works. Another way of mastering the myth in modern fiction is the appearance of mythological characters in the everyday world. Quite striking examples of such works based on this principle are the series of books by Rick Riordan, American Gods by Neil Gaiman, and others. Most often, such a plot scheme is used by writers to achieve a

humorous effect. Sometimes the authors resort to allusions and draw parallels with ancient mythology or use mythologization, because they cannot find another way to convey their ideas and thoughts. As in the works of John Updike, Hans Erich Nossack and others. Thus, mythology plays an important role in plot construction in modern fiction, where myth is sometimes taken almost unchanged, and mythological elements become the basis for the formation of prototypes of the main or secondary characters or in the creation of his own world.

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