# USAGE OF MYTHOLOGEMES IN CREATING THE STORYLINE IN ENGLISH LITERARY WORKS

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**Abstract:** The article is devoted to the study of linguistic features of the mythologeme in a literary text. Some approaches to the interpretation of myth and mythologeme as linguistic peculiarities are highlighted. Various ways and linguistic means of actualization and verbalization of mythologemes in the texts of English origin are considered as a main resource for discussion. The analysis of excerpts of English literary works makes it possible to identify individual features of the use of mythologies by specific authors, to see the deep content sides of the artwork, as well as to understand and decode the author's intent.

**Keywords:** myth, mythologeme, basic notions of culture linguistics, archetype, linguistic world picture, verbalization of mythologemes, symbol, knowledge structures.

## Introduction

In English culture relevant linguistic units are subdivided into several groups and one of them that contains linguistic and cultural elements is - mythologeme. A mythologeme is a linguistic concept that refers to significant mythological figures, situations, or events that are shared by cultures all over the world. Myths, which are representations of narratives about gods and heroes, stories, and fables about superhuman creatures that preliterate societies believed to be accurate accounts of how the universe, natural events, and social conventions came into existence, are the main source of mythologemes. The core of a myth is an archetype, which appears to be a recurrent picture or symbol in a given society. Due to the author's intention to refer to a well-known event or circumstance that is shown in a new text with a specific sense, mythologeme serves a key part in portraying the author's conceptual world picture in the text.

E. Wharton's short story "The Pomegranate Seed" (Wharton 1990) is based on the mythologeme "Persephone". This is evidenced by the title "The Pomegranate Seed". The ancient Greek myth of Persephone contains information that Persephone is the goddess of the kingdom of the dead, the daughter of Zeus and Demeter, the spouse of Hades, who kidnapped her with the permission of Zeus. Grieving Demeter sent drought and crop failure to the earth. Zeus was forced to send Hermes with an order to Hades to bring Persephone into the light. The insidious Hades sent

Persephone to her mother, but gave her a pomegranate seed to taste, so that Persephone would not forget the kingdom of death and return to him again. Therefore, Persephone is among the dead for a third of the year, and two thirds with Demeter, the goddess of fertility, whose joy returns abundance to the earth. Such "elements" as Zeus, Demeter, Hades, the kingdom of the dead, drought, harvest, pomegranate seed can be distinguished in the frame - they simultaneously reflect the entire space of the Persephone myth, and at the same time the part of space that each specific element points to.

The story itself is filled with mystical content. Kenneth Ashby, a successful banker, widower, madly in love with his first wife, marries a second time. The newlyweds are happy and love each other, but after the honeymoon, the husband begins to receive strange gray envelopes with indistinct, faintly appearing letters:

"The letter was always the same - a square grayish envelope with "Kenneth Ashby, Esquire" written on it in bold but faint characters... the address was always written as though there were not enough ink in the pen, or the writer's wrist were too weak to bear upon it. The envelope never bore anything but the recipient's name: no stamp, no address. The letter was presumably delivered by hand - but by whom?" *[Wharton 1990: 203]*

Charlotte Ashby notices that after each letter the husband becomes gloomy, silent:

*"I've watched these letters come to you - for months now they've been coming... And after each one of them I see their mysterious effect on you, I see you disturbed, unhappy, as if someone were trying to estrange you from me"* [ibid, p. 205]

Feeling her husband moving away from her, she comes to the conclusion that he has another woman, and further:

*"... She felt that her husband was being dragged away from her into some mysterious bondage, and that she must use up her last atom of strength in the struggle for his freedom and for her"* [ibid, p. 211].

The letters are sent by the deceased wife, who considers him her own even in the next world. After one of these letters, Ashby disappears. Just as Persephone, despite the fact that she is happy on Earth, next to Demeter, who loves her, cannot but return to her husband Hades, who gave her a pomegranate seed to taste and thereby know the "**taste of death**", Kenneth Ashby cannot but "return" to his first wife.

The central figure of the novel "Bruno's Dream" (Murdoch 1977) is Bruno, a very old man who realizes on the edge of the grave that the true meaning of life was love, which he did not understand during a long and, as he himself believes, uselessly lived life. Describing how the old man fades away, A. Murdoch compares him to Tithonus, the deity of light in Greek mythology; Eos, having fallen in love with Tithonus, took him to her, asking Zeus for immortality for her lover, but forgot about

eternal youth. Therefore, although Eos gave Tithonus nectar and ambrosia, he grew old and became a cricket. In the text of the novel, the myth "Tithonus" is realized by the focus "aging" - life goes on, everything goes on as usual, but Bruno can no longer enjoy this life, because, like light, he is fading, moving towards his end and nothing can stop the approaching death. Those women who were in his life - mother, wife, lover, daughter - are no longer alive, but there are memories. Memory has kept them forever young, as he knew them; Bruno himself is getting old:

*The women all eternally young while I age like Tithonus. Soon they will have that much less reality. This dream stuff, this so intensely his dream stuff, would terminate at some moment and be gone, and no one would ever know what it had really been like"* [Murdoch 1977:13].

Further, the writer re-includes the myth "Tithonus" in the text of the novel, which indicates the important place of this mythological image in the structure of this work:

*"... Bruno felt the wretched tears near again. The women were all young while he aged like Tithonus"* [ibid, p. 38].

In the perception of the reader who has the myth "Tithonus" evokes culture relevant knowledge structure. This comparison causes a feeling of hopelessness, the inevitability of the end, the destroying power of time.

The American writer W.Kennedy in the novel "Legs" (Kennedy 1983) compares the main character Jack Diamond, the king of the underworld, the creator of one of the first criminal gangs in America, with the hero of Irish mythology Finn McCool:

*"I had come to see Jack as not merely the dude of all gangsters, the most active brain in the New York underworld, but as one of the truly American Irishmen of his day; Horatio Alger out of* ***Finn McCool*** *and Jesse James, shaping the dream that you could grow up in America and shoot your way to glory and riches... he was a pioneer, the founder of the first truly modem gang, the dauphin of the town for years"* [Kennedy 1983: 13]

Finn McCool is a hero, sage and seer in the Irish mytho-epic tradition; the exploits of Finn and his fian (a detachment of hunter warriors, to join which required passing sophisticated initiation tests) are described in the Irish sagas. Mythologeme "Finn McCool" is identified by focusing main idea as he is - "a hero, noble robber." It is interesting to note that the name of Finn McCool is on a par with the name of the American gangster Jesse James and the writer Horatio Alger, whose heroes are "out-of-touch" poor people. In this case, the "element of nationality" stands out. Since, Finn is an Irish mythological hero, the novel takes place in the state of New England, which was originally inhabited by immigrants from Ireland; and the main character himself is Irish by origin. The author, who also has Irish roots, it is important to show

how the fate of the descendants of the Irish who left their homeland to start a new life in a new place.

Ancient Greek myths are frequently referenced in J. Fawles' writing through allusions, denotations in the literary texts. The conflict between heroes and monsters is reflected in numerous ancient Greek stories. Ancient Greeks used myths to better understand and reflect on the hostile forces of nature and existential dilemmas that they faced. Here an excerpt of the text "The Magus":

*"My heart was beating faster than it should. It was partly at the thought of meeting Lily, partly at something far more mysterious, the sense that I was now* ***deep in the strangest maze*** *in Europe. I remembered the feeling I had had one mourning walking back to the school; of being* ***Odysseus*** *or* ***Theseus****; now I was* ***Theseus in the maze****; somewhere in the darkness* ***Ariadne*** *waited; and the* ***Minotaur****"* [ John Fawles: The Magus, p. 3].

This excerpt from the text refers to the myth from Greek origin. The minotaur is a monster in Greek mythology, mostly described as a half-bull and a half-man, born by the wife of the Cretan king Minos from a relationship with the sacred bull of the god Poseidon. Minos imprisoned the Minotaur in a labyrinth and obliged Athens ordering to deliver seven boys and girls periodically to feed the Minotaur. The Athenian hero Theseus, with the help of the royal daughter Ariadne, killed the Minotaur [ibid, p. 213].

In the episode described, Nicholas secretly persuaded Lily from Conchis to meet her at midnight near the statue of Poseidon. Everything that surrounded Nicholas when he was in the possession of Conchis was filled with mysticism. He felt like Theseus in a mysterious labyrinth, where anything could happen – both a meeting with Ariadne, personified by Lily, and a meeting with the Minotaur. After the date, to which her twin sister came instead of Lilia, Nicholas was seized with the same feeling of impatience and mystery as before. He was ready to meet face to face even with the Minotaur in order to get closer to the center of the maze, where the coveted reward is waiting – the Lily:

*"As I swam out there, with the dark slope of Bourani across the quiet water to the east, I could feel in me a complex and compound excitement, in which Lily was the strongest but not the only element. I thought, I am Theseus in the maze; let it all come, even the black minotaur, so long as it comes; so long as I may reach center".* [ibid, p. 110].

Thus, the mythologeme is often used by the author to reveal the image of one of the heroes, the creation of one of the plot and event lines of the work. The analysis of examples shows that mythologems are the nodes of coupling of the semantic and compositional structure of a work of art, since they are aimed at presenting plot and event lines and creating an image of a character.

**Conclusion**

Being used as a means of creating a storyline, the mythologeme extends to a longer segment of the text and is a node of coupling of the semantic and compositional structure of the work. The information field of the mythologeme is partially superimposed on the information space of the text of the artwork and serves as a presentation of one of the storylines or in creating an image of one of the characters. In addition, the mythologeme is included in the text to give greater informational and emotional value to the statement, for additional characterization of the characters or assessment of what is happening.

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