

CULTURAL MULTISPACIALITY AND CONFLICT BETWEEN GENERATIONS

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ABSTRACT: *The purpose of this paper is to discuss how literary creations consistently render the history of humankind or the human desire to seek, through the various language approaches, an efficient means to somewhat organize people's inner chaos. It therefore centers on myth and examines two literary approaches: mythocriticism (syntagmatic and local viewpoint) and mythanalysis (paradigmatic and global viewpoint). The research is based on Lévi-Strauss's work, on Bachelard and G. Durand's anthropology of the imaginary, and on A. J. Greimas' discursive semiotics and leads to a myth that "narrates" that the natural gesture of the younger generation is to take the weapons inherited from the older, and the skills learned too, to give these weapons another value, of youth, and with them to establish the inevitable succession of father to son.*

KEY WORDS: *intertextuality; connotation and denotation; imaginary; myth; generation struggle.*

Cognitive and discourse sciences have shown that human beings create representations following their perception of reality and organize them in categories in accordance with the

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objectivity principle, kept in memory following subjectivity expectations. It is these categories that are dynamically used by individuals according to the context that make it possible for them to create knowledge and interact with the social group.

Despite that the concrete world presents itself as unique and communicative interaction is an indisputable fact, the representation of reality can never reproduce the uniqueness of this world as a result of perceptions. Thus, whereas the categories attempt to render cohesion to the acquisition of knowledge, the expectations created in view of reality put in the open the plurality of forms of representing such knowledge. Perceiving, feeling, imagining, memorizing or recalling are faculties proper of the homogeneous nature of human beings, but its actualization occurs in a particular way as these faculties vary from one individual to another and vary due to accumulated experiences. These differentiating processes contribute to the constitution of individuality and indicate the polarity of homogeneity vs. heterogeneity in the production of knowledge.

The faculty of perceiving, reproducing, memorizing or creating images constitutes, in the anthropology of Gilbert Durand (1992), the *imagination*; whereas the forms of actualizing this faculty constitute the *imaginary*. Cultures have their underpinnings in the imagination and build their specificity through the interaction of the collective imaginary with the individual's imaginary or with the imaginary of a group. In other words, the imaginary of the individual as it realizes the collective imaginary renews it, but always indicating its bipolarity, that is, it is simultaneously *universal* resulting from the objective injunctions peculiar to the society over any person or group, and *particular*, resulting from subjective bio-psychic-instinct imperatives stamped into the sensibility of individuals or their group. The actualization of this dynamic is manifest in the creation of many works such as literature, arts, fashion, gastronomy and others; in the axiological values such as patriotism, justice, charity among others; and in the substance of the psychics of each individual such as faith, hope and all the passions that distinguish human beings

from other creatures. The imaginary is therefore the dynamic center of interactive and complex activities and operations: like language, forms a continuity in which universality is sometimes emphasized, while at other times the particularity of the individual or his group is highlighted. These operations are responsible for the organization that individuals give to their inner life – or to their soul as Aristotle would say – and the interaction of that with the world. The sensation perceived by human beings is continuously translated into mental images and stored in the various memory compartments. They are kept there until called upon to cement the act of reflection and to actualize by means of a specific system.

Thus, *reflection* is a subjective activity that processes interaction and the organization of images, thus becoming the internal source of their (re) locations in memory. *Sensation*, on the other hand, constitutes both the internal and the external source as it is through it that consciousness grasps the sensitive contents of the concrete world and gives them a particular meaning in the subjectivity of the act of reflecting. So that memory can exist, it is necessary that grasped and stored images are meaning endowed; but so that reflection can exist, it is necessary to believe that such images do not deplete their meaning, on the contrary, they can receive other meanings as the imaginary lives on and strengthens through continuous processes of (re) signification.

The use of memory is a singular act, of a personal nature typical of articulations of the imaginary that, combining both sensibility and reflection, constitutes as Durand says the matrix of the rationalization of thought. Because of this, imaginary and memory have delimited space or time; they are activities of presentification or location of atemporal or atotopical images. They can only be qualified and quantified in terms of past and future; the former, as remembrance, recollection, reminiscence; the later, as desire or hope.

These observations raise a question: in view of the plethora of ideas and renovation of values in the global digital world, how does

the imaginary function and organize such a great number of communicative stimuli and their categories?

The answer lies in the recognition of the current unequivocal inclination of the media for syncretic communication and the belief of such communication implies at least two systems, one for the intelligible and the other for the sensitive. The conjunction of these systems originates in cultural heterogeneity that, imposed by globalization, retrieves the equilibrium that makes possible arriving at cultural homogeneity of an interpretive approach of contrasts. In this equilibrium, if the sensorial spontaneously accepts all the sensations, the intelligible in its verbal form, for example, implies the organization of its structures and the rationality of its coherence to thus create effects of cohesive meaning. When it is said that the analysis of discourse is mainly the analysis of language in use and

⁶ The words that were in English in the original text are shown in italics in the translation piece here. We also have kept the word “cric” (click) being it a phenomenon of interpenetration of English, Standard Brazilian Portuguese, and “Cuiabanês” – the mestizo sign.

Window Explorer

To pass the files of the disc into the computer **cric** disc (it will show up the following files)

To pass them to My Documents **cric** the files and throw in the folder of My Documents (all the folders)

To place the files in the trash bag **cric** the files and press *Delete* and it will show up a screen (yes)

To restore the files select the files and go to files (restore)

Disc

File

New (folder) write a new name (course) *enter*

cric course (course beside All folders. Under disc. *enter* and after that give 2 **crics**)

cric courses (files – new – folder) write the name – *enter* ⇒ 2 **crics** (courses)

To form a folder in the *Word cric Word* – file – new – folder write the name ⇒ 2 **cri** (full transcription of an anonymous text found in a public bathroom in 2001).

its contexts, it is saying also that there is a process of homogenization of the heterogeneity following the supremacy or imposition of the determined value or power. The hypothesis that arises is that the conjunction of polarities, as sensitive/intelligible, subjectivity/objectivity or individuality/society, makes it possible for the analyst to arrive at the deep structures not only of societies or cultures but also of human beings.

This article bases its analysis on the fields of phenomenology and discursive semiotics. The former focuses particularly on the sensation of aesthesia, understood here as an experience freely mediated by the senses – unlike aesthetics, which deals with an experience mediated through group-imposed patterns (Gianfranco Marrone, 1995). The latter, discursive semiotics, postulates the assumption that the figures of spatiality discourse constitutes not only a discursive manifestation, but also a hermeneutic activity that operates and reveals cognitive processes (Denis Bertrand, 1985). This assumption underpins the hypothesis of the usefulness of the phenomenological perspective, focusing on aesthesia and spatial figures in revealing the axiological values involved in the imaginary of generation struggle and first love. In the course of analysis, these *global hypotheses* bring about *local hypotheses* (Dan Sperber & Dreirdre Wilson, 1989) and the aim of which is to examine the interaction between the nature of entering adulthood and the human psyche and culture resulting from the universal traits of Man or from a matricial imaginary that subsists independently in any space or time.

This analysis is based therefore on the fact that myths are created to provide an answer to the great questions man has always had about the mysteries of the world. Yet, since such mysteries are never unraveled because no matter how often the peoples of every era have told, retold or modified their stories, these myths never reveal the truth. For this reason, the heroes and tales always have a mythic root that speaks *from* the unconscious of the culture *to* the

unconscious of the reader in the *language* of the unconscious, that is, symbols and archetypes.

So, literary creations consistently render the history of humankind or the human desire to seek, through the various language approaches, an efficient means to somewhat organize people's inner chaos. Thus, human beings have constantly created and recreated myth, a means to explain world mysteries and euphemize the disorder of their relations with culture, human nature and the environment.

1. LITERATURE AND MYTH: CONCEPTUALIZATION AND NATURE

When we focus on multiculturalism and on local or global aspects in the creation of heroes we always ask how important storytelling and poetic traditions are and in what way and manner they insert themselves into the present?

It seems to me that we can hardly see print culture, oral tradition, writing and literary archives as mutually exclusive themes in the conceptualization of literature, since literature comprises a *corpus* in which written and oral creation are in constant interaction, as are society and the individual, or the past and the present, or the future.

Durand and his mentor Gaston Bachelard¹, believe that these interactions are developed around three main factors: image, imagination, and imaginary. According to these scholars, image is the representation of the realities of the physical, mental, and emotional worlds; the imagination is the ability to perceive, reproduce,

¹ Gaston Bachelard wrote several works on symbols and the four elements, all guided by the ideas posed in *La formation de l' esprit scientifique*, Paris: Vrin, 1947.

and create these images; and the imaginary is the manner in which this ability is rendered.

If we look at these factors from the point of view of the semiotic analysis of discourse developed by Algirdas Julien Greimas², we may assume that image, on the linguistic level, appears as word, that the ability to imagine appears as the speaker's taking signifieds from the language system, and attributes specific meanings to them in the enunciation process; and that the imaginary appears as narrativity, which Greimas (1979³) understands as "the organizing principle of all and any discourse", that is, the individual's particular way of interacting with culture and society.

According to Émile Benveniste⁴ discourse always means that the enunciator intends to influence the other, the enunciatee, even if the two are one and the same person. Man's need, then, to persuade and argue corresponds not only to forthcoming or practical objectives in the imaginary, but mostly essentially to the unfolding of the search for solutions to life's mysteries and to our failure to master truth or oneness, since Man is always split between reason and feeling, desire and duty, essence and appearance.

These reasons explain the nature of the *mythos*, the Greek word for "narrate" Man's endless attempt to express the truth he desires, because his basic objective – that of solving mysteries and reaching perfection – is never met. However, in spite of being constantly created and recreated, myth, as Claude Lévi-Strauss (1971) points out, is not plural, but a unitary element that unfolds to reveal the several faces of the binomial oppositions, exchanges,

² A synthesis of the thought of Greimas may be found in *Sémiotique - Dictionnaire raisonné de la théorie du langage*, Paris: Hachette, 1979, written with Joseph Courtés; and explicated in a more complex manner in *Sémiotique des passions*, Paris: Seuil, 1991, written with Jacques Fontanille.

³ In *Dicionário de semiótica*, page 166, Brazilian edition translated by Alceu D. Lima and others, 1983.

⁴ In *Problemas de lingüística geral I*, page 267, Brazilian edition translated by Maria da Gloria Novak & Maria Luiza Néri, 1983.



mediations, and constant movements of departure from the core theme, with subsequent returns to it. Given that at each departure the founding myth is vested in different figures, it grows in spirals, modifying and replicating itself autonomously.

Given this nature of myth, the notion of literature is clearly not determined by the developments in cultural technologies, for the latter can only point to the variability of the constant exchanges between the sensible and the intelligible in the creative urge. Print culture, oral tradition, writing, and literary archives are in constant symbiosis; any different or new attribute that they may lend to literary creation results from the spiral created by the development of one interacting on the other in their process of actualization. As to storytelling and poetic tradition, one might say that the sensibility that permeates oral and poetic expression is the basis of this spiral described by Lévi-Strauss; this is the raw material that sustains all narrativity.

Current developments in the media have invigorated the circulation of large numbers of the signs and the images they represent. This fact promotes overlapping; it causes myth to be synthesized and long narratives to be replaced by short, discrete stories. For this reason, myth dwindles and becomes a “mythical trace”; it is condensed in the “mytheme”, the smallest unit of myth that conserves its function (according to Lévi-Strauss, 1971) or fundamental gesture (according to Durand, 1960)). As the processes of synthesis and wider circulation delineate space and time for exposing those traces, recognition and assimilation of myth become more difficult.

2. INTERACTION: LANGUAGE, IMAGINARY, AND NARRATIVITY

The difficulty of assimilating myth may be neutralized if the scholar’s gaze on literary discourse is specific and comprehensive,

based on the structure of Durand's anthropology and refined by the discursive semiotics described by Greimas. This inquiring gaze should be guided by two semantic systems: the connotative and the denotative. The former points to signifieds recognized in the fabric of a narrative and guide interpretation to reveal the meaning of the ideologies in, and the moral of the work. In turn, the latter stresses signifiers the form of expression of which indicates the levels of artistic creativity that make it possible to classify a text as literary.

The examination of these signifying systems also includes syntax and, within syntax, the observation of the effects on meaning that result from articulations, redundancies, or development of images, as well as of stereotypes, theme features, and signs of intertextuality. These elements do not constitute myth; they point to the forms and signs of mythical nature. In this kind of approach, literary creativity does not present any fundamentally different facts, since the aim of mythical text – to bring order into Man's chaotic relationship with his ego, culture, and society – is always the same. All that changes is fiction, i.e., the syntax of images and functions used in the composition of another form of narrativity in search of solution to the mystery.

Rigorous analysis of the relation between myth and literary creation should focus on syntagmatic and paradigmatic levels of narrativity. When we focus on the former, our focus is concerned with denotation, because syntagmatic narrativity appears as a continuum, a self-contained story that actualizes the signifieds of an imaginary that create an epoch, culture, or genre. In this narrativity, one sees relations of contiguity, links, and causality referring to the gestures that correspond to two functions: to be and to do. However, when perceived from outside this context and observed by the gaze that searches the connotative, the text appears as the discontinuous that comprises another narrativity, the paradigmatic. In the latter, both similar and contrary topics are prominent; when seen from the viewpoint of the integration of

cultures, epochs, and genres, they point to the shared core that characterizes the human condition.

Given this fact, we may agree with Lévi-Strauss's assumption that there are only a few myths, because due to their paradigmatic homogeneity made up of the heterogeneous cutouts of their most basic units, i.e. mythemes, what we find in literature are syntagmatic actualizations. Lévi-Strauss therefore states that the analyst's work consists of cutting the syntagma in segments that may be superimposed and show that these segments constitute many other variations on the same theme.

These considerations illuminate the approaches that Durand recommends as the method for the study of literary texts: mythocriticism and mythanalysis. The former corresponds to the gaze that seeks the denotative; it therefore operates on the level of the syntagma. The latter corresponds to the gaze that scrutinizes the connotative; it explores the paradigm. Hence, mythocriticism must therefore precede mythanalysis, because it collects the general data for the identification of mythemes and the variations or configurations that constitute the paradigm of a myth.

3. MYTHOCRITICISM: ANALYSIS OF SYNTAGMAS

As an example of this procedure, I will briefly look at three literary works from different epochs, cultures, and authors. Due to shortage of time, mythocriticism will concentrate on the main functions or mythical gestures of the following stories, which are well known, except for the third example.

Le Cid, a tragedy written by Pierre Corneille in France, in 1636, was inspired by a story by an anonymous Spanish writer based on real people and facts of the 11th century.

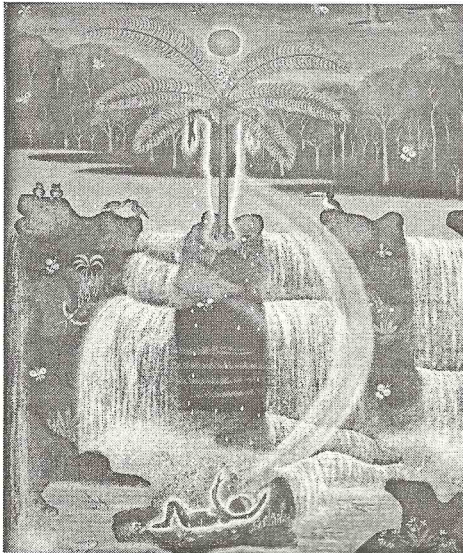
Rodrigue, later renamed *Le Cid* on account of his heroic feats, is Chimène's fiancé. In order to avenge an offense suffered by

his elderly father, he challenges his future father-in-law to a duel and kills him. Chimène ends their engagement and asks the king to punish her fiancé, even though she still loves him and knows that he killed her father as a question of honor. The king pardons Rodrigue and sends him off to the war front to defend his kingdom. On Rodrigue's triumphal return, the king gives him the hand of Chimène in marriage. Obeying her feelings and the king, she takes him as her husband.

Romeo and Juliet, a play written by William Shakespeare in England, in 1595, was based on an Italian story.

Young Romeo and Juliet meet by chance and fall in love, but their love is kept secret because their families are enemies and would not accept such a match. Friar Lawrence tries to aid the lovers and devises a plan. However, a misunderstanding over the simulated death of Juliet leads the young couple to commit suicide.

The third story is part of the repertoire of indigenous legends conserved by oral tradition in the south of Brazil.



Each spring the Tupi people's god of evil demanded that the most beautiful young woman in the tribe be offered to him in exchange for his not harassing the community. One year, the chosen young woman had already found a love of her own. To escape her destiny, one moonless night she fled with her lover, on a boat. Upon discovering her flight, the god turned into a gigantic snake that struck at the lovers and in so doing opened an enormous crater in the riverbed. This crater became the Iguassu Falls. The young lovers can still be seen today – he transformed into a palm tree, and she into a rock in the depths of the waters – constantly gazing on each other without ever being able to touch. It is up to the wind-blown branches of the palm tree to whisper its love, and to the rock to respond to the murmur of waters that gently stroke its surface. The moment the rainbow brings them together we can glimpse the light reflecting from their figures and hear their pledges of love and lamentation.

The two European stories are well-know plays, which leads to the presupposition that the sensitivity of its thematic content is emphasized by the spectacle, or rather, by the syncretism of the various languages that make up the staging of the play. Hence, spaciality, gestures, music, colors, and all the signs that compose performance, in the theater or any type of media, such as movies or TV, for example, easily transmit the conjunction of the intelligible with the sensitive. For this reason, the stories of *El Cid* or of *Romeo and Juliet* are easily understood even though having been much synthesized. The Brazilian legend is not widely known, which motivates me to present it with its illustration, so that the sensitive-intelligible conjunct may be more easily perceived.

The three stories focus on young couples that spontaneously find their love matches. The impediment to love is not in them, but in the contradictory situation imposed by higher authority. According to theories of knowledge (Jean Piaget and collaborators, 1974) the concept of contradiction opposes that of conflict and this opposition takes place on the level of the subject.

In the concept of *contradiction*, the subject is aware that there is, at the same time, statement and negation in relation to one and the same fact or idea. There is a real opposition between what this subject perceives or feels and what is perceived and felt by others. In *conflict*, the subject sees no distinction between what he himself denies and states; therefore, he does not separate statement from negation. While contradiction is a feature of the problem, originated in the incompatibility between the subject and an external situation, conflict is in the person, in the lack of clarification in his subjectivity.

There are no conflicts in the three stories; these young people have no doubts in relation to their love or the beloved; but there is contradiction, the impossibility of the social setting to accept subjective choice in their love: the assertion of the partner chosen by the lover is denied by the greater authority of the family group.

Since in most cultures god is accorded the status of heavenly father, and the father that of supreme being in the family, these functions are superimposed, with the father/god figure becoming the principal law figure in the three groups. In these stories, intrigue makes obvious that the origin of the contradiction – the prohibition of love – is the father/god and the exercise of the two functions: *being* the powerful and authoritarian patriarch, as well as *doing* or *carrying out* the moral prescription and the demand for its execution. These functions, however, are exercised in accordance with different values in the three stories.

In the French tragedy, *Le Cid*, the action of the patriarch is motivated, in Chimène's father, by his being arrogant and envious; in Rodrigue's father, by being proud and extremely sensitive. In the English tragedy, *Romeo and Juliet*, the act of separating the young people is marked by the unyielding egocentricity of both parents. In the Brazilian legend, the powerful god's pleasure in evil-doing comes from his being merciless and vengeful. Now, these functions — to be the authority and to act on this — carry out their prescriptions, representing the needs of the power structure, imply the existence

of subjects at the opposite extreme. Thus we have here: father/creator versus son /creation and, by extension, the older generation versus the younger generation.

Just as there are differences in the parents' actions and functions, there are also differences in the children's actions and functions, and these differences are originated in the essence of their parents.

In the French text, the double fragility of the older generation – vanity in one case, pride in the other – is the motive for young Rodrigue's taking the life of his father-in-law in the duel and in overcoming his father. In this episode, the first or older generation, is beaten or surpassed by the second or younger generation, since it is Rodrigue's skills, shown in battle and his winning glory and love that propel the succession chain. Between the two patriarchal figures, however, there is the mediation of the king. He decides on life (sending Rodrigue to war), on love (determining the marriage of the young people), and, in resolving the contradiction, he favors youth. The family authority finds, therefore, a counterpoint – and one with greater powers – in the authority of the state.

In the English tragedy, on the contrary, the second or younger generation does not overcome the older: the young people die and the line of succession is broken since they do not marry. The two young people committing suicide undo the contradiction created by the parents' uncompromising essence and action. The parental insistence on interdicting their love showed that patriarchal authority was aware of the natural succession of generations, but did not know – or did not wish to know – how to distinguish the ephemeral role it occupied. Therefore, by breaking this succession, the patriarch may create the illusion of retaining his power and postponing his decline. Again, in this story, there is an unfolding of the paternal figure: the priest, the image of the spiritual father. However, the plot to neutralize the destructive force of the authoritarian father fails because the power of religion, in the imaginarity of the author, is not enough to aid the second generation.

In the legend of the Indians in Brazil, the young people end by losing their human form; they are immobilized as elements of nature. The young couple does not marry; power is not passed down to the next generation. The patriarchal image is shown as stronger and more powerful, because it is concentrated in the figure of a god with extraordinary powers. This figure is not only opposed to another human figure, as in the case of the king and priest in the European stories, but is articulated with a power: that of metamorphosis. This syncretism of the image allows us to see that he assumes the symbolically significant figure of the serpent and to attain greater power by creating the waterfalls, to intervene in nature and modify it forever. The line of succession, in this story, is not broken by vanity, pride, or selfishness, as in the other two, nor by reasons imposed by explicit civilization constraints, but by interactive and unfolded action: the magical and inventive knowledge-action of the father/god combines with the destructive force of nature.

The mythocritic approach revealed that the theme – interdiction of love by higher authority – appeared in the three stories and constituted syntagmas in which the following mythemes were explicitly revealed: polarization between generations, struggle for power and life, formation of couple through the transformation of young people into adults, and survival earned through creativity. In these syntagmas, the functions of being and acting of each father differed and caused differences in the child's actions to create different narrativities. In this syntagmatic heterogeneity, a point of convergence is recognized: the paradigm that we will now examine.

4. MYTHANALYSIS: ANALYSIS OF PARADIGMS

A “naïve” *regard* of the three stories contemplated the theme of forbidden love. The semiotic regard of the semio-narrative structures uncovered binomial oppositions: father and son, life and

death. The mythocritic *regard* exposed the symbolic game of the gestures/functions of the imaginary and now facilitates, in the mythanalysis, recognition of the myth in which the mythemes converge in the same paradigm and show it as being constituted of different syntagmas. The contradiction created in the role of the father is sustained in the myth of progress. This myth "narrates" that the natural gesture of the younger generation is to take the weapons inherited from the older, and the skills learned too, to give these weapons another value, of youth, and with them to establish the inevitable succession of son to father. The son's victory leads to the formation of the new couple, to the continuity of the generations, to progress. The father's victory leads to the separation of the lovers, the breaking of the succession of generations and, consequently, stagnation, the illusion of *status quo*. Is this why Roland Barthes (1973) wrote that in every narrative there is always some symbolism that refers to the father figure, because without it what pleasure would there be in telling stories? Mythanalysis is the attempt to explicitly reveal this pleasure, besides offering a means of investigating ideological aspects of historical paradigms. In general terms, a number of comments may be posed in relation to certain aspects of these three different works.

In the medieval Spanish paradigm (*Le Cid*), the father's death indicates that the ideology of the Middle Ages, the period when nationalities were established, places less value on the power of the paterfamilias and more on progress that sustains the king's power and the consolidation of his territory. Corneille probably chose this theme because the 17th-century French paradigm is centered on the figure of Louis XIV, the Sun King, whose absolute power is the uncontestable law of the state that rules on the destiny of the succession chain, giving priority to young people for regarding them as the hope for the maintenance of this power.

Because of this, Roger Price (1993) in *A Concise History of France*, demonstrates that the expansion of the French territory began

with Henri IV (1589-1610) and reached almost the totality of its present shape under the reign of Louis XIV, that is, during Corneille's lifetime. This book shows that in that century France is characterized by social mobility. On assuming control of the upper and lower nobility, and allowing the ennobling of successful bourgeois families, the Sun King increased his power and became the symbol and source of national unity.

In late 16th century England, the young lovers die, the progressive continuity between generations and the future are less important than the pride and tradition, past and present, of the lineage. This paradigm highlights the progress of the interests of breeding, property, family, and their authoritarian, autonomous institution; not the individuality nor subjectivity, because the latter two might alter the status quo of inward-looking groups and renew sensibility. For this reason, Peter Ackroyd, in *The life of Tomas More* (1998: 9) describes London society of this century as "a hierarchical society where degree and rank were not applied in a random or metaphorical way".

In Brazil, where the time immemorial of the indigenous legends constantly mixes with the present in the search for cultural identity, the young people are de-personified and made part of nature. The paradigm highlights faith in destiny, in supernatural or mystic values. Above all, it stresses the power of nature that determines the future and is stronger than the individual's self-confidence and, consequently, than the succession chain. Besides rejecting the myth of progress, the past and tradition confirm syncretism and strengthen this denial, articulating another myth, that of metamorphosis: the implacable and fearful father/god/law can become, at any moment, the insatiable and destructive mother/nature, endowed with animal power to change and transform the world.

PERSPECTIVES: POSSIBILITIES OF REVELATIONS

This analysis followed the line of semio-discursive studies and anthropological structures of the imaginary. Finally, it leads me to suggest two conclusions:

1) the search for intertextuality in myths in literary work increases the pleasure of reading and deepens one's knowledge of the history of humanity's cultural cycles;

2) the processes of mythocriticism (syntagmatic and local viewpoint) and mythanalysis (paradigmatic and global viewpoint), by focusing on the nature of Man's aspirations, may reveal that literary and mythical creation has no past, nor future, but only the present of constant transfigurations, on the semantic plane, of Man's yearning for order in the universe.

RESUMO: *O texto pretende discutir como criações literárias refletem repetidamente a história da humanidade em seu constante desejo de buscar a fórmula eficiente de o homem pôr ordem em seu caos interior. Nessa perspectiva, centra-se na mais antiga modalidade de narrar, ou seja, no mito e examina duas abordagens analíticas: mitocriticismo (que destaca o ponto de vista sintagmático e local) e mitanálise (que observa o ponto de vista paradigmático e global). A pesquisa fundamenta-se nos trabalhos de Cl. Lévi-Strauss, na antropologia de G. Bachelard e G. Durand, na semiótica discursiva da escola fundada por A. J. Greimas e explora o mito que fala do gesto natural de a geração mais jovem tomar as armas e as estratégias herdadas da mais velha para dar, a estes, novos valores, representativos da juventude, e com elas estabelecer a inevitável substituição do pai pelo filho.*

PALAVRAS-CHAVE: *intertextualidade; conotação; denotação; narrativa mítica; conflito de gerações.*

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