

# Презентації до курсу «Поетика міфу у сучасній літературі»

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# CAUTION

**AN ARCHETYPE!**



# Mythos=Fabula=Story

1. Myth is a sacred true story;
2. Myth is a lie or a story which truth can not be confirmed;
3. Myth is a story where imagination and reality are combined.

**Roland Barthes:** myth is a system of communication;

everything can be a myth;

*myth hides nothing:* its function is to distort or to deform;

myth has an imperative, it is **I** whom it has come to seek;

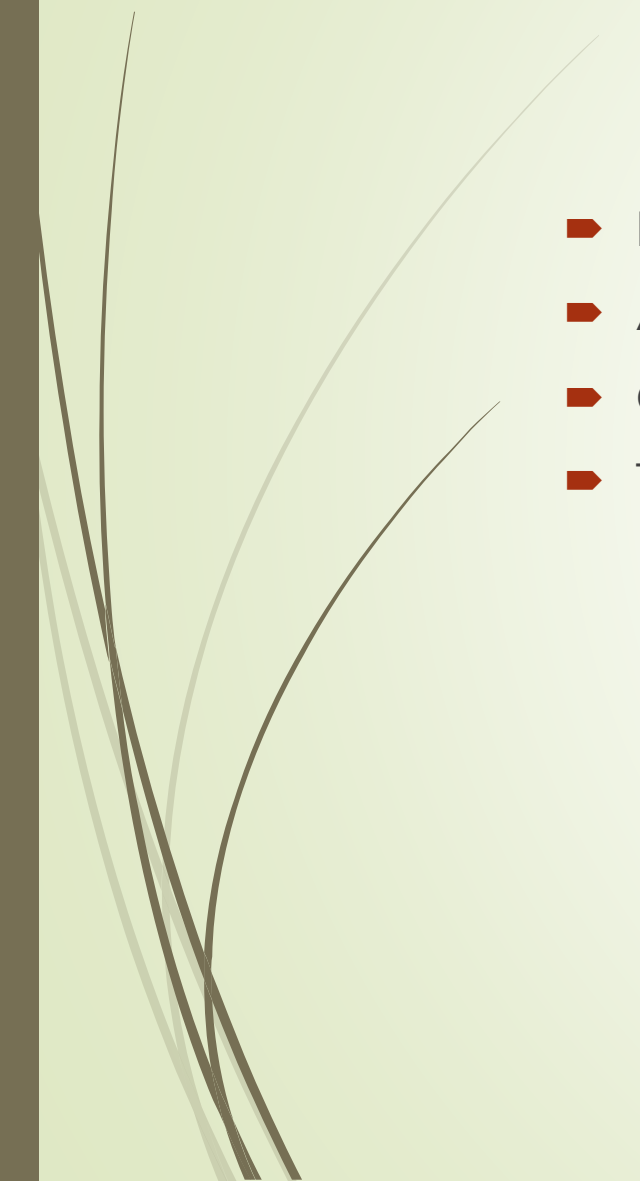
myth is turned towards me, **I** am subjected to its intentional force;

the very principle of myth: it naturalizes the concept and transforms history into nature.

**Myth is an imagined reality.**



# Four stories/Cycles (J. L. Borges)

- Besieged City
  - A Journey Home
  - Quest-Myth
  - The God's self-sacrifice
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# Friedrich Schelling 1775-1854



1. Mythology is a necessary condition and the primary material of any art. Mythology is the world and the soil on which alone works of art can grow. For poetry, mythology is the primordial matter from which everything originated, the Ocean from which all streams flow, just as they return to it again;
2. The symbolism of mythology is primordial. Mythology ends where allegory begins. True mythology is endowed with features of universality, infinity. No mind can open it entirely; it contains the possibilities to create all new relationships;
3. Myth-making continues in art and can take the form of individual creative mythology. Every great poet is called upon to turn the part of the world that has opened to him into something whole and create his own mythology from its material.
4. "Eternal myths". Dante, Shakespeare, Goethe created their own mythology, their own circle of myths

# Richard Wagner 1813-1883



1. A work of art must be an image of universal life. One of the central ideas is a passionate preaching of the unity of all arts and their final and ultimate synthesis. The new world gained its strength from myth. And to the myth it must return;
2. In myth, the poetic power of the people represents phenomena as they are seen by the human eye, but not as they really are;
3. The creative need of the people for myth is aimed at presenting the whole connection of phenomena in a concise form, making it accessible to the senses. The people in myth become the creator of art;
4. There are two myths: the Christian myth, which served as a justification for death, and the pagan, folk German myth, full of energy and life-affirming, close to the Hellenic myths;
5. the primary task is the overcoming of the Christian myth and the return to pagan origins;
6. Death and longing for it is a Christian myth; contemplation of nature is a life-affirming Germanic myth. Christianity has torn off all the nations that have come to know it from their natural structure of thought.

# Friedrich Nietzsche (1844 – 1900)



1. Myth is a concentrated image of the world. Without myth, every culture loses its healthy creative character of natural force. The images of the myth must stand guard as imperceptible omnipresent demons; under their protection a young soul grows up, according to the signs of their husband interprets his life and his battles to himself; and even the state does not know more powerful unwritten laws than this mythical basis. Opposes such an epoch to modernity, which is characterized by abstract education, an abstract state, a culture that has nothing eternal and sacred at its core;
2. Philosopher as a myth creator;
3. Dionysus vs Apollo, theory and science vs intuition and “truth”, reality vs dream.