THEORETICAL FOUNDATIONS OF MYTHOLOGICAL THINKING AND MODERNIST POETICS IN THE WORKS OF PATRICK WHITE

Mashrabova Dilnoza Avazxon qizi

Teacher at NSIFL

English language and literature department

Abstract. The thesis systematically examines the theoretical foundations of mythological thinking and modernist poetics in the works of the Australian writer Patrick White, namely Jung's theory of archetypes, Frye's archetypal criticism, Eliade's phenomenology of myth, Eliot's "mythical method", and the poetics of myth developed by Losev and Meletinsky.

Keywords: mythological thinking, modernism, archetype, mythopoetics, Patrick White, Australian literature.

In twentieth-century literature, the turn to myth became one of the central principles of modernist aesthetics. The spiritual crisis that followed the First World War, the collapse of the traditional system of values and the weakening of faith in historical progress led writers to turn to myth as a universal, timeless source of meaning. T.S. Eliot described this process as the "mythical method" and regarded it as a way of giving shape and significance to the chaos of contemporary history [3]. The work of the Australian writer Patrick White (1912–1990) is the most significant expression of this tradition within a national literature.

The theoretical foundations of mythological thinking in White's fiction can be traced along three lines. **The first is the psychoanalytic and**

archetypal foundation. C.G. Jung's theory of the collective unconscious and archetypes was an important source for the writer: the title and the symbolic system of The Solid Mandala provide direct evidence of this [4]. White's characters undergo the process of individuation, that is, a striving towards psychic wholeness. **The second is the religious and philosophical foundation.** Biblical plots and images (creation, the flood, trial in the wilderness, sacrifice, prophecy) form the semantic core of White's novels; they are employed not in a doctrinal sense but as universal models expressing the individual's spiritual quest. **The third is the foundation of archetypal criticism.** According to N. Frye, literature is a recurring system of mythological plot patterns [2]; in White's novels the patterns of the journey, death and rebirth, rise and fall perform precisely this function of universal templates.

These theoretical sources and their manifestation in the writer's work are systematised in Table 1.

Table 1

Theoretical sources of Patrick White's mythopoetics

Theoretical approach	Representative and work	Key concept	Manifestation in White's work
Psychoanalytic and archetypal	C.G. Jung, The Archetypes and the Collective Unconscious	Archetype, individuation, mandala	The symbol of wholeness in The Solid Mandala
Archetypal criticism	N. Frye, Anatomy of Criticism (1957)	Mythological plot patterns	Patterns of journey, fall and rebirth

Theoretical approach	Representative and work	Key concept	Manifestation in White's work
Phenomenology of myth	M. Eliade, The Myth of the Eternal Return	Sacred and cyclical time	The circular composition of The Tree of Man
Modernist "mythical method"	T.S. Eliot, "Ulysses, Order, and Myth" (1923)	Myth as a means of ordering chaos	Transforming a historical event into legend (Voss)
Philosophy and poetics of myth	A.F. Losev, The Dialectics of Myth; E.M. Meletinsky, The Poetics of Myth	Myth as living reality; mythologism of the novel	The characters' mythological perception of the world
Biblical tradition	Old and New Testament narratives	Creation, vision, sacrifice	Riders in the Chariot, The Tree of Man

The theoretical foundations of modernist poetics are manifested in White's work in the following respects: the rendering of reality through the prism of a character's consciousness by means of stream of consciousness and free indirect discourse; the fragmentation and multiple perspectives of the composition; the transformation of the symbol into an organising principle of the text; and epiphany, the sudden revelation of profound meaning in an ordinary everyday event. As E.M. Meletinsky emphasised, the mythologism of the twentieth-century novel is not a repetition of archaic myth but its entry into dialogue with modern consciousness [6].

For White, the factor that unites these two systems is the Australian landscape. The writer turns the Australian desert, its storms and untamed nature into a space of metaphysical trial. In this way he endows a young nation, often regarded as "lacking history", with mythological depth. A.F. Losev's definition of myth as a living, personally experienced reality [5] corresponds fully to the way White's characters perceive the world. The theory of the literary image and symbol developed in Uzbek literary studies [7] also makes a comparative analysis of this phenomenon possible.

In conclusion, mythological thinking in Patrick White's work draws on Jungian psychology, the biblical tradition and archetypal poetics, while modernist poetics serves to revive it within the consciousness of the modern individual. The harmony of these two systems justifies the need to study the writer's artistic world as an integral mythopoetic system.

References

1. Beatson P. The Eye in the Mandala. Patrick White: A Vision of Man and God. – London: Paul Elek, 1976.

2. Frye N. Anatomy of Criticism: Four Essays. – Princeton: Princeton University Press, 1957.

3. Eliot T.S. Ulysses, Order, and Myth // The Dial. – 1923. – Vol. 75, No. 5. – P. 480–483.

4. Jung C.G. The Archetypes and the Collective Unconscious. – Princeton: Princeton University Press, 1969.

5. Losev A.F. Dialektika mifa [The Dialectics of Myth]. – Moscow, 1930.

6. Meletinsky E.M. Poetika mifa [The Poetics of Myth]. – Moscow: Nauka, 1976.

7. Quronov D. Adabiyot nazariyasi asoslari [Fundamentals of Literary Theory]. – Tashkent: Navoiy University, 2018.