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**REFLECTION OF MYTHOLOGY IN TEXTS OF PELEVIN AS ONE OF  
INTERTEXTUAL SPECIES**

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Victor Pelevin is one of the most popular and controversial writers of the modern era, the most characteristic representative of the "post-Soviet literature" [1, p. 211]. The creativity of this writer is called a real encyclopedia of "the intellectual and spiritual life of Russia" XX-XXI centuries. Determining the place of the writer in contemporary literature, "he is most often referred to postmodern orientation" [2, P. 185]: Pelevin does not hide, "the postmodern orientation but rather insists on it, realizing, apparently, the privilege of such status" [3]; "postmodernism is the way Pelevin writes". However, there are other opinions about his work: "full name of Pelevin school will be Russian Classical Postresectional Postmodernism" [4, P. 248]; Pelevin quite successfully uses "pop-art literary strategies" [5, C. 110]. According to K. Makeeva, "the writer's creativity is so manifold that does not fit within the strict framework of any one direction".

Critical feedback about the specifics of the copyright work are presented in Russian-language monographs on modernism, as well as in textbooks on modern Russian literature: "Russian prose of the second half of 80-ies - early 90-ies of XX century", G. Nefagina, "Russian prose of the late XX century" under the editorship of V. Agenossov, T. Kolyadich, etc., "Russian postmodern literature" I. Skoropanova, "Modern Russian literature" N. Leiderman and M. Lipovetskiyi, "the Aesthetics of postmodernism" N. Mankovskaya, "Russian literary

postmodernism" by V. Kuritsyna, "Postmodernism in contemporary Russian literature (60-90-ies of XX century – beginning of XXI century)" O. Bogdanova, "Modern Russian literature" M. Cherniak, etc. Literary criticism of the works of V. Pelevin, mainly devoted to the study of stylistic and structural features of his writings.

Creative system of the writer can be viewed as a single metanovel with invariant structure. N. Tulchinskaya and T. Ananina, analyzing the works of V. Pelevin with this perspective, noted: "the works of Pelevin are closely linked, forming a single "metanovel": various scenes and circumstances of the action do not prevent us from seeing the unified invariants. Vectors of different points of view are directed to the fact, moreover, "to see things differently" tends to "devour" this reality" [6, P. 40].

Creative system V. Pelevin is "cinematic" unity of the different genres or, in other words, genre and stylistic unity. The system of genres, variety as "a colorful mosaic in a kaleidoscope," according to I. Pozdnyakova, subordinate to the main genre – a modified post-modern fable. Herewith this travesty, "based on a grotesquely comic "changing around" classic of poetry", is the main artistic means by which the works of V. Pelevin acquire stylistic unity [7, P. 71].

The nature of Pelevin's text – book may be defined differently: on the basis of the phenomenon of "art border". A. Genis points to this originating "center" of the text of V. Pelevin in the analysis of early works of the writer. Literary critic, noting the inherent in V. Pelevin the way he expresses the art world, calls him "the chronicler of the border zone. He settles in the joints between the realities. In the place of their meeting appear bright artistic effects, when one picture of the world overlaid on another, creating a third, different from the first two" [8, P. 17].

Pelevin's novels are traced with the idea of "metaphysics of escape", "edge of reality" and "mardonga", or "internal dead".

"Pelevin... with rare persistence repeats from text to text situation of inequality of the subject to itself, - this idea was expressed by Vyacheslav Kuritsyn, in the article "Great myths and modest deconstruction" for heroes of Pelevin, obviously, the actual moment of "double presence", and non-unity (non-museality) of a personality".

"Pelevin creates his own worlds, each of which is a full example of life with carefully chosen details and concept; able to convince the reader of the validity of such a universe. The details are the things and concepts by means of which you can learn or (even more important) admit your life in this world.

"Neo-mythological consciousness" is a property of all cultural mentality of the twentieth century. Mythological scenes, motives and patterns are actively used during the creation of artistic works. The myth begins to be perceived as existing not only in the archaic version, but as a property of human consciousness. Postmodernism, by definition, is peculiar interest in the myth mainly in the latter sense. Theorists of direction introduce the concept of postmodern sensitivity as the awareness of the deliberate policy of any hierarchies, claiming the absoluteness of systems priorities, the impossibility of the existence of any authentic picture of the world, mythological fact of any authoritative "view of the world" (D. Fokkema, D. Lodge). Of those perceived myths V. Pelevin creates an artistic world of his texts.

Traditionally under neo-mythologism is understood the artistic orientation of the structure of text in archaic mythologems, but in a wider sense the neo-mythologism is to be defined as any borrowing of mythological structures, including the newly established.

For V. Pelevin's creativity neo-mythologism is characterized as a special kind of poetics, structurally oriented on the plot and imagery of myth, a kind of an intertextuality, which is determined by (taking the definition of I. P. Smirnova) as "...a broad generic term of the concept, so to say, intertextuality, having in mind that the meaning of artworks is fully or partly by reference to another text that is found in the works by the same author, in the related art, in the related discourse or in previous literature" [9, P. 112].

Analysis of neo-mythologism as features of poetics of the novels of V. Pelevin is actual, as neo-mythologism involved in structuring the art world works and creating the image of the narrator, i.e. an active element of the system "means of expression" that says, for example, M. L.

Gasparov, giving the following definition of "poetics" for the encyclopedia: "... the description of literary works using means of expression that allows you to create a customized system properties aesthetically effective works ...[10, P. 128]. Ultimate concepts that can be kept all means of expression are: "the way of the world" (its main characteristics, artistic time and artistic space) and the "image of the author", the interaction of which gives "point of view" that determines everything important in the structure of the work". The mythologism is rightly called one of the main features of poetics of V. Pelevin and one of the main means of existence of authorial presence in the text. Artistic specificity of the novel as a genre creates the most favorable conditions for productive use of neo-mythologism. The novel involves the most complete reproduction of the ideological concept of the author, as well as the presence of some extraordinary events that, according to Y. M. Lotman, there is a specific feature of individual existence in an epic context, "novel shape understanding of an event as normal, "uninteresting" motion of life, in which there is a meeting and interaction of the hero with the reality outside his past experience, "the movement of a character across the border of a semantic field" [11, P. 282]".

The myth is secondary, not fully obeying the structure of consciousness, any attempt of comprehension which leads to the creation of the metalanguage. It ceases to be a myth, giving rise, in turn, the myth about itself. R. Barthes in "Myth today" says: "In the myth we find the same three-element system ...: signifier, signified and sign. But a myth is a special system and the feature of this is that it is created on the basis of some sequence of characters that exists before it; the myth is a secondary semiological system ..., material carriers of mythical messages (proper language, photography, painting, advertising, rituals, objects, etc.) ... reduced to the function of signification".

Thus, any action entails eventually causing mythologem. The human mind unconsciously uses it at a convenient time, explaining what is happening using learned structures, that fits in the new. Acquiring appropriated characteristics, the act of "incorporation", as well as previously perceived structures involved in consciousness, – it all becomes a newly created myth about the next event.

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