

REFLECTION OF MYTH : SPIRIT OF THE TIME

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ABSTRACT

Myth can be stories about ancient events that define and sustain notions of community. However ,a “myth” can also be a fabrication or act of false speech that is, nevertheless, ideologically persuasive. Myth is regarded as primary ,it is concerned with what is thought to be timeless and constant in our existence .It connects us, makes us feel alive. Myths looks back to the origins of life, to the foundations of culture and to the deepest levels of the human mind. Myth is not concerned with practical matters but with meaning. The mythos of the society provides people with a context that makes sense of their day- to- day lives . It directs their attention to the eternal and the universal. It is rooted in what we would call the unconscious mind.

As Lincoln demonstrates , the idea that myth is an ideologically weighted narrative about figures and narrative about figures or events from a remote past which shape contemporary ideologies comes down to us from about the seventh century BC, through Homer and Hesiod .Myths are by nature , both true and untrue . What separates a myth from any other kind of narrative is a peculiar affective quality or narrative potency that carries its ideological matter in disguise. The notion that myths were false speech emerges in the fourth century BC through the work of the Sophists, and later Plato. Mythoi are categorized as a form of speech that is “false on the whole, but still having some truth in it”. The idea that myths are both true and false provides post colonial authors with an ideal on which to construct the interrogate the ideological impact of particular historical moments. By drawing on an ancient myth, an author can invoke a prefabricated frame of meaning which the reader will recognize. However by making ”myth” the point of entry into a historical moment, the author suggests a particular reading of history that is ,to a large extent ,determined by the reader’s emotional response to the “truth” of the myth. This emotional response always holds the key to the ideological core of the myth, and by extension, it also demonstrates the author’s own manipulation of ideology in response to history.

Allan Sealy constructs his protagonist via the image of a mythic Mother Earth and the equally mythic Lincoln draws most productively on Emile Durkheim and Marcel Mauss’s suggestion that “every mythology is fundamentally a classification but one which borrows its principles from religious beliefs not scientific ideas.”Scant distinction is maintained between notions of “Magic” and “Myth” in the critical material that surrounds this body of work. Magical realism is often used as a catch-all phrase that encompasses a gamut of narrative strategies from sophisticated modernist experimentalism to the presence of indigenous folklore or myth in the text.

The magical realist narrative strategy may attempt persuasion with the mythic as part of its aesthetic but it allows the reader to decide it is fantastical events of the narrative are true invokes hesitation and negotiation. For example , Yuson constructs the character of Leon as a Christ figure. He dismantles any sense of sanctity in this allusion by framing the significant my themes of the Christ story in bawdy humor.



Therefore, Leon does not go to a willing sacrificial death because he wishes to save all humanity but because he wants to bed another beautiful woman-his motives are anything but sacred.

The myths heard and read in west are carried to east and the ones of the east are carried to West. The most attractive one is of Lidia Ostalowska Water Colors. It refers as Dina Gottliebowa A talented Jewish student of fine arts from Brno was deported from the Terezin to Auschwitz-Birkenau where she was assigned the task of painting numbers on the barracks. When she had painted the children's barracks with scenes of snow white, She attracted attention of Dr.Mengele, then the chief medical officer of the gypsy family camp known as the Zigeunerlager who was looking for someone to paint the portraits of Gypsies as part of his research on inferior race. The youngest child in the family of an Auschwitz railway man died in 1942. Three days after liberation the railway man's son went to the camp to look for an orphan to replace the child his grieving mother had lost.He chose a girl called Ewa, a Hungarian Jew. He also brought back home with him a bunch of water colors that some prisoner had found in the barracks and gifted to him. In 1963 the Auschwitz -Birkenau Museum bought the paintings from Ewa. In 1970s the author was identified Dina Gottliebowa lived in the United States as a wife to the famous Disney animator Art Babbitt. She visited Poland while on a trip to Paris. At the museum she recounted her experiences of living at the camp and asked for photographs of her paintings. The museum claims that she would not respond to letters after she had received the photographs. In mid-1990s Ms Babbitt demanded the return of the original paintings. More over the same kind of incident was heard in South Asian countries also.

Many flowers from around the world appear in mythology. For example Carnation, composed of tightly packed, fringed petals of white, yellow, pink or red. This flower has many different meanings. To the Indian they are the "flowers of the dead", and their fragrant blooms are piled around corpses being prepared for burial. For the Koreans, three carnations placed on top of the head are a form of divination. The flower that withers first indicates which phase of the person's life will contain suffering and hard ship.To the Flemish people of Europe, Red Carnations symbolized love and pink carnations was traditionally associated with weddings. Violet, which grows low to the ground and has small purple or white flowers appeared in an ancient Near Eastern myth that probably inspired the Greek and Roman myth of Venus and Adonis. According to this story, the great mother goddess Cybele loved Attis, Who was killed while hunting a wild boar. Where his blood fell on the ground, violets grew. The Greeks believed that violets were sacred to the god Ares and to Io, one of the many human loves of Zeus. Later in Christian symbolism, the violet stood for the virtue of humility or humble modesty, and several legends tell violets springing up on the graves of virgins and saints. European folktales associated violets with death and mourning. Indians according to the myth associate this flower with life. Thus, we find the myth are associated with flowers also.

What about the sweets. This is also a myth that that if going before an interview job, exam, some important work or so on one should have sweets, and then leave for the destination, this is going to bring luck. this myth is spread all around the world. Critical material on the function of myth in south Asian fiction in English has thrived mainly in the context of the Indo-Anglian novel. Twentieth century myth criticism in the Indo-Anglian context has a tendency to define myth in terms of racialized religious narrative and focuses on identifying and analyzing the presence of Hindu myths within post-independence narratives. The discourse of myth often becomes a way of elevating certain notions of the indigenous self and leads to a sense of the local that depends on "characteristic" depictions of people and place."Myth" becomes a narrative that reclaims the pre-colonial imaginative space of the postcolonial indigenous subject, and the function of myth is intimately connected to the process of building cultural identity in the pot-



independence moment. While several studies on myth in the Indo-Anglian exist, Chitra Sankaran's reading of R.K.Narayan and Raja Rao . R.K.narayan(1993)provides a characteristic reading of myth a racial narrative and serves as an interesting point of departure for the present study.By narrowing the scope of mythical narrative to the study of Hindu religious texts and cultural practice, Sankaran ignores the presence of non-indigenous symbolic systems. Lusar in "Flying saucers have been whirling round the world since 1947, suddenly turning up here and there, soaring in and darting off again at unprecedented speed with flames encircling the rim of the saucer's disc.

They have been located by radar, pursued by fighters and yet nobody has so far succeeded in establishing the existence of such a 'flying saucer' or managed to ram or shoot one down. The public, even the experts, are perplexed by an ostensible mystery or a technical miracle. But slowly the truth is coming out that even during the war German research workers and scientists made the first moves in the direction of these "flying saucers". They built and tested such near-miraculous contraptions. Experts and collaborators in this work confirm that the first projects, called "flying discs", were undertaken in 1941. The designs for these "flying discs" were drawn up by the German experts Schriever, Habermohl and Miethe, and the Italian Bellonzo. Habernohl and Schriever chose a wide-surface ring which rotated round a fixed, cupola shaped cockpit. The ring consisted of adjustable wing-discs which could be brought into appropriate position for the take-off' or hori-zontal flight respectively. Miethe developed a discus-shaped plate of a diameter of 42m in which adjustable jets were inserted. Schriever and Habermohl, who worked in Prague, took off with the first "flying disc" on February 14,1945. Within three minutes they climbed to an altitude of 12,400m and reached a speed of 2,000 km/h in horizontal flight (!) It was intended ultimately to achieve speeds of 4,000 km/h. All this is connected with myth, I think no one has ever forgotten the epic of The Mahabharata, the *vayu viman*, what were those. They were the kind of flying saucers. Film is myth. Myth, according to Mills College's Burke, is "a reframing of ordinary life into something more satisfying. "We use film as a means of understanding our lives, so we often come back to certain movies - "It's a Wonderful Life," "Casablanca" - and their stars for repeated viewings. Recognizing those stars as mythical figures gives us "some reassurance that there is something bigger than us, so that our lives can have some form of meaning, so we don't feel alone in a cold, dark universe," Burke says. It gives us some assurance that there is a higher plane of existence than the one we currently occupy. And if, like the ancient Greek gods, the movie gods who reside there let the pressure of being godlike get to them, so be it. "There's an unacknowledged security for many of us in knowing we don't have to live up to such standards and face such constant scrutiny ourselves," Burke says. "(Movie gods) are the ones that have the glory - and the responsibility. "Myths and stories originate from the imagination, a part of the psyche that is mainly unconscious. Hence, myths and stories can be understood and analyzed as unconscious expressions. Sigmund Freud's greatest contribution to psychology was his ability to relate his ideas about the unconscious to the themes found in ancient myth. By relating neurotic conflict to the myth of Oedipus and the basic drives to mythological figures such as Eros and Thanatos, Freud revealed the link between the universal issues disclosed in myth and the personal issues repressed in the unconscious.

In doing so, Freud uncovered the "Lapis Philosophorum" of psycho analysis the philosopher's stone that converts latent unconscious material into manifest psychological issues. Carl Jung's departure from Freud was a bold venture into the area that Freud himself broached, the area in which myth and psychoanalysis intersect .Jung explained how the mythological archetypes that are personally meaningful in dreams become collectively meaningful through myth. Jungian and Freudian methods of dream analysis, though quite different. In turn, the same techniques can be used to analyze film, which—like myth—is a form of "communal dream." Film's visceral appeal as a larger-than-life medium makes it an extremely powerful psychological force.



Viewers identify so readily with movie characters and become so emotionally connected with the films they see that the illusion on the screen becomes intertwined with their own fantasies. Film, fantasy, and dreams are the realm of the unconscious. We project our unconscious desires inwardly through fantasy and dreams, and we project them outwardly through the experience of film. In this sense, films can be psychoanalyzed in the same way as people's dreams. Otto Rank applied the structure of mythological symbolism to psychoanalysis through his study of the "myth of the birth of the hero." Rank revealed that the primary symbolic figure in mythology—the hero—has a story that is ubiquitous in structure and universally resonant on a psychological level. Joseph Campbell wove Freudian, Jungian and Rankian theory together with his encyclopedic knowledge of world myth to create his structure of the "stages of the hero's journey." By applying Rank and Campbell's complementary models to film analysis, the film hero's character and screen story can be deconstructed in a way that is exceptionally appropriate for the study of the prototypical Hollywood action movie, which usually casts a classical hero figure leading role. Alfred Adler, Erik Erikson and Rollo May each conceived of their own unique models of personality development and the unconscious mind. Their views on inferiority, identity and existential integrity broadened the field of psychoanalysis, which in turn broadens the palette for the film analyst, providing alternative models for the deconstruction of film characters, symbolism and plot. Like myth, film is a delivery system for timeless archetypes, collective symbols and elemental images that communicate to audiences because they represent the universal psychological issues of personal growth and existential meaning. As the medium for modern mythology in contemporary society, film plays a crucial role in the recreation and expression of these issues. And in the hands of the modern myth makers, the technical wizards and artistic geniuses at Disney, Dream Works, Lucas films and other studios, these ancient archetypes are reborn into even greater visions through the most powerful and psychologically pervasive storytelling medium ever created—the motion picture. Fairy tales and myths have persisted as central figures in the collective unconscious for thousands of years, with only human voices and picture books to illustrate them. Imagine how much more vibrant and alive these ancient archetypes become through the modern sorcery of graphic computer animation, philharmonic orchestrated scores and digitally enhanced sound. If a picture tells a thousand words, then a thousand pictures tell a whole universe of ideas. Sealy's portrayal of marginal communities such as the Anglo Indians or the so called "tribals" involves a complex syncretic maneuvering of European and Indigenous mythical frames, a novel like *Everest* seems to fall outside the conventional notions of mythical narrative even though it is a novel that suggests the return to a "pre-national" sense of place and identity that is fundamentally mythical. A writer like Ondaatje whose corpus has attracted significant appraisal in South Asian and all around the world. He forays in the study of myth.

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