

JOHN J. WHITE

Mythology in the Modern Novel

A Study of Prefigurative Techniques



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Mythology

in the Modern Novel

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A Study of Prefigurative Techniques

BY JOHN J. WHITE

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For Ann

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Preface

This study has two principal aims: to consider the main problems of interpretation raised by the use of myths in fiction, and to examine in detail various patterns of correspondences that contemporary novelists have chosen to establish between their subjects and classical prefigurations. The common goal of these two undertakings is a new way of looking at the role of mythology in the novel.

Although *Mythology in the Modern Novel* is intended to be an essay in comparative literature, it betrays a quantitative bias towards American, English and German novels; and this is not by accident. As an Englishman working mainly in the field of German literature, I naturally find this study's emphases reflecting my own particular interests, but I hope that there is more to my selection of material than this. Much has been written in recent years about the marked predilection of certain countries for mythology. "The Germans," Harry Levin once observed, "have tended to be a nation of mythopoets, or—at least—mythophiles; whereas . . . the French are a nation of mythoclasts."¹ And such nationally different attitudes are reflected in literature not only in the mood in which mythology is handled, but also by the sheer number of mythological novels produced. There are far more mythological novels in English or German literature than in French. Hence my process of select-

¹ "Some Meanings of Myth," *Daedalus: Journal of the American Academy of Arts and Sciences*, Spring, 1959, p. 228.

PREFACE

ing novels from various literatures as illustrations to my argument involved more than a mere question of personal inclinations; it was intended to mirror national attitudes.

Extracts from two earlier articles I wrote on this subject have been included in Chapters Four and Five, and I wish to thank the editors of the *Germanic Review* and *Mosaic* for permission to use this material in revised form. I am also very much indebted to a number of friends and colleagues who helped me with my work on mythological literature. Miss Marie-Luise Waldeck and Mr. Richard Beckley, both of London University, read and criticized different versions, and I am most grateful to them and to my editor, Miss Mary Laing, of Princeton University Press, for the revisions they suggested. I should like to record the assistance I received from Professor Eric Herd, of the University of Otago, Mr. Peter Hutchinson, Dr. Alan Marshall and Mr. Edward Thomson, all of London University, and Professor Theodore Ziolkowski, of Princeton University. I owe a particular debt to two scholars. Professor Elizabeth M. Wilkinson, of University College London, not only supervised those parts of this study which were originally presented as a doctoral thesis for London University, but has also aided and encouraged me with this work in many ways since then; and Professor Siegbert Prawer, of Oxford University, has given me a host of helpful suggestions over a number of years. However, it is a particular pleasure for me to admit that I owe most to the help, criticism and encouragement which I have received from my wife Ann.

Westfield College, London
February 1971

J. J. W.

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Mythology
in the Modern Novel

Myth and the Modern Novel

The Return to Myth

"The Mythical Age" was the name the German novelist Hermann Broch gave to the twentieth century.¹ It is a view which would at least seem to be corroborated by the pre-occupations of many writers and critics of today. Yet although a common denominator of much modern literature, myth can assume as many shapes as Proteus himself, and the attribute "mythical" may conceal a variety of cultural phenomena. Anyone consulting the relevant critical literature on the importance of myth for recent writers or on the particular role of mythology in contemporary fiction will find himself confronted by a plethora of general statements about the survival, revival and creation of myth. The recurrent idea of a "return to myth,"² for example, betrays decidedly Rousseauistic overtones and needs much careful delineation if it is to be profitably applied in the modern context. In practice, one is often left uncertain whether the notion denotes a return to specific mythologies, such as Greek, Roman or Sumerian, or whether it refers to the revival of certain archaically mythical qualities in modern literature. For Broch, the return meant only "a return to myth in its ancient forms (even when they are so modern-

¹ "The Style of the Mythical Age," *Dichten und Erkennen: Essays*, 1, ed. Hannah Arendt, Zürich, 1955, p. 249.

² Broch, *op.cit.*, p. 262. See also the works by Baisette, Fischler, Jouan and Kahler listed in the bibliography. (Abbreviated references given in footnotes are to works entered in detail in the bibliography on the subject of mythology and literature.)

CHAPTER ONE

ized as in Joyce), and so far it is not a new myth, not *the* new myth."³ Yet the "return to myth" is not always so precisely defined; the reader is often left wondering which kind of myth is being reanimated.

The ambiguity of the word "myth" does not help the reader in search of guidance. Indeed, it induces many critics to operate with a misleadingly shifting set of ideas or a rather private interpretation of the concept. Hence, while Northrop Frye can state that "in literary criticism myth means ultimately *mythos*, a structural organizing principle of literary form"⁴ and Frank Kermode rejoins that Frye "arrives at myth through archetypes,"⁵ the uninitiated may have difficulty in tuning in to these different semantic wavelengths: the one aesthetic, the other psychoanalytical. In *Quest for Myth*—a work whose very title exploits this central ambiguity—Richard Chase asserts that "an interest in the creative literature of our century forces upon us an interest in myth."⁶ Yet he undertakes to substantiate this point by using a blanket terminology, sometimes referring to myths as myth and at other times as poetic images of a different order. And to write of the survival of myth—"das Fortleben des Mythos"—as Erich Kahler does in *Die Verantwortung des Geistes*, may sound equally ambiguous. Being a particular kind of image-making, myth has always existed as one of the categories of perception and of the imagination. "Myth making is a permanent activity of all men," Eliseo Vivas writes;⁷ "all men can do is to abandon one myth for the sake of another."⁸ To write of its survival as such would be to wax too dramatic. What Kahler in fact examines, quite legitimately, is the way in which particular

³ *op.cit.*, p. 262.

⁴ *Anatomy of Criticism*, p. 341.

⁵ *Puzzles and Epiphanies*, p. 72. ⁶ Introduction, p. v.

⁷ "Myth: Some Philosophical Problems," p. 89.

⁸ *op.cit.*, p. 92.

myths have lived on in our literatures. By using the apparently generic word "Mythos," he implies, as Chase does, that these myths are necessarily identical with the archaic power of myth: that they survive *as myth*. Yet need a return to the use of specific myths inevitably entail a return to myth in the other sense? And have both kinds of return to myth manifested themselves jointly in modern literature? According to C. S. Lewis:

Certain stories, which are not myths in the anthropological sense, having been invented by individuals in fully civilized periods, have what [one can] call the "mythical quality." Such are the plots of *Dr. Jekyll and Mr. Hyde*, Wells's *The Door in the Wall* or Kafka's *The Castle*.⁹

Many modern novels also leave one in little doubt that there has been a comparable return to the use of particular myths from traditional sources. Such titles as *Ulysses*, *Proserpina*, *The Centaur*, *The Labours of Hercules* and *Gilgamesh* all serve, in a limited sense, to show that modern novelists still use material from old mythologies in their works. So there may have been a return to myth in more ways than one.

The "return to myth" is often assumed to be a particular feature of the Modernist movement in the early part of this century. It appears in some writings on the subject as a product of the influence of depth-psychology on certain novelists. One reviewer refers to such a use of mythology as "that old wayside halt for tired novelists in our post-Freudian age."¹⁰ An impression may be given that this method is rather a thing of the past: that any contemporary novel which still incorporates myths should be assigned as a throwback to the context of an earlier epoch. Hence the elegiac ring to many of Thomas Mann's pronouncements on

⁹ "On Myth," p. 42.

¹⁰ *TLS*, 9 September 1965, p. 769.

the subject, in the forties. For instance, in a letter to Karl Kerényi, he remarks:

Um jene "Rückkehr des europäischen Geistes zu den höchsten, den mythischen Realitäten" . . . ist es wahrhaftig eine geistesgeschichtlich große und gute Sache, und ich darf mich rühmen, in meinem Werke gewissermaßen Teil daran zu haben.¹¹

Although many writers of the Modernist era, including Eliot, Joyce, Kazantzakis, Pound and Yeats, were certainly preoccupied with myths, such an interest is to be found with equal richness, and at times with a far greater intricacy of expression, in much subsequent twentieth-century literature. Therefore it cannot be assumed to be a distinguishing feature primarily of earlier decades or (worse still) to be derivative of them in an eclectic sense.

A study of the preoccupation with myth in the twentieth century would be a vast undertaking. Fortunately much of the groundwork has been carried out. Studies such as Hugh Dickinson's *Myth on the Stage* and Gilbert Highet's *The Classical Tradition* have surveyed large areas. In turning my attention to another aspect of the subject, the modern predilection for mythological motifs in fiction, I am partly responding to an evident lacuna. But the choice represents more than this. Among numerous possible features characterizing the contemporary interest in myths (including the dramatization of myths, modern poems on mythological subjects, anecdotal versions and variations on myths), the novel employing motifs from traditional mythologies remains the most frequently misunderstood example of the presence and function of mythology in modern literature.

¹¹ *Gespräch in Briefen*, p. 42. "As for that 'return of the European spirit to the highest, to the mythical realities' . . . it is, from a cultural point of view, a truly great and good thing, and I may praise myself for to some extent taking part in it in my work." (Translations, unless otherwise indicated, are my own.)

It is as much to consider certain problems of methodology as to fill a gap in critical literature on the subject that the following study has been undertaken.

James Joyce's *Ulysses* is the best-known illustration of this type of novel with mythological motifs which, for the sake of brevity, I shall henceforth refer to as the "mythological novel."¹² The two fundamental characteristics of such works are: first, that the mythological parallel is suggested as an analogy or contrast to the contemporary world in which the main events of the novel occur; and second, that the parallel is an extended one and could be described as a motif. This characterization excludes novels such as Cesare Pavese's *Dialoghi con Leucò*, Thomas Mann's Joseph tetralogy and Jean Giono's *Naissance de l'Odyssée*; for such works remain in the world of myths, even if the narrative tone is a modern one, occasionally tinged with irony or what Mann once called the spirit of Voltaire. Whereas the role of mythological motifs is analogical, describing the modern world in the light of a readily available set of models, works that are mythical do not offer myths as analogies, but make them their principal subject-matter or structural principle.

Distinguishing Myths from Mythological Motifs

The need to differentiate mythological allusions and motifs from myth proper accounts for some of the terminology used in this study. Throughout, the phrase "mythological motifs" will be preferred to the simpler form "mythical motifs." "Mythological" here signifies no more than "embodying a scheme of references to mythology." (Usually this will be to Greek mythology, but the increase in anthropological studies has meant that a modern writer now has quantitatively more myths to choose from and qualitatively

¹² A list of such novels is given in the first part of the bibliography.

a greater understanding of them, and can turn to more recondite mythologies, when Greek images have become clichés.) By using the word "mythological," one can avoid the assumption which so readily presents itself: that a work containing substantial elements from old mythologies creates, or is even necessarily intended to generate, myth. "Mythical," the usual adjective in critical discussions, remains too indiscriminate a word for this purpose; it is commonly associated with a dynamic quality, a *mana* seldom present in works that are here described as mythological.

Any attempt at demonstrating the mythical, rather than the mythological elements in literature,¹³ would draw substantially upon Romantic theory and upon such modern theoretical classics as Sir James Frazer's *The Golden Bough*, Ernst Cassirer's *Philosophy of Symbolic Forms*, Claude Lévi-Strauss's *Mythologiques* and the studies in this field by Mircea Eliade, Susanne Langer and Eliseo Vivas. We have, however, no reason to suppose that a work of literature is necessarily constructed to create or resuscitate myth, just because it includes mythological motifs.¹⁴ Indeed, one finds that most of the writers who are generally acknowledged nowadays as successful creators of such new myths, amongst them Borges, Faulkner, Giono, Kafka and Pavese,¹⁵ have all noticeably refrained from constructing

¹³ There has already been a number of studies with this purpose; cf. the works by Andres, Frye, Kermode (1967), Mühlher and Schmidt-Henkel listed in the bibliography.

¹⁴ This in turn does not mean that certain writers may not at times have been seeking to create a new myth out of old ones. Joyce's *Finnegans Wake* and Malcolm Lowry's *Under the Volcano* have this mythical quality. And Broch once declared the goal of his literary endeavors to be a modern counterpart to the *Epic of Gilgamesh*: "ein Mythos . . . , der es wieder mit dem Gilgamesch wird aufnehmen können" (*Briefe*, Zürich, 1957, p. 186).

¹⁵ For representative, rather than isolated, opinions concerning the mythical quality of works by these writers, see: Carter Wheelock, *The Mythmaker: A Study of Motif and Symbol in the Short Stories of Jorge Luis Borges*, Austin and London, 1969; Oto Bihalji-Merin, "William Faulkner: Mythos der Zeit," *Sinn und Form*, xvi, 1964, pp.

them with bricks taken from older mythologies. E. W. Herd has even argued that in the work of Broch, Joyce and Mann "the creation of 'new myth' is frustrated . . . by the return to traditional myth-material."¹⁶ Hence, the conclusion which suggests itself is that mythological motifs are in fact different from myths, from both old and new myths alike.

If the concept of a motif is to prove a viable one in this context, it will be helpful to exclude solitary similes and metaphors borrowed from classical mythologies and placed in isolation in modern novels. One can clearly observe the difference between isolated allusions to myths and a more organized mythological motif in Elisabeth Langgässer's *Märkische Argonautenfahrt*, a symbolic quest-novel which appeared in Germany after the Second World War.

The narrator almost works through the whole Greek pantheon before the novel has ended, yet despite numerous references to classical mythology¹⁷—to which a host of biblical images could be added, there is only one mythological motif in the whole of the novel: that of the Argonauts' voyage mentioned in the title. The narrator reminds readers of it towards the end of the story: "so hat seiner Fabel das alte Modell der heiligen Argo zugrunde gelegen."¹⁸ Where-

752-770; Antoinette Francine, *Le Mythe de la Provence dans les premiers romans de Jean Giono*, Aix-en-Provence, 1961, esp. pp. 9-11; Wilhelm Emrich, "Die Bilderwelt Franz Kafkas," *Protest und Verheißung*, Frankfurt a.M., 1960, pp. 262f.; John Freccero, "Mythos and Logos," *Italian Quarterly*, iv, 1961, pp. 3-16.

¹⁶ "Myth Criticism: Limitations and Possibilities," pp. 74f.

¹⁷ Comparisons are duly made between modern characters and Proserpina (p. 19), Endymion (p. 27), Diana (p. 28), Pan and Nausicaa (p. 38), the Gorgon (p. 45), the Medusa (p. 52), Vulcan (p. 54), Orion and Andromeda (p. 57), Hera, Apollo, Hermes and Aphrodite (p. 58), Hercules (p. 65), Pan (p. 91), Tartarus (p. 126), Dionysos (p. 130), Artemis (p. 135), Eurydice (p. 141), Prometheus (p. 221), Venus (p. 222), Atreus (p. 227), Charon (p. 237), Chronos (p. 239), Achilles (p. 240), Odysseus (p. 241), Persephone (p. 247), Demeter and Kore (p. 272), Aeneas (p. 328) and Niobe (p. 339).

¹⁸ p. 399; "and so the old model of the sacred Argo acted as foundation to the tale."

as the biblical references and the allusions to Greek gods appear haphazardly throughout *Märkische Argonautenfahrt*, the Argonaut motif reveals a definite pattern in its appearances. As might be expected, the narrator stresses the importance of this mythological quest motif at the point where the main characters set out in search of the Golden Fleece: the convent at Anastasiendorf, their goal during a pilgrimage after the *tabula rasa* of the Second World War. On the second page of the novel appears the description of a photograph showing the assembled travelers. It bears the inscription: "DIE ARGONAUTEN MIT IHREN DAMEN AUF DEM WEG ZU DEM GOLDENEN VLISS."¹⁹ The motif signaled here once more plays an important role as the adventurers approach their goal. Their desire to compare themselves with the Argonauts allows these travelers to see their spiritual quest in very concrete, and perhaps more optimistic, terms. The title of the novel, above all, has ensured that we see the whole journey in the light of the Greek analogy. Such a calculated use of allusions for a pattern of dramatic effect and objectivization marks the main difference between references to mythology rather preciously scattered through the narrative and the motif of the quest for the Golden Fleece. It would be difficult to avoid mentioning the Argonaut motif in any interpretation of *Märkische Argonautenfahrt* (just as one could not discuss Joyce's *Ulysses* without reference to the Homeric parallels), whereas only a detailed examination of the novel's imagery would require reference to most of the other allusions.

The noticeable patterning, rather than simply the frequency, of allusions is one measure of their function within a motif-structure. Other useful criteria for assessing the relative importance of allusions include their position in the narrative and the kind of mythological figure involved. At

¹⁹ "The Argonauts with their ladies *en route* to the Golden Fleece."

times a single word is enough to establish a motif, if it appears in a novel's title, as it does for example in *Ulysses*. Yet if it occurs in isolation elsewhere in a work, as the Greek allusions do so often in Elisabeth Langgässer's novel, one might see it as an incidental reference only and not as part of a motif. It is clear, too, that even frequent allusions to certain mythological figures and events, such as Eros, Mars or Venus, or the Odyssey, do not always produce a mythological motif. It would, for instance, be difficult to make out a case for Anthony Powell's *Venusberg* or Rachilde's *Monsieur Vénus* as mythological works. Venus is one of those mythological figures who have a general, almost allegorical connotation that does not readily lend itself to the creation of a motif linked with specific events or characters. Furthermore, it follows that if the chosen tale is not fairly straightforward, it cannot provide a clear-cut pattern. It is generally agreed, for example, that the Greek mythological figure Hermes is used as a symbol in Thomas Mann's *Felix Krull*. Yet Hermes has so many associations that one cannot really speak of a mythological motif giving any real pattern to our reading of this novel. To lend itself to creating a mythological motif, the analogy has to be well defined, clearly indicated to the reader and presented at significant points in the development of the narrative.

Myths as Literary Prefigurations

Rather than being viewed in isolation, mythological motifs will be related to the more general technique of prefiguration, a literary device which embraces both this and other kinds of patterning in the presentation of character and plot. A myth introduced by a modern novelist into his work can prefigure and hence anticipate the plot in a number of ways. Although an awareness of sources is declining, the ideal reader can still be expected to be familiar with most prefigurations beforehand, just as the novelist himself was

when he wrote the work. And because it is better known than the new work, the myth will offer the novelist a shorthand system of symbolic comment on modern events. "Prefiguration" is a useful word to describe this relationship, since it suggests "coming before" and hence offering a comparison with a whole configuration of actions or figures.

Although now frequent in literary criticism, the word "prefiguration" is of religious origin, a translation of the Latin technical term *figura* used to describe the scheme by which "the persons and events of the Old Testament were prefigurations of the New Testament and its history of Salvation."²⁰ One of the classic examples of prefiguration in this sense is the prophetic relationship between Abraham's preparation to sacrifice his son Isaac and the Crucifixion. In St. Augustine's time, the word *praefiguratio* was used instead of *figura*²¹ and since then the term has been secularized and adapted to many other contexts. Obviously, when used in the secular sense, the idea of prefiguration loses its original prophetic connotation. In the literary context, Homer's *Odyssey* can hardly be interpreted as a joyous or foreboding prophecy that Joyce's *Ulysses* was to come.

One merit of the term "prefiguration" in its secularized sense is its latitude of meaning. With it, one can enlarge the scope of an investigation of such symbolic correspondences, to avoid certain misconceptions, by treating not only motifs taken from old mythologies, but also those using legends. For example, the legendary motif of Faust and the devil in John Hersey's *Too Far to Walk* is structurally very similar to many mythological motifs. A wider term also makes it possible to compare mythological motifs with literary plot-

²⁰ Erich Auerbach, "Figura in the Phenomenal Prophecy of the Church Fathers," *Scenes from the Drama of European Literature*, New York, 1959, p. 30.

²¹ Auerbach, *op.cit.*, p. 39, gives the example of Noah's Ark being described as a prefiguration of the Church: "praefiguratio ecclesiae" in St. Augustine's *De civitate dei*, xiv, 27.

prefigurations, such as the use of Shakespeare's plays in Aldous Huxley's *Brave New World* or of Chekhov's *The Seagull* in Macdonald Harris's *Trepleff*. And prefigurations, can, of course, come from other, less dignified sources. Echoing some lines from Walt Whitman's *Song of the Exposition*,²² Leslie Fiedler recently suggested that we "must cancel out those long overdue accounts to Greece and Rome. . . . The new mythology must come out of pop songs and comic books."²³ A recent German pop-novel, Heinz von Cramer's *Der Paralleldenker*—aptly sub-titled *Zombies Roman*—chooses its analogies from among cinema and cartoon characters.²⁴ These too I would see as prefigurations. For, despite the wide range of sources for literary motifs, all these patterns bear close resemblances to many mythological prefigurations usually discussed in splendid isolation. These devices need to be compared and occasionally contrasted with one another, if this type of authorial comment is really to be understood. By concentrating, nevertheless, primarily on the *mythological* motif, I hope to pinpoint certain important features of the presence of mythology in the novel and to give less treatment to other aspects, such as the use of isolated allusions, metaphors and similes—techniques which have not changed fundamentally in recent times. Interpreting the mythological motif as an in-

²² Come Muse migrate from Greece and Ionia,
Cross out please those immensely overpaid accounts,
That matter of Troy and Achilles' wrath, and Aeneas' Odysseus'
wanderings,
Placard "Removed" and "To Let" on the rocks of your snowy
Parnassus . . .

For know a better, fresher, busier sphere, a wide, untried domain
awaits, demands you.

²³ Quoted by Ann Banks in her report, "Symposium Sidelights," *Novel*, III, 1970, pp. 208-209.

²⁴ Zombie, the hero of this novel published in Hamburg in 1968, is compared with Jean-Paul Belmondo (p. 23), Sean Connery (p. 24), and Batman's friend Robin (p. 212), while his mistress of the moment is prefigured by Jeanne Moreau, Brigitte Bardot and Anna Karina (pp. 23f.).

stance of *secularized* prefiguration serves at the same time to highlight its role as an analogical system of comment and precludes certain essentially Romantic views of myths in fiction as the prerequisite of mythical fiction.

To use the term "prefiguration" instead of "myth" entails, it is true, a mere semantic substitution, itself solving none of the problems I shall outline later. But semantic substitutions can have a heuristic value at times; they can clear away some of the misconceptions and prejudices contaminating the traditional vocabulary of the subject. And when the central word has the almost magical associations that "myth" bears, such liberation can be a useful step towards looking at the topic from a new perspective.

Historical Background

If mythology appeared in the novel in earlier times, it was not generally presented in an organized motif-pattern. There are, for instance, Virgilian overtones to Fielding's *Amelia*, but they do not pattern our reading of the novel any more than do the classical epithets of the heroic epic. It seems quite clear from surveys such as Douglas Bush's *Mythology and the Romantic Tradition in English Poetry* and Henri Peyre's *L'Influence des Littératures antiques sur la Littérature française moderne* that Romantic Hellenism in England and France found its home mainly in poetry rather than in the novel. In Germany, on the other hand, as Strich's *Die Mythologie in der deutschen Dichtung* reveals, there was both an interest in old mythologies and in the creation of a new mythology,²⁵ and these preoccupations did leave some mark on fiction.²⁶ But the German Romantics

²⁵ An outline of the Romantic idea of the "new mythology" can be found in the first chapter of Kenneth Negus's *E.T.A. Hoffmann's "Other World": The Romantic Author and his "New Mythology,"* Philadelphia, 1965.

²⁶ Hölderlin's *Hyperion*, Novalis' *Heinrich von Ofterdingen* and much of E.T.A. Hoffmann's work include mythological material.

tended to identify mythology with the notion of a successful poetic cosmogony and generally thought of this as the goal of all great literature.²⁷ Even if traditional mythologies were used with this end in mind, such a general interpretation of literature as the sister of mythology is not conducive, in novel writing, to the production of strictly organized mythological motifs. As a rule, motifs are limited to one or two myths, whereas such a view is essentially polytheistic. In creating his mythological motif, the twentieth-century novelist usually borrows a single myth, or at least draws upon a limited body of mythological material, and offers this as comment on part of the modern plot. His aim is most frequently to use myths, not to create a whole mythology, be it new or old. In contrast, the quasi-religious Romantic quest for all-embracing mythologies would require a whole mythological pantheon to do justice to its aspirations. Admittedly, a number of vaguely mythical figures may still be emphasized in relative isolation in some Romantic works. The Titanic gods are often espoused by the Romantics (even, for example, in the mythological Gothic of Mrs. Shelley's *Frankenstein or The Modern Prometheus*), but such figures are largely left as unexploited, heroic embodiments of a vague spirit of vitalism. In Hölderlin's *Hyperion*, the eponymous hero, the one figure who might have introduced a detailed prefiguration to modern events, is not treated in such a way. In short, detailed prefigurations are rare in the novel before the twentieth century.

²⁷ In his "Rede über die Mythologie," Friedrich Schlegel, the leading theoretician of German Romanticism, defines mythology as a hieroglyphic expression of nature around us, transformed by the imagination and love: "ein hieroglyphischer Ausdruck der umgebenden Natur in [der] Verklärung von Fantasie und Liebe" (*Charakteristiken und Kritiken I* (1796-1801), Munich, Paderborn and Vienna, 1967, p. 318). Modern literature, he suggests, should seek to attain this quality once more. Similarly, Herder's "Vom Gebrauch der neuern Mythologie," Schelling's "Kunstphilosophie" and the theories of Creuzer, Görres and Hülsen all equate mythology primarily with cosmogony.