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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**CHARACTERISTICS OF THE LITERARY-ARTISTIC  
EMBODIMENT OF MYTHOLOGY IN THE CREATIVITY  
OF ROBERT GRAVES**

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## THE GENERAL CHARACTER OF THE DISSERTATION

**Relevance and development rate of the topic.** There has always been a deep interest in mythology in European literature, especially since the Renaissance. However, this trend has become extremely strong in the 20<sup>th</sup> century. In relation to the nature of consciousness, the main reason for the return to this phenomenon - myth, which is an expression of human understanding of the world in the period of the primitive community, is related to the appeal of both humanitarian thought and various natural sciences to mythology in modern times, the study of world and human phenomena on the basis of cause-and-effect relationships: humanity look for the reasons for the current state of society in the period when the first sprouts of understanding the world were formed. At the same time, it turns out that the myth formed during the primitive community shows unprecedented plasticity. Even the phenomenon that had the effect of unconditional truth in the recent past turns into a myth over time, and as a result, certain new social myths appear. From this point of view, there is great truth in the saying of the French scientist R.Barthes, "*everything can be a myth...*"<sup>1</sup>, because a myth is not only a way of understanding the world, but also an enlightenment, that is, one day an individual (community) discovers that something he accepts as truth today is not true. This undoubtedly indicates the genetic connection of fiction and myth.

There are two main reasons for the return to myth in the 20th century literary and artistic thought: firstly, man is constantly trying to reveal the genesis of his way of thinking, and secondly, despite the fact that the 20th century man has achieved unprecedented success in all areas of understanding the world, it paradoxically resembles the helpless man of the primitive communal society. This is primarily related to the total alienation in the 20<sup>th</sup> century: in the mind of an alienated person, these two concepts, which at first sight should contradict each other (you can't believe in fiction - you can believe in fiction), combine and form unity. On the one hand, a creative person

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<sup>1</sup> Barths, R. *Mythologies* / R.Barths. – The Noonday Press-New York Farrar, Straus & Giroux. – 1991. – p.107

invents a myth, on the other hand, he believes from the heart that he made it up. On the one hand, modern man believes in the myths inherited from past generations, as well as those created in the new era, and on the other hand, he questions them all.

The paradigm of mythology as a specific artistic event of the 20<sup>th</sup> century was defined by the German thinkers F.Nietzsche and R.Wagner at the end of the 19<sup>th</sup> century, who defined the main development path of modern art, including literature, as the movement "from myth to myth", and they opened the way from traditional mythology to new myth creation.

The appeal to mythology in the literature of the 20<sup>th</sup> century also revealed the fact that this concept can successfully fulfill its mission only if it is universal on the one hand, local on the other hand, supertemporal on the one hand, modern on the other hand, abstract on the one hand, and concrete on the other hand. Every artist has tried to realize this problem, which is presented by mythology in the context of a specific time, with his own methods and means. Thus, J.Joyce achieved his goals by turning the entire human history from ancient times to our time into an object of irony, W.B.Yeats by revealing the traces of Celtic mythology in the way of life and thinking of the 20<sup>th</sup> century, Kafka and Updike achieved their goals by describing the dialectic of turning spiritual pain into physical and physical pain into spiritual pain.

R.Graves, who regularly refers to mythology throughout his long creative career, prefers to approach the problem from different perspectives in order to achieve this goal. Thus, the author, in addition to fundamentally "visiting" ancient Greek mythology, turns to the pre-myth - the mythology of the matriarchy era, to justify his concept of the Goddess Woman, which is the basis of all ideological-artistic encounters, and mobilizes the semantic possibilities of Germanic mythology.

Regarding the degree of development rate of the topic, it should be noted that in Azerbaijani science, Professor Gorkhmaz Guliyev's book "XX əsr Amerika ədəbiyyatşünaslığında aparıcı

cərəyanlar”<sup>2</sup> (“Leading Trends in 20th Century American Literary Studies”) devoted a place to R.Graves's work. That book reflected information about poetry, the deification of the moon, and the concept of the White Goddess. In addition, poet Firudin Hamidli translated Robert Graves' poem “Frosty Night” into Azerbaijani. In world literature, the life and work of the artist were analyzed in the dissertation “R.Graves’ Mythological Concept in the Field of 20th Century Modern Literary Studies” by Ediye Chaparova Karimovna and the articles and theses published on its basis. From English-language sources, Robert Graves' biographer Seymour Smith collected the most complete and detailed information about the artist's entire life and work in his books.

The incessant appeal to mythology represented by R.Graves, which is one of the main directions of literary and artistic development throughout the 20<sup>th</sup> century, has not only not subsided in the modern postmodern era, but is gradually strengthening and branching out. All this proves that the study of the characteristics of the embodiment of mythology in the 20<sup>th</sup> century is one of the main tasks of the dissertation.

**The object and subject of research.** The appeal to mythology in English literature of the 20<sup>th</sup> century is the object of the current dissertation, its embodiment in the work of R.Graves is the subject of the dissertation.

**Purpose and objectives of the study.** The main goal of the dissertation is to investigate the universal literary and artistic features of the mythological way of thinking in the work of the English writer and poet R.Graves and to reveal the regularities of their embodiment.

To achieve this goal, the following objectives are expected to be implemented:

- To investigate the main features inherent in the nature of the myth as the first form of understanding of the world;
- To analyze and present archaic models of world mythopoetic understanding such as time, space, arche;

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<sup>2</sup> Quliyev, Q.H. XX əsr Amerika ədəbiyyatşünaslığında aparıcı cərəyanlar / Q.Quliyev. – Bakı: Çarşıoğlu, – 2011. – 208 s.

- To analyze the poetic mechanism of the interpretation of the revealed models in the modern English literary and artistic context;
- To reveal the literary-historical and aesthetic reasons of turning to mythical thinking in the world literary-aesthetic thought in the 20<sup>th</sup> century;
- To determine the regularities of the appeal to the myth in the English literature of the new period;
- To involve the artistic-philosophical nature of the symbolism of the concept of the White Goddess in the work of R.Graves and its connection with mythical thought in the analytical analysis;
- To study a comparative analysis of the semantic and symbolic interpretation of ancient Greek myths with modern human psychological and mental thinking in the work "The Greek Myths" by R.Graves;
- To investigate the dialectics of trickster and cultural hero archetypes in the novels "I, Claudius" and "Claudius, the God";
- To make writer's historical novels, symbolism of the mythological hero the subject of analytical investigation in the context of historicity and modernity;
- To define the characteristics of the period of transition from modernism to postmodernism in the novel "Homer's Daughter" by R.Graves.

**Research methods.** In the process of writing the dissertation, comparative analysis, systematic approach, inductive, deductive, analysis and synthesis, classification methods were used in accordance with the course of the research. In the dissertation, the comparison was carried out in various directions - in the direction of comparing the mythologies of different regions, peoples, different historical periods, and the works of different artists from a mythological perspective, and as a result, a dynamic picture of the appeal to mythology in the English literary process was reflected.

**The main provisions for defense:**

- Determination of the role of myth as a way of understanding the world.
- The specifics of the appeal to the myth in different periods of the evolution of English literature.

- Appeal to matriarchy in Germanic mythology and its embodiment in the works of R.Graves.
- Features of the appeal to mythology in the historical novels of R.Graves.

**Scientific novelty of the research.** Although matriarchy, the first tribal form of the primitive community society, has been sufficiently studied in the fields of humanities, its embodied characteristics in artistic thought have not been sufficiently studied yet. Examining the specifics of the appeal to mythology in English literature of the 20<sup>th</sup> century from this perspective can be considered a scientific novelty of the current dissertation. It should also be noted that the work of R.Graves, who has a unique place in modern world literature, is included in the scientific circulation for the first time.

**Theoretical and practical significance of research.** The dissertation is of scientific and theoretical importance in a number of aspects. First of all, in the example of the work of R.Graves, it is possible to reveal the common and different aspects of the myths formed in different periods and in the cultural life of different peoples, as well as the reasons for their eternal life in the literary and artistic thought, and to generalize them theoretically. Secondly, on the basis of the analysis of the works of R.Graves, it is possible to determine the traces of the previous mythology based on matriarchy, which has an implicit character today.

The study can be used as a teaching resource in the field of modern English literature, literature and mythology in philological faculties.

**Approbation and application.** The topic of the dissertation work was defined at the “Azerbaijani language and literature” department of Azerbaijan University, approved by Scientific Council of the Azerbaijan University, and Azerbaijan Republic Council On Coordination Scientific Research.

The main provisions and conclusions of the dissertation are reflected in the articles published in scientific journals recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well, in the scientific publications included in the international summarizing citation context and

indexing system, in the materials of national and international conferences held inside and outside the country.

**Name of the organization where the dissertation work has been performed.** The dissertation was performed in the Department of Translation and Philology of Azerbaijan University.

**The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation.** The thesis consists of an introduction, three chapters, a conclusion and a list of references. The Introduction part of the dissertation is 5 pages, 9129 characters, Chapter I – 27 pages, 52718 characters, Chapter II – 34 pages, 67639 characters, Chapter III – 55 pages, 108541 characters, Conclusion part is 3 pages, 4346 characters. The total volume of the dissertation is 242373 characters, excluding the list of used literature.

## MAIN CONTENT OF THE DISSERTATION

In the “Introduction” part of the dissertation, the relevance and scientific importance of the topic are substantiated, the object and subject, the level of study of the problem is explained, the purposes and objectives of the research, and the main provisions are defined. Additionally, the theoretical and practical importance, scientific hypothesis, and scientific novelty of the research are shown. Information about the approbation and application, structure of the study was provided.

**Chapter I** of the dissertation entitled “**Myth and its theory**”<sup>3</sup> consists of two paragraphs. The first paragraph of Chapter I entitled “*Myth as a form of understanding of nature and the world*” shows that myth, which is the original product of our misunderstandings and fantasies, becoming a mysterious object of the past, the basis of nostalgia, compared to science based on rationality, understanding, evidence, accuracy, clarity, and objectivity gives the impression of the legacy of the dark ages.<sup>3</sup> It is known that the myth is a syncretic reflection of the transformation of the reality characteristic of the consciousness of the primitive man into persons and living beings by

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<sup>3</sup> Хюбнер, К. Истина мифа / К.Хюбнер. – Москва: Республика. – 1996. – 448 с.



concrete-sensual means that are completely imagined. In ancient Greece, there were tendencies to interpret myths as the revival of natural forces or social events, but in the 20<sup>th</sup> century, attempts to create myths directed against man and the progress of society are observed. The ideology of fascism is actually based on a myth. However, in its essence, the myth, which is a pre-scientific form of worldview and understanding of the world, created as an element of folk creativity, indicates the awakening of human consciousness. Speaking about ancient art, Aristotle believed that myth constitutes the fable of tragedy. Greek and Christian myths played an important role in the creation of Renaissance culture and classical art. The works of Lévi-Strauss are of great importance in revealing the specific aspects of the structure of myth. In the West, a number of theories that consider artistic creation as an unconscious and completely as an act equate myth entirely with mythmaking.

In this case, the reflection of life in art is replaced by the creative act of the subject who creates a new reality. There are attempts to consider the myth from the point of view of everyday consciousness. In this case, the myth is presented as a phenomenon known, but not yet understood, as an event with an unknown cause.

Some researchers consider the myth as an aesthetic reality and consider the artistic example as a unity of objectivity and subjectivity, intellectuality and emotionality, consistency and receptivity.

From this point of view, the concepts of mythological time and mythological space are important in the study of myth. It is noted here that the cult of Time is expressed through different images in different mythological systems: in Greek mythology, the elder wise old man personifies Chronos, the personified image of time. Saturn in Roman mythology, Zurvan in Iranian mythology, goddesses of fate are moiras in Greeks, parkas in Romans, norms in Scandinavians, calendar gods Osiris, Dionysus, etc. they are mythological images that inform people's ideas about time in the mythological period. Referring to the researches of K.Khubner, M.Eliadei, J. Le Goff, N.Kurchanov, E.M.Meletinsky, it is concluded that the 20<sup>th</sup> century brought a new perception and new meaning to the concept of time.

The classic three-dimensional surface mechanism of the world was replaced by A.Einstein's four-dimensional mechanism. This world includes volume, unevenness and comes from the theory of relativity of all possible concepts and models related to time and space: open (to infinity) and closed, homogeneous and diverse, linear and non-linear, static and dynamic, substantive and relative, single-layer and multi-layer, etc. It can be said that the time in our consciousness is similar to the characteristics of mythical time, and mythological and subjective time can be considered types of "conceptual" time. It should be noted once again that as a result of the intellectual activity of consciousness and memory, a person is able to connect different layers of time with each other and completes its content by considering time as multi-directional, multi-dimensional, and diverse.

Regarding the mythological space, it is noted that in the archaic period there was almost no word expressing the concept of "space". In mythological thinking, the qualitatively different characteristics of the place are due to the fact that it is animated and has a soul.

***"Ideological-aesthetic sources of myth in different periods"*** in paragraph II of chapter I actually reflects the means of interpreting the myth in the context of the historical development process of mythology.

It is noted that primitive mythology has gone through several stages of development. In the early times, community-tribal value is not isolated from physical objects. This period of mythology was called fetishism (fetish "idol" in French). But gradually, the inner meaning of the physical body began to separate from itself, to one degree or another, it acquired an independent meaning. In modern science, this is recorded as animism (animus is Latin for "soul".)

As a result of the development of human thought, animism itself took on more independent forms: demons and gods appeared in mythology, which were to varying degrees generalized and to varying degrees independent. The last period of animism led to the creation of images of heroes. Hercules and Theseus can be examples of this. They engage in war with various azmans, titans who embody the terrible, still unknown forces of nature.

According to R.Smith, *“the myth depends on the ritual, mythology has not been an important component of the religion, because it was not confirmed by sacred means for the followers of the religion and did not bind people together. They were only part of the cult apparatus associated with certain saints and religious ceremonies. They only ensured the awakening of the imagination and the activity of the participants.”*<sup>4</sup>

The community-tribe mythology is invalidated in its straightforward naive appearance and disappears with the destruction of the community-tribe formation. The community-tribal structure is replaced by the structure of slavery. The structure of slavery is characterized by the isolation of mental labor from physical labor. This led to criticism of the original mythology from an intellectual point of view and its use only as an allegory. In the period of Neoplatonism (II-IV centuries c.e.), ancient mythology is also restored, just like the restoration of ancient times in ancient philosophy. But in this period there was no trace of ancient mythology and they were actually presented as a system of dialectical categories. In the Middle Ages, in connection with absolute monotheism, ancient gods and heroes were valued as demons. The psychological interpretation of the myth led to the discovery of subjectivity in the psycho-historical aspect - R.Descartes (1596-1650) revealed the issue of the inner world of man in the direction of subject-object differentiation.

The first example of a complete philosophical interpretation of mental subjectivity is reflected in F.Nietzsche's *“The Birth of Tragedy: out of the Soul of Music”* (1872): *“Metaphysical primordial will is the basis of any existence. Although the will covers the diversity of phenomena, it finds its embodiment in each of them in various ways. Each of them in one lives and burns an eternal forward impulse. Because this impulse is inextinguishable, it causes endless suffering to man, but at the same time it becomes a source of delight. Only in this aesthetic phenomenon does the world justify itself. Every disintegration, fragmentation creates the basis for a new*

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<sup>4</sup> Хюбнер, К. Истина мифа / К.Хюбнер. – Москва: Республика. – 1996. – с. 89

life: *Dionysus' dihyrambs are related to this.*”<sup>5</sup> Transcendentalism presents a completely different interpretation of myth: according to its representatives, even an undeveloped myth has a form of consciousness with a priori necessity. The only form of this interpretation was given by E.Cassirer (1874-1945). C.V.F.Hegel (1770-1831) and F.Schelling (1775-1854) are considered his predecessors. In the Age of Enlightenment, mythology is considered a naive tale, and in the Age of Romanticism, mythology is considered a purely logical picture. In the second half of the 19<sup>th</sup> century, mythology was interpreted from the point of view of sensualism and spiritualism, and in the 20<sup>th</sup> century from the perspective of the theory of human consciousness. The radical change in the appeal to myth in modern literature came from a position of reconciliation towards myth. F.Nietzsche (1844-1900), A.Bergson's (1859-1941) approach to myth from the principle of eternal life, R.Wagner's (1813-1883) music and its myth have the same nature, Z.Freud (1856-1939) and C.G.Jung's (1875-1961) theories of psychoanalysis were among the factors that stimulated the return to myth. Despite the fact that they approached mythology from a more philosophical standpoint, the proposed theories led to a sharp increase in interest in myth and mythology. Historically, various interpretations of myths have been tried to be classified on the basis of revealing not only the fairy tale, but also a certain experience of reality.

**The second chapter** of the dissertation, entitled “**The specifics of the appeal to myth in literature in the new era**”, consists of two paragraphs. In the first paragraph of Chapter II, entitled “*Characteristics of the embodiment of myth in English literature*”, it is shown that after the First World War, distrust of the universal moral and cultural values dictated by the western civilization, as well as the local moral and cultural values formed in the British society, constituted the pathos of the literary and artistic thought. In English literature, modernist writers recognized the importance of integrating

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<sup>5</sup> Nietzsche, F. The birth of tragedy out of the spirit of music / F.Nietzsche. translated by Ian Johnson. – Nanaimo, British Columbia Canada: Vancouver Island University. – 2008, June. – p.11

mythology, of re-applying it in one way or another, in order to give “form and content” to a fragmented, fragmented contemporary reality. Ezra Pound (1885-1972), Thomas Stearns Eliot (1888-1965), James Augustine Aloysius Joyce (1882-1941), William Butler Yeats (1862-1939), David Herbert Richards Lawrence (1885-1930), Hilda Doolittle (1886-1961) etc. by using myths in their literary and artistic examples, in fact, they brought forward the classical shades of this period. They observe the connections of ancient myths with modern civilization and, approaching the myth from a logical point of view, ridicule it and turn it into a laughing stock. Thus, the myth loses its true value. For them, myth was considered useless and dead. Such an approach to the myth cannot restore the values of the classical tradition and will lead humanity to moral degradation. Thus, the need to create a new form of society comes to the fore. Modernist writers overturned conventional literary forms in response to the contemporary era. They began to embody the situation they observed in the society in their creativity.

A myth is the supreme basis of the work of poet and critic T.S.Eliot, a prominent representative of British-American modernist literature. He focused his attention on ritual, which forms an organic unity with the main myth. His drama "Murder in the Cathedral" was written in verse in the 30s of the last century. In the work, T.Eliot somehow returns to the time of Shakespeare and, touching on the issue of ritual, emphasizes that he wants to return the rhythm of the ritual with the rhythm of the poem by writing the murder in the temple in verse. From the point of view of the result of the work, it can be noted that Eliot looked at religion with the vision and problems of the 20<sup>th</sup> century.

In the second paragraph of chapter II called “*Robert Graves' life, outlook on life and creative path*”, as the name suggests, the life path of Robert Graves is investigated. It is noted here that three-fourths of the literary and artistic works of the British-born artist are based on his concept of the White Goddess, which is embodied in his works in one way or another. This is based on his interest and appeal to prehistoric – Germanic-Scandinavian and many other world mythologies. Robert Graves' close interest in the mythology, poetry,

and prehistoric times of the peoples of the world originates, first of all, from his family and parents. His mother's puritanical beliefs and his father's love for Celtic poetry and mythology led R.Graves to highly value the matriarchy era of human society and this feeling had a deep impact on his principled attitude towards the world. In this regard, the artist notes in his work "Mammon and the Black Goddess" (1965): *"I think that the main reason for the socio-political confusion in the last three millennia is related to the suppression of the male factor against the female, the triumph of the male intellect over the female intuition."*<sup>6</sup>

Rituals were the focus of R.Graves' attention when addressing prehistoric myths. According to him, distortions were allowed in the rituals expressed in words, they were interpreted according to the historical conditions and the events in the myth were presented to the readers as if they were real. Graves was not left out of this stream, he approached the myth from the aspect of the modern era, reconstructed it in the form of a half-real, half-play and worked on them. The first comprehensive analysis of the poetry and criticism of Robert Graves was given in *Swifter than reason* (1968) by the American writer and critic Professor Douglas Day (1932-2004). The work provides a thorough and important examination of the most important aspects of Graves' literary career, from the artist's earliest efforts in 1916 to his most recent collection, as well as his critical writings. In addition to poetry and critical writing, Douglas Day focused on "Goodbye to Everything", "The White Goddess", and "Greek Myths".

He divides the literary and artistic creativity of R.Graves into four stages:

– The first period (1916-1923) covers Graves' youth years, poems about the First World War. The main form of expression of his creativity was poetry, the collection "Selected Poems" was published in "Penguin Poets".

– The second period (1923-1926) is related to Graves' cold and abstract study of a number of problems related to religion,

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<sup>6</sup> Graves, R. *Mammon and Black Goddess* / R.Graves. – Littlehampton Book Services Ltd. – 1965. – p.47

philosophy and psychology. It is possible to see that he tries to escape from emotionality in his "escape" poems.

– The third period (1926-1938) is the period of his literary partnership with Laura Reading. He urges Graves to curb his aggressiveness and philosophical "bullshit" and focus instead on short satirical poems on personal subjects.

– The fourth period (1938-1985) can be called the "mythological period". The writer studied ancient Greek and Roman myths, as well as world myths more closely, and revealed his unique interpretations and approach to them.

A similar classification of the life and work of R. Graves was given by academician Denis Donagh (1928-2021), an Irish literary critic. According to him, Graves' life consists of three stages, which he called "All these", "Years with Laura Reading", "My service to the muse".

When familiar with either the title or the content of R.Graves' story "The Shout", it is impossible not to remember the work of Edvard Munch (1863-1944) "The Shout" (there are also translation options such as scream, shout, etc.). In both works, "shout" is embodied as a symbolic image. Excitement, melancholy, loneliness, etc. are found in the work of E.Munch, a prominent representative of expressionism. Existential themes such as the leading place and the unification of those feelings in this work have allowed it to maintain its relevance in all eras. There are relevant similarities between "Seven Days in New Crete" by R.Graves and "1984" by J.Orwell. Apart from the fact that both were published in 1949, the topics they touch on are also compatible with each other. Thus, in both of them, the futuristic society is described as a critical response to the post-war social reality. In both, the stricter control of individuals is evident after the war. In "1984" this control is exercised by Big Brother, and in "Seven Days in New Crete" by the Great Goddess. Apart from the fact that both were published in 1949, the topics they touch on are also compatible with each other. Thus, in both of them, the futuristic society is described as a critical response to the post-war social reality. In both, the stricter control of individuals is

evident after the war. In “1984” this control is exercised by Big Brother, and in “Seven Days in New Crete” by the Great Goddess.

**Chapter III** of the dissertation entitled “**Greek and Germanic mythology in the works of Robert Graves**” is divided into four paragraphs. The first paragraph is called “*Attitude to Germanic mythology in R.Graves’ novel “The White Goddess”*” and here, first of all, German-Scandinavian mythology, religious Germanic peoples (English, Saxons, Normans, Danes, etc.) are explored in the artist's work. The analysis and research of the conceptual image of the White Goddess in the artist's work creates the illusion of serious scientific facts in the reader at first glance. Perhaps the writer once set himself the goal of a comparative study of myths, to reveal some unknown points about the cult of the Goddess, but a detailed look at his work reveals that his work is written at the junction of modernism and postmodernism, so it contains the features of the transition period. By creating the illusion of science in his works, the writer actually invites his readers to a literary game. Despite the writer's analysis of the images on “The White Goddess” book, which at first glance give the impression that they were taken from ancient sources, R.Graves' biographer S.Smith states in his writings about the artist that the images on the book do not belong to any period and were drawn by one of the artist's artist friends. Apparently, the artist is playing a game on his readers, and to achieve this goal, he chooses the prehistoric dark age as the most suitable period for his artistic imagination.

Graves, taking advantage of the part about the creation of the world in the Germanic-Scandinavian myths, put forward the concept of three stages of the development of humanity. The myth states: “*Before the world was created, it consisted of a deep and black abyss called Ginnungagap. On one side of this abyss was the ice kingdom called Niflheim (considered the female beginning), and on the other side was the fire kingdom called Muspellheim (considered the male beginning). In the kingdom of Niflheim there was a spring called Hvergelmir, from which 12 powerful streams of water (Elivagar) took their source. Both sides of the abyss united, first forming the first living being in the world, Imir, and later a heifer*”



*called Audumla. From the sweat of Imír, a pair of creatures, male and female, were born. From this pair a boy was born. These were the first giants with horns (hrimthurs)*"<sup>7</sup>. The first stage was characterized by the dominance of the "Aegean religion" and the cult of the Mother Goddess, and the fact that the concept of fatherhood had not yet emerged."

The second stage, which R.Graves calls the "Olympic period", is described as a violation of the balance and unity of the first stage, declaring himself Father-God or Lightning-God and intending to marry the White Goddess (Triple Goddess), give birth to divine sons and daughters, and continue his lineage and take over the dominion. Thus, the Star-son, who is one of his descendants, denies the parental status of the Mother-Goddess and declares himself the supreme ruler of the cosmos. The Star-son, by objecting to his feminine qualities, inevitably becomes the enemy of art and poetry.

The third stage began to be ruled by male priests, who completely embraced patriarchy, severed all existing ties with the Goddess, and accepted the male identity as a supreme being, embodied masculine ideas and actions, and implicitly held women in subjection. As you can see, the artist symbolically divides humanity into three stages, and using symbolic images, he emphasizes the changes from which stage to which stage, and expresses this using the power of his artistic imagination. He describes the reality of modern times - hopelessness, anxiety, fear, alienation, etc. patriarchy was associated with the dominance of lordship, intellect, the Apollonian beginning.

Graves argues that, according to the new faith of the poets, the patriarchal religion of Christianity could no longer satisfy the religious instincts of mankind, for which the time had come for the emergence of ancient gods that could dominate the religious consciousness of mankind, growing in the trunk of the esoteric tradition. In this regard, Robert Graves' apocalyptic work "The White Goddess" will overthrow the existing religious and social order and

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<sup>7</sup> German-skandinav mifologiyası: [Electronic resource] / URL: [https://az.wikipedia.org/wiki/German-skandinav\\_mifologiyası%C4%B1](https://az.wikipedia.org/wiki/German-skandinav_mifologiyası%C4%B1)

herald the arrival of a new god and the beginning of a new world order based on the ancient religion of the Great Goddess.

In the second paragraph of the third chapter entitled ***“R.Graves’ unique approach to ancient Greek myths and the problem of mythology in the work “Greek Myths”***, he examines the characteristics of the embodiment of ancient Greek mythology in the novel "Greek Myths" and notes that traces of the White Goddess can be seen in this work as well. In Crete, Egypt, Palestine, Phrygia, Babylon and other such sources, which constitute a small part of the multi-composite corpus containing Greek mythology, the myth about the Chimera is classified as a “pure” myth. A “pure” myth is defined by shorthand records of ritual myths used in folk festivals. These records can be found mainly on temple walls, shields, vases, seals, bowls, mirrors, chests.

According to R.Graves, true myth must be distinguished from:

- (1) Philosophical allegory, as in Hesiod’s cosmogony.
- (2) ‘Aetiological’ explanation of myths no longer understood, as in Admetus’s yoking of a lion and a boar to his chariot.
- (3) Satire or parody, as in Silenus’s account of Atlantis.
- (4) Sentimental fable, as in the story of Narcissus and Echo.
- (5) Embroidered history, as in Arion’s adventure with the dolphin.
- (6) Minstrel romance, as in the story of Cephalus and Procris.
- (7) Political propaganda, as in Theseus’s Federalization of Attica.
- (8) Moral legend, as in the story of Eriphyle’s necklace.
- (9) Humorous anecdote, as in the bedroom farce of Heracles, Omphale, and Pan.
- (10) Theatrical melodrama, as in the story of Thestor and his daughters.
- (11) Heroic saga, as in the main argument of the Iliad.
- (12) Realistic fiction, as in Odysseus’s visit to the Phaeacians<sup>8</sup>.

According to Graves, in general, in the search for the original version of the myth, priority is given to the source with the oldest

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<sup>8</sup> Graves, R. The Greek Myths. Middlesex / R.Graves. – England: Penguin Books. – 1960: revised. – p.7-8.

date. For example, sources from Callimachus (Alexandrian), Ovid (Augustus), and Chechus of Byzantium probably correspond to an earlier version of the myth than the works of Hesiod, the Greek tragedians. Thus, the work “Excidium Troiae” (“Destruction of Troy”) belonging to the 13th century has more mythological impact than “Iliad”. In order to distinguish myth and pseudo-myth, Graves considers it necessary to pay special attention to the names in the text, to which nation the myth belongs, and to the fate of the heroes. To determine the source of Greek mythology, the first step can be to uncover the political and religious systems in the period before the invasions of patriarchal Aryans from the far North and East into Europe. Based on the obtained artifacts and myths that have reached our time, it can be said that Europe of the Neolithic period had a homogeneous system of religious ideas. In another part of the work, the Olympian system later had to compromise between Hellenistic and pre-Hellenistic conceptions. The family of six gods and six goddesses, ruled by Zeus and Hera, organized and formed the Babylonian Council of Gods.

But when the pre-Hellenistic populace revolted (described in the Iliad as a plot against Zeus), Hera's submission to Zeus, Athena's “all for the Father,” Dionysus expressed his confidence in male supremacy by displacing Hestia at the Council. Thus, the patriarchal line replaced the myth-making process with a historical legend and was valued as a historical experience in this world.

One of the problems that attract attention in the third paragraph entitled “*Dialectic of trickster and cultural hero archetypes in the novels “I, Claudius” and “Claudius, the God”*” is the interpretation of the trickster archetype in the context of the artist's mentioned novels. It is noted that although each culture has its own trickster archetype, there are many common features that unite tricksters. In mythology, literature, and as well as religion, the trickster archetype (as a god, goddess, spirit, human, anthropomorphic being) involves a higher intellect or hidden knowledge, the purpose of which is to emerge or defy the world order, to exhibit defiant conventional behavior. C.G.Jung emphasizes that there are driving forces and reasons behind the trickster's actions, but they do not manifest

themselves in an obvious way.

The characters showing such behavior include Puck in Shakespeare's "Midsummer Night's Dream", Viola in "Twentieth Night", Jack in "Jack and the Beanstalk", Shahrizad in "A Thousand and One Nights", Prophet Jacob in the Bible, Molla Nasreddin in Middle Eastern folklore, Peeves, Fred, George Weasley in J.K.Rowling's "Harry Potter" etc. are a clear example. To prove the universality of Greek culture, R.Graves turned to Roman themes and wrote the novels "I, Claudius" and "Claudius, the God". From this point of view, his mythological thinking acquires new dimensions and depth. In the novel, it is possible to find the characteristics of the embodiment of C.Jung's trickster archetype concept. From this point of view, the characters of Livia, Caligula, and Claudius are of special importance. The named characters are naturally included in the fiction because of their trickster quality. Thus, these novels of R.Graves naturally complement his unique mythology. This is because Graves temporarily abandons Roman mythology and turns to Roman history, and thus he reveals the features of trickster and culture hero inherent not only in history, but also in mythology, and in the human way of thinking in general. C.Jung commented on the trickster archetype in the book "Archetypes and Collective Unconscious": *"Trickster is a collective shadow figure, the summation of all the inferior traits of character in an individual"*<sup>9</sup>. By addressing the historical topic, the writer incorporates two tendencies in his novel, which is *"not completely isolated from the myth, but is essentially a new stage"* - *"the historicization of the myth and the mythification of history."*<sup>10</sup>

In the fourth paragraph of the third chapter entitled **"Homer's daughter" as a novel of the period of transition from modernism to postmodernism** the analysis of the work in terms of the "meeting" and delimitation of the boundaries of modernism and postmodernism is brought to the fore. Since the novel "Homer's Daughter" was

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<sup>9</sup> Jung, C. The Archetypes and the Collective Unconscious / C. Jung. – Princeton University Press. – 1969. – p.270

<sup>10</sup> Hacılı, A.A. Zaman və onun poetik mifik qavrayışı // Elm və həyat. – 1985. №10, – s. 21.

written during the transition from modernism to postmodernism, it contains elements of both modernism and postmodernism. The line between modernism and postmodernism remains unclear in many cases. Evaluation of postmodernism as a certain break from modernism or its continuation is a subject of continuous theoretical debate. Thus, modernism, as an artistic and aesthetic phenomenon, opposes the traditional values prevailing in society, expresses the desire to rebuild the world on the basis of new principles, and expresses opposition to mimeticism, which describes and reflects the world as it is. The mission of realizing the desire to rebuild the world on the basis of new principles falls on the creative author in literature and challenges the cult of style, which sees his maximum subjectivity as the goal. Postmodernism goes a little further and instead of denying the science, world philosophy and culture that preceded it, it prefers to re-evaluate it. In the novel Graves uses all the opportunities in narration skillfully, as well as, blend genres, which is considered a feature of the aesthetics of postmodernism, to correct the "mistakes, defects" left by Homer in the process of writing. From this point of view, it can be noted that the novel "Homer's Daughter" was written during the transition period from modernism to postmodernism, so it contains artistic features and elements of both literary-aesthetic "isms".

In the **"Conclusion"** part of the dissertation, the research was concluded, generalizations were made and the obtained results were presented as follows.

- Thus, in the presented dissertation, the conceptual examination of the characteristics of the appeal to mythology in the literature of the 20<sup>th</sup> century revealed its multifaceted dynamics;

- The process of mythological understanding of the world is universal on the one hand, local on the other hand, supertemporal on the one hand, modern on the other hand, abstract on the one hand, and concrete on the other hand able to fulfill its mission;

- In the study, the main aspects inherent in the nature of myth as the first form of understanding the world were investigated, and the reasons for the interest in myth in world literature in the 20<sup>th</sup> century were revealed;

– R.Graves tried to implement this problem, which mythology raised in the context of a specific time, with unique methods and means;

– In the global contact of cultures, different cultures participate with all their peculiarities, enter the dialogue zone with other cultures with their richness and uniqueness, this is actually a positive side of globalization, as a result of global communication of local cultures, a culturological collage of individual national-cultural facts emerges. What is important is that this collage preserves its heterogeneous content. Another aspect of global cultural communication is the inevitability of trying to "identify". Adaptation of national-cultural codes to a homogeneous (homogeneous) composition, being subjected to the pressure of a culture with a higher influence are the main indicators of that side. Options play an exceptional role at such a moment, which requires a very careful approach. It is difficult to predict the results of the contact of universality and nationality, but it is possible to guide the process by studying and interpreting the essence and principles of this contact;

– The study of mythological motifs in the work of R.Graves in the context of English literary studies showed that in the conditions of globalization and convergence of cultures brought by the 20<sup>th</sup> century, the tendency of individual literatures to resemble each other is accelerating, while at the same time concrete elements that differ from each other are revealed in their core. Global cultural-spiritual contact provides the conditions that reveal the differences and similarities of different literatures, while the literatures, along with indicators related to time and space coordinates, also turn the mythological thinking in their core into an object of comparison, which becomes an indicator of the uniqueness of that literature;

– Literature is one of the main dominant figures of culture, it carries all the codes and signs of the national-cultural-spiritual context to which it belongs, it is distinguished by its ability to derive from the memory of the national identity, at the same time it is always open to innovations, it is formed in the limitlessness of imagination, it is closely connected with myth and mythical thinking. Myth is the energy at the core of culture and literature, this energy is

dynamic, it is the driving force in the creation of various cultural-spiritual and psychological acts about man in the chain of national-ethnic traditions;

– Mythology has not only survived as traces of the thoughts of people of the archaic era in myths and folklore texts related to it, but it has also proven to be a thought event that determines the basis of every culture. The patterns of thought and behavior, which are the bearers of the values of the ethno-cultural tradition, gain certainty precisely with mythology. Today, the stereotypes from mythology, the molds of the mythical world model are the basis of the thinking and behavior of such a certain community, ethno-cultural associations. In this sense, the main features of ethno-cultural tradition defined, codified and programmed in mythology remain in force throughout the existence of that nation;

– The role of myth as a way of understanding the world is determined, the specifics of the appeal to the myth in different periods of the evolution of English literature are investigated, the appeal to matriarchy in German mythology and its embodiment in the works of R.Graves are revealed;

– In the works of R.Graves, the mythological concept of the development of humanity is based on stages.

– In R.Graves's work, the symbolism of the concept of the White Goddess and its connection with mythical thought acquire an artistic and philosophical essence;

– In R.Graves's work "Greek Myths", a comparative analysis of the semantic and symbolic interpretation of ancient Greek myths with the modern human psychological state and mental way of thinking is studied;

– In the novels "I, Claudius" and "Claudius, the God", there is a dialectic of trickster and cultural hero archetypes;

– In the writer's historical novels, the symbolism of mythological heroes has become the subject of analytical analysis in the context of historicism and modernity;

– R.Graves' novel "Homer's Daughter" is characteristic in terms of the characteristics of the transition period from modernism to postmodernism.

***The main provisions of the thesis are reflected in the following articles and theses of the author:***

1. Mifik təfəkkürdə zamanın inikas xüsusiyyətləri // Ümummillî lider Heydər Əliyevin anadan olmasının 95 illiyinə həsr olunmuş “Davamlı inkişaf və humanitar elmlərin aktual problemləri - 2018” mövzusunda Beynəlxalq konfrans. – Bakı: Azərbaycan Universiteti, – 14 may, – 2018, – s.244-247.
2. Проблема ассимиляции противоположностей в концепции Роберта Грейвса «Белая Богиня» //– Украина: Житомир. Вісник Житомирського державного університету імені Івана Франка, – 2018. Випуск 2 (88), – с.50-54.
3. Robert Qreyvs yaradıcılığında yunan miflərinin əks şərh prosesi // – Bakı: Azərbaycan Universiteti, “İpək yolu”, – 2020. №4, – s.94-98.
4. Dialectics of trickster and cultural hero archetypes // 9th International Istanbul Scientific Research Congress. Türkiye: İstanbul. – 14-15 May, – 2022, – p.416-419.
5. “Mən Klavdi” və “Tanrı Klavdi” romanlarında trikster və mədəni qəhrəman arxetiplərinin dialektikası // – Bakı: Azərbaycan Universiteti, “İpək yolu”, – 2022. №2, – s.136-143.
6. Robert Qreyvsin ədəbi-bədii yaradıcılığında “bağırçı” simvolik obraz kimi //– Bakı: Azərbaycan Dillər Universiteti, “Dil və ədəbiyyat”, – 2022. №4, –s. 94-101.
7. XX əsrdə ədəbiyyatda mifə müraciətin spesifikasiyası // Gənc Tədqiqatçıların VI Respublika Elmi-Praktik Konfransının materialları. – Bakı: Azərbaycan Universiteti, – 10 mart, – 2023, – s.90-92.
8. “Homerin qızı” modernizmdən postmodernizmə keçid dövrünün romanı kimi // – Bakı: AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – 2023. №2, – s.326-332.







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