



# Myths



- **Definition**: a sacred narrative explaining how the world and humankind came to be in their present form
- **Origin**: Almost all cultures
  - Passed through oral tradition
- **Content**: Closely linked to religion and the explaining of why something is; establishes models for behavior
- **Characters**: Gods or supernatural heroes
- **Structure**: Elements of plot, personification
- **Examples**: Greek mythology, Roman mythology



# **What Is Myth In Literature**

**Sanja Bahun**



## Content

**Myth and Literature** John B. Vickery, 1969-01-01 This collection of thirty-four major essays devoted to the theories, methods, and problems of myth criticism offers a convenient and substantial introduction to one of the most distinctive trends in contemporary literary study. The essays (many of them previously uncollected) are arranged to lead from general considerations to analyses of specific authors. The four Part I selections constitute an informal survey of the views of myth and ritual taken by disciplines other than literature. In Part II the first six essays relate the concept of myth and ritual to general literary theory, while the final three evaluate the uses of myth in critical theory and practice. The twenty-one Part III essays, which apply myth criticism to individual literary works or authors, afford a representative sampling of the mythopoeic patterns discerned in literature from Homer to Faulkner. Among the contributors are: David Bidney, Götz Frickel, Joseph Campbell, Clyde Kluckhohn, Stanley Hyman, Philip Wheelwright, Richard Chase, Harold Watts, Northrop Frye, Andrew Lytle, Philip Rahv, Francis Fergusson, Marvin Magalaner, John Lydenberg, and Harry Slochower.

**Myth and Literature** William R. Inge, 2024-05-01 First published in 1975, *Myth and Literature* considers three points at which the concept of myth has entered modern literary imagination: the use of myth – or at least their understanding of myth -- as a creative opening by modern writers, its exploration by critics as an interpretive device, and the analogy between certain ‘sense-making’ functions of ‘myth’, ‘fiction’ and literature itself. All three of these roles show the gradual movement from a point of precise demand to a diffuse and variable concept which is more pervasive because less distinct. The paradox of myth is shown to lie in its simultaneity of its corruption with the growth of its power over the modern literary mind. This book will be of interest to students of literature and history.

**Introduction to Myth** Peter Stillman, 1985-01-01 This is not a collection of myths but a study of mythology itself, and a literature anthology as well. It offers a thoughtful explication of the archetypal quest tale, in ways that will make students aware of its universal value in embodying human responses to the universe. Called the monomyth, the hero tale subsumes within it virtually all the literary themes we know, and this popular text forges connections between myth and literature that any student can readily grasp. Those who are familiar with the first edition of *Introduction to Myth* will note considerable changes in the text. Three new stories and several new poems have been added. In addition, the introductory chapter has been thoroughly revised and expanded to include more information about what myths are, including theories about their origins, and also about the role of the female in mythology.

**Myth** Robert Alan Segal, 2015 This *Very Short Introduction* explores different approaches to myth from several disciplines, including science, religion, philosophy, literature, and psychology. In this new edition, Robert Segal considers both the future study of myth as well as the impact of areas such as cognitive science and the latest approaches to narrative theory.

**Myth and Literature in the American Renaissance** Robert D. Richardson, 1978 There are perhaps as many definitions of myth as of romanticism, but a renewed interest in myth as authentic tidings of invisible things is one of the most commonly remarked characteristics of early nineteenth-century literature. American writers from Emerson to Melville were very well read in myth and in mythic theory and were highly conscious of myth as a subject of special interest to the age. Richardson shows how our major writers consciously understood and used myth. - Jacket flap.

**The Poetics of Myth** Eleazar M. Meletinsky, 2014-01-21 First Published in 1998. Routledge is an imprint of Taylor & Francis, an information company.

**Classical Mythology in English Literature** Geoffrey Miles,2002-09-11 Classical Mythology in English Literature brings together a range of English versions of three classical myths. It allows students to explore the ways in which they have been reinterpreted and reinvented by writers throughout history. Beginning with a concise introduction to the principle Greco-Roman gods and heroes, the anthology then focuses on three stories: \* Orpheus, the great musician and his quest to free his wife Eurydice from death \* Venus and Adonis, the love goddess and the beautiful youth she loved \* Pygmalion, the master sculptor who fell in love with his creation. Each section begins with the classical sources and ends with contemporary versions, showing how each myth has been used/abused or appropriated since its origins

**Myth** K. K. Ruthven,2017-07-20 First published in 1976, this book provides a helpful introduction to the study of myth as a concept and its relationship to literature. It examines historically some of the leading theories concerning the nature and origins of myth and, with reference to a wide variety of texts, illustrates the relevance of these theories to literature. It also considers the different ways in which myths have been perceived over time, both positive and negative, and the effect this has had on the production of new mythologies. It concludes with an assessment of the problems created by the presence of myth in literature and its use as a tool of literary criticism.

**Myth, Literature, and the Unconscious** Sanja Bahun,2018-05-01 At a time when the place and significance of myth in society has come under renewed scrutiny, Myth, Literature, and the Unconscious contributes to shaping the new interdisciplinary field of myth studies. The editors find in psychoanalysis a natural and necessary ally for investigations in myth and myth-informed literature and the arts. At the same time the collection re-values myths and myth-based cultural products as vital aids to the discipline and practice of psychoanalysis. The volume spans a vast geo-cultural range (including ancient Egypt, India, Japan, nineteenth-century France, and twentieth-century Germany) and investigates cultural products from the Mahabharata to J. W. Goethe's opus and eighteenth-century Japanese fiction, and from William Blake's visionary poetry to contemporary blockbuster television series. It encompasses mythic topics and figures such as Oedipus, Orpheus, the Scapegoat, and the Hero, while mobilising Freudian, Jungian, object relations, and Lacanian psychoanalytic approaches.

**Reading Myth** Renate Blumenfeld-Kosinski, 1997 This book explores the appropriation and transformation of classical mythology by French culture from the mid-twelfth century to about 1430. Each of the five chapters focuses on a specific moment in this process and asks: What were the purposes of transforming classical myth? Which techniques did poets use to integrate classical subject matter into their own texts? Was a special interpretive tradition created for vernacular texts? In Chapter 1, the author shows how Latin epic texts were reoriented for political purposes in the twelfth-century Anglo-Norman realm, gaining new depth by the addition of Ovidian elements that evoked threats of a disorder different from the struggles of classical epic. Chapter 2 analyzes the complex use of myth in the thirteenth-century Roman de la Rose, which offers new conjunctions and interpretations of myths related to language, artistic expression, and sexuality. Chapter 3 focuses on the interpretive techniques and vocabulary of the fourteenth-century Ovide moralisé, such as allegory, fable, and istoire, arguing that the Christianization of the Metamorphoses created a new Ovid in the form of a fourteenth-century friar. Chapter 4 reveals that, although Guillaume de Machaut questioned the usefulness of mythic fables, he turned to them to invoke artistic consolation and ward off threats to his poetic voice. It also describes how Jean Froissart produced new myths by combining existing fables with newly invented elements in an attempt to dramatize the poetic creativity of his age. Finally, Chapter 5 demonstrates how Christine de Pizan offered the full range of medieval possibilities for myth: playing with the mythographic tradition, inscribing herself into Ovidian myths, offering historical explanations, rewriting myths from a pro-woman stance, and finally creating mythic universes of her own.

**Theories of Myth: Literary criticism and myth** Robert Alan Segal, 1966

**Myth** Laurence Coupe, 1997 From Dante and Shakespeare to James Joyce and Margaret Atwood, writers have felt the need to draw on archaic narrative patterns. But if myths are just 'false stories', why do we keep telling them? In this lively book, Laurence Coupe brings order to a vast and complex area of interest by giving any student new to the field a clear two-stage account of the study of myth. The first part, 'Reading Myth', starts from the works that most students will already know, such as Eliot's *The Waste Land* and Coppola's *Apocalypse Now*. On the basis of these, the reader is gradually acquainted with the key mythic themes, such as that of the dying god. In the second part, 'Mythic Reading', the focus is on the key mythic theories, such as those of Freud or Frye, as they might be applied to a variety of literary and cultural texts. However, it soon becomes clear that the reading of myth and the making of myth are complementary activities - 'reading myth' is also 'mythic reading'. Coupe's overall thesis is that myth, far from being something to leave behind, as the 'rational' argument has it, is always in the process of being recreated. There is, he claims, an intimate connection between myth, language, narrative, history and imagination. Thus we can only begin to understand classic literature, contemporary film or popular song by first taking into account its mythic dimension. Myth is an essential guide which draws on many exciting ideas comparatively new to literary and cultural theory.

**The Goddess Myth in Contemporary Literature and Popular Culture** Mary J. Magoulick, 2022-02-04 Honorable Mention for the 2022 Elli Kōngäs-Maranda Prize awarded by the Women's Section of the American Folklore Society Goddess characters are revered as feminist heroes in the popular media of many cultures. However, these goddess characters often prove to be less promising and more regressive than most people initially perceive. Goddesses in film, television, and fiction project worldviews and messages that reflect mostly patriarchal culture (included essentialized gender assumptions), in contrast to the feminist, empowering levels many fans and critics observe. Building on critiques of other skeptical scholars, this feminist, folkloristic approach deepens how our remythologizing of the ancient past reflects a contemporary worldview and rhetoric. Structures of contemporary goddess myths often fit typical extremes as either vilified, destructive, dark, and chaotic (typical in film or television); or romanticized, positive, even utopian (typical in women's speculative fiction). This goddess spectrum persistently essentializes gender, stereotyping women as emotional, intuitive, sexual, motherly beings (good or bad), precluded from complex potential and fuller natures. Within apparent good-over-evil, pop-culture narrative frames, these goddesses all suffer significantly. However, a few recent intersectional writers, like N. K. Jemisin, break through these dark reflections of contemporary power dynamics to offer complex characters who evince "hopepunk." They resist typical simplified, reductionist absolutes to offer messages that resonate with potential for today's world. Mythic narratives featuring goddesses often do, but need not, serve merely as ideological mirrors of our culture's still problematically reductionist approach to women and all humanity.

*Myth and Language* Albert Cook, 1980

**Myth and literature** John B. Vickery, 1971

**Mythology in French Literature** Phillip Crant, 1976

Myth, Truth and Literature Colin Falck, 1994-08-26 Colin Falck's book has had a widespread influence since it first appeared in 1989. Hailed as a work that alters the way we think about literary theory and its institutionalisation in America and Britain, it is a philosophically informed account of the 'paradigm-shift' required to replaced structuralism and post-structuralism as modes of perceiving literature and related culture. Falck now supplements this second paperback edition with an appendix and other new material.

**The Modern Myths** Philip Ball, 2022-10-17 With *The Modern Myths*, brilliant science communicator Philip Ball spins a new yarn. From novels and comic books to B-movies, it is an epic exploration of literature, new media and technology, the nature of storytelling, and the making and meaning of our most important tales. Myths are usually seen as stories from the depths of time—fun and fantastical, but no longer believed by anyone. Yet, as Philip Ball shows, we are still writing them—and still living them—today. From Robinson Crusoe and Frankenstein to Batman, many stories written in the past few centuries are commonly, perhaps glibly, called “modern myths.” But Ball argues that we should take that idea seriously. Our stories of Dracula, Dr. Jekyll and Mr. Hyde, and Sherlock Holmes are doing the kind of cultural work that the ancient myths once did. Through the medium of narratives that all of us know in their basic outline and which have no clear moral or resolution, these modern myths explore some of our deepest fears, dreams, and anxieties. We keep returning to these tales, reinventing them endlessly for new uses. But what are they really about, and why do we need them? What myths are still taking shape today? And what makes a story become a modern myth? In *The Modern Myths*, Ball takes us on a wide-ranging tour of our collective imagination, asking what some of its most popular stories reveal about the nature of being human in the modern age.

Myth and Literature John B. Vickery, 1966

**Myth** G. S. Kirk, 2023-09-01 This book attempts to come to grips with a set of widely ranging but connected problems concerning myths: their relation to folktales on the one hand, to rituals on the other; the validity and scope of the structuralist theory of myth; the range of possible mythical functions; the effects of developed social institutions and literacy; the character and meaning of ancient Near-Eastern myths and their influence on Greece; the special forms taken by Greek myths and their involvement with rational modes of thought; the status of myths as expressions of the unconscious, as allied with dreams, as universal symbols, or as accidents of primarily narrative aims. Almost none of these problems has been convincingly handled, even in a provisional way, up to the present, and this failure has vitiated not only such few general discussions as exist of the nature, meanings and functions of myths but also, in many cases, the detailed assessment of individual myths of different cultures. The need for a coherent treatment of these and related problems, and one that is not concerned simply to propagate a particular universalistic theory, seems undeniable. How far the present book will satisfactorily fill such a need remains to be seen. At least it makes a beginning, even if in doing so it risks the criticism of being neither fish nor fowl. Sociologists and folklorists may find it, from their specialized viewpoints, a little simplistic in places; and a few classical colleagues will not forgive me for straying far beyond Greek myths, even though these can hardly be understood in isolation or solely in the light of studies in cult and ritual. Others may find it less easy than anthropologists, sociologists, historians of thought or students of French and English literature to accept the relevance of Levi-Strauss to some of these matters; but his theory contains the one important new idea in this field since Freud, it is complicated and largely untested, and it demands careful attention from anyone attempting a broad understanding of the subject. The beliefs of Freud and Jung, on the other hand, are a more familiar element in the situation and have given rise to an enormous secondary literature, much of it arbitrary and some of it absurd. The author has tried to isolate the crucial ideas and subject them to a pointed, if too brief, critique; so too with those of Ernst Cassirer.

## Adopting the Tune of Phrase: An Psychological Symphony within **What Is Myth In Literature**

In a world eaten by displays and the ceaseless chatter of instant transmission, the melodic beauty and mental symphony produced by the published word frequently diminish in to the background, eclipsed by the relentless sound and disruptions that permeate our lives. However, set within the pages of **What Is Myth In Literature** a stunning fictional prize brimming with raw emotions, lies an immersive symphony waiting to be embraced. Crafted by an outstanding musician of language, this fascinating masterpiece conducts viewers on a psychological journey, well unraveling the hidden tunes and profound affect resonating within each cautiously crafted phrase. Within the depths of the moving review, we will examine the book is central harmonies, analyze its enthralling writing model, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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