



## MYTH IN XX CENTURY. MYTHOLOGICAL IMAGES IN J. JOYCE'S NOVEL "ULYSSES"

Khursanova Feruza Mamarajab qizi

2<sup>nd</sup> year master

Uzbekistan State World Languages University  
(Tashkent, Uzbekistan)



### Abstract:

The article is devoted to the analysis of mythological images of the novel "Ulysses" by J. Joyce. The mythologemes of this work are considered, and the connection between the images of the novel "Ulysses" by J. Joyce and the "Odyssey" by Homer is noted.

### Keywords:

Myth, mythology, mythologism, Odyssey, Homer

In the XX century, myth-making is manifested at different communicative levels from borrowing images, plots and mythological names to the creation of novels-myths, drama-myths and poems-myths. Mythology in this sense is one of the constants in the life of mankind, a phenomenon that is present always and everywhere. The concept of "myth" traditionally includes the following meanings: 1) ancient legend, story; 2) myth-making; 3) a special state of consciousness, historically and culturally determined. In the XX century myth is interpreted as a kind of powerful idea that has the ability to protect human consciousness from the inevitable "shock" that arises when trying to comprehend any extraordinary problem. In modern science there are many different approaches to the study of mythopoetic consciousness (educational, linguistic, evolutionary, psychoanalytic, structuralism, postmodern, etc.). Rabelaisian humor (as opposed to Swift's sarcasm in Ulysses), in some complex combination with what can be called "romantic irony," colors an openly arbitrary play with everyday material and mythological or literary reminiscences. Modern "vulgar" everyday life occupies a much more modest place than in Ulysses, but remains one of the sources of comic grotesque.

Science cannot, as the positivists in the 19th century hoped, completely supplant mythology, and primarily because science does not solve such general metaphysical problems as the meaning of life, the purpose of history, the mystery of death, etc., while mythology claims to solve them ... The myth generally excludes insoluble problems and seeks to explain the difficult to solve through more solvable and understandable. The main goal is to maintain the harmony of personal, social, natural, support and control of the social and cosmic order.

Mythological material is presented primarily not by the ancient (as in Ulysses), but by the Celtic tradition (the cycle of Finn, Tristan and Isolde), intertwined, however, with other mythological (biblical, Scandinavian) and non-mythological motives (for example, from Alice in Wonderland "by Carroll).

T.S. Eliot, in his article on J. Joyce's novel Ulysses, wrote that "using myth, drawing a constant parallel between modernity and antiquity ... is nothing less than a way to control, organize, give shape and meaning to that enormous spectacle of vanity. and the confusion that modern history represents" [Eliot, 1988: 228].

The classical myth as a prospectively directed source of intertextuality comes into a modern work, as a way of artistic organization of material, subordinating realistic every day, concrete



content to the laws of conceptual space and time. So, the great myth-maker of the XX century, James Joyce created a model of the world and man in the novel "Ulysses", conceiving it as a modern "Odyssey". J. Joyce resorts to myth to organize and order concrete historical time and space according to the laws of mythological time and space.

J. Joyce wrote one of the first novels in this style - "Ulysses". One of the chapters of this book is a journalistic reportage, the other is an advertising tabloid, the third is a "musical" symphony, the fourth is stylized for questions of catechism, etc.

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This is a familiar situation in modern mythological novels, and Joyce's novel is still often ranked in this literary category. Joyce makes the basis of the mythological equality of associative metaphor and reality not Jung's position, but the theory of the eternal cycle of life and history, set forth in Gianbattista Vico's Foundations of a New Science of the General Nature of Nations (1725). Since Vico considers mythical and historical heroes to be the most complete embodiment of the spirit of his time and people, then with the change of repeating historical cycles, the types of these heroes are repeated, taking on a different concrete guise.

There is another notable aspect in the novel's system that has a bearing on the theme of myth. The heroes of Ulysses and its events are very often given symbolic meanings; they are seen as the embodiment, symbolization of historical and mythological figures and events. The symbol is fraught with myth; when symbols connect with each other and appear in motion, in action, they form mythologemes, myths. ("A myth is a symbol to which a verb predicate is attached," says Viach. Ivanov.) Of course, the Homeric prototypes also belong to symbolic meanings; and, being understood as symbols, they are obviously "fraught" with nothing more than the "Odyssey", understood as a myth, and not just as literature.

The point, however, is that by no means all prototypes can be regarded as real symbols (as we said, the connection with them is often formal and ephemeral) and, in addition, most of the symbolic meanings in the novel are not at all from Homer. So, throughout the novel, Bloom symbolizes not only Ulysses, but also Christ (for meekness and sacrifice are among the main components of his role), Stephen - Hamlet, and in some episodes they acquire many other symbolic functions.

The confusion of various mythological traditions, literary motives and characters, historical and pseudo-historical names and events, as in Ulysses, in every possible way emphasizes "universalization" as a kind of bad infinity of the same roles and situations, acting under different Masks. Universalism is sharply emphasized by the redundancy that results from this endless accumulation of mythological and non-mythological parallels.

The blurring of the boundaries of individual characters, which took place in Ulysses, is here also deliberately brought to the extreme degree of grotesque; the characters not only transform into each other, but divide and add up, split and multiply: Shem can be "divided" into four old evangelists, and those, in turn, into twelve apostles - members of the jury; Anna Livia (ALP) sometimes appears as two temptresses p and q, and her daughter Isolde as a group of girls (seven colors of the rainbow, four lunar months).

Joyce metaphorically uses the conditional cyclical nature of the main plot (Bloom's departure from home and the return, disintegration and illusory restoration of the family), and various parallel images of departing and returning wanderers, and the daily cycle of city life, and the idea of metempsychosis. All these, strictly speaking, are not mythological metaphors. Joyce also resorts to non-traditional symbols and images that represent examples of the original mythologization of everyday prose (a bar of soap as a talisman, ironically representing a modern

“hygienic” civilization, a tram “transformed” into a dragon, etc.). If in "Ulysses" mythologism only provides additional support for the symbolic interpretation of the "naturalistically" presented material of life observations (the direct plot of the novel is one day of Dublin's city life, as if passed through the minds of the main characters), then in the novel "Finnegans Wake" there is a complete (or almost complete) identification of the characters with their mythological counterparts (motives of Celtic mythology are used here). For the mythological modeling of history, Joyce most often uses the mythologeme of the dying and resurrected God-man - as a "metaphor" for the cyclical concept of history.

In general, the system of images in Ulysses is represented by a specific form of reflection of the real world, transformed through the prism of the writer's aesthetic ideals. It is also represented by characters - the main protagonists of the novel. Undoubtedly, the most important part of the system of images is the image of the author acting as the bearer of the author's speech. The image of the narrator, the narrator is a necessary link in the system of images of the novel. This is a kind of personified hero who tells about the events in the work. All these key links create the integrity of the artwork.

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