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## **MYTHOLOGIES REPRESENTATION IN THE LITERARY TEXT**

**Аннотация:** в статье рассмотрено применение стилистических приемов для актуализации мифологема в художественном тексте, проведен анализ и сравнение целей внедрения некоторых приемов и механизмов их работы для раскрытия сути мифологема. Обозначены главные черты мифологема. Рассмотрена сущность понятий «архетип», «мифологема», «символ».

**Ключевые слова:** мифологема, архетип, символ, аллюзия, сравнение, метафора, интерпретация текста, прецедентный текст.

**Abstract:** The article regards employing of stylistic devices for mythologem actualization in the literary text. It analyses aims of employing some stylistic devices and mechanisms of their work to reveal the gist of the mythologem. The main traits of the mythologem are defined. The paper defines such terms as “archetype”, “mythologem”, “symbol”.

**Keywords:** mythologem, archetype, symbol, allusion, simile, metaphor, text interpretation, precedential text.

Currently, myth, mythologeme, and archetype are the subject of research not only in literary studies and mythology but also in a number of related disciplines such as Cultural studies, Philosophy, Anthropology, Linguistics, and Psychology. Studies of these aspects are widely known in the authorship of S.S. Averintsev, V.A. Maslova, E.M. Meletinsky, A.A. Leontiev, A.F. Losev, V.I. Postovalova. The question of studying the actualization mechanisms of mythologems in a literary text

is of particular scientific interest. This issue was not the subject of a separate study, which determined the relevance and choice of the topic of this article.

Note the fact that no literary work appears out of nowhere. There is always a certain background to the creation of storylines and images. Each component of the literary text has its own prototype, which helps the author to more clearly reveal the character of the character or focus on the key points of the storyline. The connection with the prototype can be actual, that is, preserved and known to the reader, or lost, that is, the reader identifies this connection unconsciously, at the level of the collective unconscious. The mythologeme is the link that creates this connection in the literary text, and the ways of actualizing the mythologeme have not yet been considered in science in a comprehensive way and need to be clarified and studied in more detail.

Note that any text is mythologized. Turning to scientific terminology, it should be noted that such archetypes are called archetypes. However, such concepts as archetype, mythologeme, symbol are often interpreted very ambiguously and the boundaries between them are very blurred, so it is important to clearly define what the scientific world understands by archetype and mythologeme. Let's explain these concepts. "A mythologeme is an element of myth-making that embodies the archetype and animates it in concrete conditions" [1, p. 879]. You can make the association that an archetype is a word, and a mythologeme is a context in which that word gets a certain meaning, and this meaning will change depending on the context.

According to J.L. Shishova, the mythologeme is a plot-logical structure of the event, which has a reference (precedent) to the myth [5]. This means that the mythologeme has a figurative expression (that is, the author uses a certain image, which is an intermediary the reader's perception of ideas and interpretation occurs not in the literal sense, but through a specific image), convertibility of meanings (the relationship with other versions of the representation of this mythologeme and the transformation of this idea for current events and circumstances) and axiological marking (that is, it carries a certain cultural and historical meaning and vividly

describes universal values). We emphasize that mythologems are universals designed to unite the entire experience of humanity and express it through artistic means.

The study showed that the main features of the mythologeme are universality and mythological precedent. It is worth noting that the term “precedent text” was introduced into linguistics by Y.N. Karaulov, who characterized this phenomenon as a text that is significant for a particular person and has a superpersonal character, that is, known to a wide range of people. References to this text are used by people in everyday communication [2].

Some researchers believe that mythologems are created by the author unconsciously, adopting the experience of their ancestors and adapting them to their modern reality, others argue that myth-making is a process that requires thorough parallels with the past, which will force the reader to compare the time frame and cause the necessary associations that make it possible to better understand the author's plan.

Nevertheless, regardless of how the author creates a mythologeme, he uses certain linguistic or stylistic means. Most often, the mythologeme is actualized in a literary work through allusion or artistic comparison. It is also often possible to find such ways of actualization as a symbol, a rhetorical question, a metaphor, the name of a work of art (for example, the novel title, painting or sculpture).

In order to recognize these techniques in a literary text, an intertextual approach is used, which helps to decode the author's intentions and determine the language means that serve to encode them. Thus, the space of a literary text consists of a semantic space, the space of means of artistic expression and the space of means of content.

Let's pay attention to the fact that allusion is the most common and effective way to create a mythologeme, since it most clearly connects with other events. For example, in Rick Riordan's novel “Percy Jackson and the Lightning Thief”, this phenomenon is presented as follows. First, we note that the work is literally saturated with allusions, which the reader sees immediately, since the author gives the hero the same name that he bore in Greek mythology. However, there are heroes in whose

images these references are not so obvious. For example, Mr. Brunner, whose image is an allusion to Chiron. “Mr. Brunner was this middle-aged guy in a motorized wheelchair. He had thinning hair and a scruffy beard and a frayed tweed jacket, which always smelled like coffee. You wouldn't think he'd be cool, but he told stories and jokes and let us play games in class. He also had this collection of Roman armor and weapons, so he was the only teacher whose class didn't put me to sleep” [6, p. 16]. This hero uses a wheelchair, since Chiron was a centaur, and his collection of weapons suggests that the prototype of Mr. Brunner taught the demigods the art of war. In Greek mythology, Chiron has always been depicted as wise and kind, and in the analyzed novel, Mr. Brunner is a teacher, so in his profession these qualities are especially clearly demonstrated.

It should also be noted that an integral part of creating a mythologeme is a symbol. For example, Rick Riordan assigns the characters of his novel items that give them certain qualities. Note that Zeus was always depicted with lightning, and Hades with villas. These items are symbols, as they represent the strength, power and power of the characters, but once the characters lose these things, they begin to fail. The author demonstrates how external factors of the surrounding world affect a person. Another important role of these symbols is that they work to create a mythologeme of power that is plot-forming. The lightning bolt of Zeus is also a symbol of peace and moves the main conflict of the work.

Unlike an allusion, the symbol is not the personification of a particular plot. The mechanism of its work is that the reader is presented with a certain object or abstract concept that causes certain associations. In its structure, the symbol has much in common with the allegory. It also consists of two parts, however, if in the symbol most often both elements (symbolizing and symbolized) are real, then in the allegory one of the elements is a figment of fantasy.

The main plot mythologeme of the work begins to form even in the title with the help of allusive anthroponyms, that is, the name of the main character Percy and lightning-the symbol of Zeus.

As noted earlier, the mythologeme can be realized through artistic comparison. The main character of the novel in question, Percy Jackson, compares himself not only to Perseus, but also to Odysseus. The second comparison is less pronounced, but still present. In the work there are allusions to the lotus flower, which had the property of influencing time. This symbol is not played directly, but is replaced by the food that friends ate at the casino. There is a noticeable difference in the way the authors depict Odysseus and Percy's journey to the underworld. In the first case, there is a sense of heaviness, fear, uncertainty, and Percy's journey is more like a description borrowed from Virgil's Aeneid in a lighter and more positive way. Geographically, the route of their journey is also significantly different, but it is very relevant and relevant for the time of writing the work: a trip to Greece is replaced by a trip to the United States.

The study suggests that the mythologeme is a complex, complex phenomenon that has a dual structure (static and dynamic). In the work we analyze, the mythologeme is a means of updating precedent information. This allows the reader to delve into the depths of the author's idea, while the author can more accurately express his thought and idea in the text of the work of art.

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