

MYTHOPOETIC HERITAGE OF ROBERT GRAVES

*Edie Dzhaparova, PhD in Philology, Associate Professor,
SBEIHE RC "Crimean Engineering and Pedagogical University named after
Fevzi Yakubov, Simferopol, Crimean Republic*

Annotation. The article is devoted to the investigating original mythopoetic heritage of the English writer and mythocritic of the 20th century Robert Graves. Robert Graves' contributed to English literature by a number of works. Issues related to the most important contemporary literary process are studied. The significance and peculiarities of the myth-making of Robert Graves are pointed out.

Keywords: *mythocritic, literary process, myth-making, heritage, ritual.*

Аннотация. Статья посвящена исследованию оригинального мифопоэтического наследия английского писателя и мифокритика XX века Роберта Грейвса. Ряд произведений Роберта Грейвса внесены в английскую литературу. Изучены вопросы, связанные с важнейшим современным литературным процессом. Указаны значение и особенности мифотворчества Роберта Грейвса.

Ключевые слова: *мифокритика, литературный процесс, мифотворчество, наследие, ритуал.*

Annotatsiya. Maqola 20-asr ingliz yozuvchisi va mifokritik Robert Gravesning asl mifopoetik merosini o'rganishga bag'ishlangan. Robert Gravesning bir qator asarlari ingliz adabiyotiga hissa qo'shgan va eng muhim zamonaviy adabiy jarayon bilan bog'liq muammolarni o'rgangan. Robert Gravesning mif yaratilishining ahamiyati va xususiyatlari ko'rsatilgan.

Kalit so'zlar: *mif tanqidi, adabiy jarayon, mif yaratish, meros, marosim.*

The extraordinary interest in myth, revived in the late 19th and early 20th centuries, contributed to the emergence of a number of mythocritics whose research raises complex issues related to the most important contemporary literary problems.

The most famous and influential in this period turned out to be mythocritical works on the origin and peculiarities of the poetry of the famous English poet-mythologist Robert Graves. Despite the fact that the works of Robert Graves are very popular in English – speaking countries, in our literary criticism there is still no more or less complete studies of the poet’s mythocritical system in the unity of its main parameters. Moreover, so far there is no work illuminating the mythological criticism of Robert Graves from different angles - not only commenting, but and generalizing. The significance of the original use of myth, both in poetry and in the critical work of an outstanding English writer, enriches our understanding of the peculiarities and nature of the orientation of writers and critics in myth-making. The myth occupies the most important place in the work of Robert Graves. None of the works written by him can be fully analyzed and understood without acquaintance with the basis of the concept of his literary- critical activity - his theory of myth. The relevance of the work lies in the fact that the myth and mythological reproductions received extraordinary distribution in the modern literary process. Knowledge of the original the use of a mythological symbol in the poetry of an outstanding English writer enriches our understanding of the peculiarities of the myth-making of Robert Graves.

The purpose of the article is study is to identify and demonstrate the originality of the mythopoetic heritage of Robert Graves.

Robert Graves Robert Graves (Graves, eng. Robert Ranke Graves; July 24, 1895, Wimbledon, London - December 7, 1985, Deia, Mallorca) - British poet, novelist and literary critic. During his long life he created more than 140 works, of which two became bestsellers - the historical novel “I, Claudius” (1934), which was filmed in 1976, and the mythological treatise “The White Goddess” (1948).

He was engaged in the study of ancient Greek mythology. The result was books of a historical and mythological nature: “The Golden Fleece” (1944), “Myths of Ancient Greece” (1955), “Homer's Daughter” (1955), “Jewish Myths. His ideas of the original matriarchy and universality of the cults of ancient goddesses, set out in the books “The White Goddess” (1948) and “Mammon and the Black Goddess”

(1965), were rejected by the scientific community, but influenced individual representatives of feminism, as well as the cult of the Triune Goddess in wiccan. [4, 85].

The formation of Robert Graves as a literary theorist began in the 1920s. The works of representatives of ritual and mythological criticism (J. Harrison, A.B. Cook, F.M. Cornford, J. Campbell, J. Weston, etc.) had a special influence on the formation of his views. R. Graves did not accept theories based on the concepts of Z. Freud and K. Jung, which were especially popular in the first half of the twentieth century among English critics and theorists of literature, and defended the expediency of an anthropological approach to myth. However, developments in the field of psychology still fell into the concept of Robert Graves through the so called “emotive theory of creativity” by A. Richards. Despite friendly relations with T.S. Eliot, R. Graves did not share his views on poetry and poetic creativity, preferring to consider the mind, which creates, in inseparable unity with the person who suffers. Representatives of the Cambridge School had a significant influence on the formation of the mythological concept of Robert Graves. This is confirmed by the repeated appeals of R. Graves to their works. So, he refers to the studies of J. Harrison, in particular, to her postulate about the dominant position of ritual in relation to myth and about the ritual word, which was perceived by the ancients only as a correlate of ritual action.

Robert Graves began as a researcher not with the problem of myth, but with questions about the nature and character of poetry. He became interested in them at an early stage of his spiritual and creative path. The very idea that it is emotions that are the source of artistic creativity arose long before R. Graves - in the era of romanticism. However, in the 1920s, it again became popular in literary criticism and literary criticism. The rapid development of psychology served as a breeding ground for the latest emotionalist theories. The literary studies of A. Richards, W. Empson and others were created in an emotional way, especially influential for Robert Graves, as well as for many writers of his contemporaries.

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Thus, Robert Graves emphasizes in his own works the presence of a connection between poetry and the world, continuing the tradition of legendary and

mythological criticism. In his works, he puts forward the main hypothesis that myth is the beginning of any artistic creation. For the poet, mythology is the most truthful and more reliable than historical facts, since it is built on regular repetitions of the activities of the people under the influence of emotional impulses, while preserving the memory of the rituals of antiquity.

So, the peculiarity of the mythopoetic thinking and heritage of Robert Graves lies in the fact that it combines different tendencies characteristic of a number of schools and trends of the twentieth century, focused on the artistic development of myth. In the works of the poet, myth and poetry are closely related. For him, myths are dramatic plots that represent something like a sacred letter, rejecting or approving the existence of ancient institutions, customs, rituals, beliefs.

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