

Sokhan O. Psycho-cultural aspects of the formation of neomyths in the era of American modernism / O. Sokhan // Eurolanguages-2022: innovations and development: зб. наук. праць. – Дніпро: НТУ «Дніпровська політехніка», 2022. – С. 178-180.

**O. Sokhan**

T.H. Shevchenko National University «Chernihiv Colehium»

Scientific supervisor: A. Kolisnychenko

## **PSYCHO-CULTURAL ASPECTS OF THE FORMATION OF NEOMYTHS IN THE ERA OF AMERICAN MODERNISM**

In the 20th century, interest in myths and myth-making grew significantly thanks to the works of artists of that time. The role of creative personalities was more significant than it can be imagined. Although new myths arise in the era of modernism, which is steeped in anti-traditionalism, they not only do not abandon traditions, but also actively use them. All neomyths are created on modern, relevant topics, their main feature is also the use of myths from a wide variety of spheres and beliefs at the same time [1]. At this time, there is not only a reproduction, but also a rethinking of the traditions of the past, using new forms of creativity. The mythology of modernism is not only an artistic technique, but also a worldview, which is formed thanks to the appeal of artists to mythological traditions. The main links of this process are, firstly, the recognition of the myth as an eternally living basis, secondly, the identification of its connections with the ritual and the concept of eternal repetition in the myth, and, thirdly, the impact of the myth on ideology, psychology, and art.

In the era of modernism in America, against the background of mechanized life, the loneliness of man was acutely felt, his desire to return the leveled spirituality. Due to this state of affairs, the myth was the only acceptable form for achieving freedom, the movement towards the so-called American dream. This concept includes the ideals of equality, freedom, and the realization of one's goals and it is based on the belief of an American that he / she will be able to obtain the desired happiness, success, and personal harmony in this country [2]. Despite the fact that the myth of the modernist era has preserved its main features of the primary myth, such as archetypes, a sense of mythical time, symbolism, the binary nature of oppositions, it nevertheless acquired special, own features. Although artists turn to mythological images and plots, the hero changes completely - he is no longer a hero from primitive myths, but a person of society. The transcendental force ruling over man is not a natural element, but the civilization created by it; the dominant role of fate is taken over by the insurmountable mysterious role of everyday life, which makes it possible to combine mythology with a naturalistic and everyday manner of writing in a modernist work. For the artistic consciousness of this era, the myth conveys the perception of the world as a whole, in the union of nature and man. When the old guidelines do not work, and new ones have not yet been created by society, a person finds himself in a situation where he cannot rely on them.

However, in addition to the positive perception of the newly created term "myfopoetics" in the American science of the middle of the 20th century, there was also a critical attitude towards it. Mythopoetics was called "artificial mythology", which did not evolve naturally, but was created like an artificial language, so it cannot be taken seriously as an ancient mythology. For example, the famous folklorist Alan Dundes argued that no work can meet the cultural criteria of a myth. A work of art or fiction cannot be called a story of a sacred cultural tradition. It is, at most, an artificial myth [3].

The most comprehensive approach to the study of the concept of myth is the study of M. Eliade. M. Eliade singles out five main provisions of each myth: a myth is always related to the creation of something; the myth tells about the exploits of supernatural beings; myth explains the origin of things; myth is perceived as absolute truth and is sacred; the myth is "lived" by the recipient. But with the change of the social system, as the scientist claims, the myth lost its original meaning and turned into only a literary work [4].

The myth contributes to the settlement of disputes in society. Myth is the highest form of art, which is the result of the functioning of the consciousness of the people, which is continuously developing, that is, moving. Thanks to numerous transformations, new mythological systems are created. Although when moving from one myth to another, its general structure is preserved, but its symbolic content changes.

## References

1. Колісниченко А. В. Онтологія літературознавчої категорії міфу крізь призму соціології, релігії та філософії / А. В. Колісниченко // Література в контексті культури: Зб. наук. праць. Вип. 26. / ред. кол.: В.А.Гусєв (відп. ред.) та ін.. – К.: Видавничий дім Дмитра Бураго, 2015. – С. 164-168.
2. Колісниченко А. В. Міфопоетика творчості Гарта Крейна [Електронний ресурс] / А. В. Колісниченко – Режим доступу: <http://er.nau.edu.ua/handle/NAU/26749>
3. Dundes A. Fables of the Ancients?/ Alan Dundes. – New York, 2003. – xiv, 89 p.
4. Элиаде М. Аспекты мифа. Первые публикации в России / Перевод В.Большаков – «Инвест ППП», – 1995 – 236с.