

plot material is done away with: the people in this novel don't have professions but feelings; they do not do but are. It is tempting to read *Wuthering Heights* as a symbolic poem, a metaphysical allegory of the destruction of cosmic harmony. Emily Brontë took great pains over factual accuracy in the novel – the central characters are set in an utterly everyday world. Everything in this novel exists at once on a literal and metaphorical level. It is contrasted with the amoral imagination, fantasy. The most impressive parts are those dealing with the bond, greater than love, that binds Catherine and Heathcliff, and there's something demonic in their lawless love and agony. But Emily Brontë also makes the reader aware of the evil and destructiveness in such wild passion and of the creative good in the second generation lawful love that forms the happy ending.

Emily Brontë, the greatest of the Brontës, shows most clearly that, for all their limitations, the strength of the Brontës lay in imagination and courage, in melding fantasy and reality.

1. Brontë, E. *Wuthering Heights* / E. Brontë // Macmillan Collector's Library, 2003. – 416 p.
2. *The Encyclopedia Americana*, international edition, vol.4, 1978. – p.598-599.
3. Tytler, G. *The Workings of Memory in Wuthering Heights* / G. Tytler // *Brontë Studies*. – 2012. – p.10-18.

MYTHOLOGICAL CONCEPTS IN THE NOVEL BY J. FOWLES "THE MAGUS"

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Understanding of myth in modern literature is interpreted differently. Researchers define this concept as a phenomenon of a certain reality, something sacred, as well as the imagination and illusion of various people and nations. In world literature, myth is an artistic medium. Writers have been interested in myth since ancient times, when people more than anything believed in supernatural powers. But over time, interest in this phenomenon has not disappeared. Writers began to show particular interest in myth in the twentieth century. This concept is clearly manifested in the novel by the English prose writer John Fowles "The Magus", which allows us to look at myth in the context of a mythological work.

The relevance of the research is to identify in the literary text of John Fowles "The Magus" universal codes of the mythological system.

The aim of the research: to study mythological concepts in the novel by J. Fowles "The Magus."

Material and methods. The research material: the novel by the English prose writer John Fowles "The Magus". The research methods: ncomparative method, context analysis method, biographical method.

Findings and their discussion. John Fowles is an ardent admirer of Greek literature, Greek myths and its philosophy. For some time he lived in Greece and later called it his second homeland. He created a large number of works that affect the theme of Greece (the novels "The Magus", "Mantissa", the treatise "The Aristos", the essay "Islands", "The Greece").

One of the most famous masterpieces of Fowles is the novel "The Magus". The novel contains the so-called "riddle in riddle", an allusion that appears before the reader as an intellectual challenge. In the novel you can find a number of references to legends, for example, to the poetry of T. Eliot, the Homer's "Odyssey", D. Defoe's novel "Robinson Crusoe" and others. Among allusions, borrowings from ancient mythology stand out. They are practically not studied, therefore they are of particular interest to researchers.

John Fowles pays particular attention to mythology, as he takes as a basis the loss of communication in the modern society between the spiritual past and present. This concept is called demythologization. Therefore, the mythology in the novel restores the lost connection and allows a person to find their original integrity.

In "Magus", the space on the Greek island of Fraxos immediately allows the reader to plunge into a myth: incredible beauty of the Greek landscape, ancient sculpture, mythical heroes. The hero exclaims: "I entered the miracle zone ... I felt like a hero of a legend, the meaning of which is incomprehensible, but at the same time to comprehend the meaning is to justify the myth, no matter how ominous its further vicissitudes" [1; p. 301].

One of the main mythological episodes in the novel is the myth of Odysseus. This theme is very close to Fowles, as "The Odyssey" itself is connected with the image of the island. As in the myth, Nicholas went on a journey to find himself and, returning home, to find that there was the purpose of his wanderings. The only difference is that Odysseus went on a journey around the world, and Nicholas went on a journey through the labyrinths of the subconscious, in order to find his own "I" and rethink the attitude to the surrounding reality.

The Fowles novel contains other mythological images and plots. For example, the myth of Teseus's journey to Crete and his victory over the Minotaur and the myth of Orpheus's journey to Hades.

The similarity of the protagonist of "The Magus" and Orpheus can be seen in the test that Orpheus underwent in the kingdom of Hades and which Nicholas suffered from the magician Conchis. Nicholas said: "Some actions are expected from me, some Orpheus feats that open the way to the underworld" [2; p. 449]. Nicholas descended into the underworld, because, as in the myth of Odysseus with Eurydice, Conchis hid Nicholas's lover underground. And being in the underworld and returning from there is an important stage in the dedication of the hero.

Note that one of the main myths in the novel "The Magus" is the myth of Teseus, and one of the central images is the labyrinth. Fraxos became a labyrinth

for Nicholas, where he wanders to solve secrets. When Nicholas falls into the traps, setting by Conchis, he more than once identifies himself with Tessey. For Fowles, the labyrinth as the afterlife, salvation from there symbolizes rebirth, and the center of the labyrinth is true self-knowledge. The passage of Tessey's labyrinth meant his rebirth. Nicholas, on the other hand, must be reborn metaphorically, that is, to find himself.

Maurice Conchis is one of the central figures identified as mythological characters. Conchis is represented by Fowles as Zeus, Hades, the pagan god, demon and wizard. The similarity of Conchis and Hades is undeniable. Like Hades, Conchis is rich, possesses qualities such as hospitality and generosity, his omniscience leads Nicholas to the idea that he is constantly being watched.

Another special detail in the image of Conchis is “monkey eyes”. A monkey is considered a creature with multi-valued symbolism. She knows how to parody and has a huge variety of behaviors, which shows her both positive and negative traits. Monkeys were worshiped in Ancient Egypt, India, China and Africa, but Christians endowed it with more negative traits, endowing it with qualities such as vanity, love of luxury, vice, and the devil.

Certainly, Conchis is also identified with Poseidon, the god of the seas. This is suggested by his navy shirt, his shoes are stained with salt, and cold sea water flows in the shower room of his house. By the order of Conchis, a statue of Poseidon was erected, which again sends the reader to the image of this deity.

Mythological prototypes also have female images in this novel. One of them is the image of Astarte (in Western mythology - the goddess of love and fertility). Astarte is the prototype of the Greek goddess Aphrodite and the Roman Juno. According to myth, Astarte fell in love with Adonis and went down to hell after him when he died. Conchis identifies Nicholas with Adonis, and Lily-Julie with Astarte. But Lily is just an illusion, and at the very end of the book, Nicholas realizes that Alison was his only love. After completing all the trials of the labyrinth, Nicholas gets to the center of the labyrinth and realizes that only Alison was his true love.

Conclusion: after analyzing allusions and mythological images in the novel by John Fowles “The Magus”, you can see the whole path of becoming the main character. Through all the suffering and trials of the main archetypes, the protagonist gradually moves towards finding harmony and integrity, establishing the lost connection between man and nature. After passing all the trials, Nicholas finds himself, his true self, which significantly changes the main character. Nicholas becomes experienced, aware of the bitterness of deprivation and loss. He receives invaluable experience and returns from Fraxos matured, updated, lost his illusions and ready for a new life.

1. Fowles, J. The Magus / J. Fowles. – New York: Dell Publishing Co., Inc, 2004. – 301 p.
2. Fowles, J. The Magus / J. Fowles. – New York: Dell Publishing Co., Inc, 2004. – 449 p.