



ANALYSIS OF THEORIES OF MYTH AND MYTHOLOGY

Pulatova Sarvinoz Botir kizi

PhD student Faculty of Foreign Philology National University of Uzbekistan named after Mirzo Ulugbek

Phone: +998933757755

sarvinoz-yasmina9209@mail.ru

Yusupova Shoira Batirovna

Associate Professor of the Department of English Linguistics, Faculty of Foreign Philology, National University of Uzbekistan

Article history:	Abstract:
Received: September 1 st 2021	In this article, there is a consideration of theories of myth from antiquity to the 21th century, as well as mythology in Western European literature, in particular in the literature of Great Britain of the 21th century.
Accepted: October 1 st 2021	
Published: November 18 th 2021	
Keywords: Myth, Mythology, Language, Linguistics, Literature	

Interest in the study of mythology and mythmaking is not diminishing now. The creation of myths is regarded as the most important phenomenon in the cultural history of humankind.

Mythology, due to its syncretic nature, served as the source material for the development of philosophy and literature. The first steps in the development of science, for example, ancient Greek natural philosophy, history (works of Herodotus), medicine, etc., also keep traces of a close connection with the mythological heritage.

However, even later, when such forms of social consciousness as art or literature finally stand out from mythology, they use myth for a long time as their "language", expanding and reinterpreting mythological symbols in a new way. Literature throughout its development has made extensive use of traditional myths for artistic purposes.

The motives of ancient, biblical (and in the East - Hindu, Buddhist, etc.) mythology were an arsenal of poetic imagery, a source of plots, a peculiar language of poetry. In the 20th century, some areas of literature consciously turn to mythology (J. Joyce, F. Kafka, T. Mann, G. Garcia Márquez and others), there is both the use of various traditional myths (while their meaning can change dramatically), so and myth-making, the creation of their own language of poetic symbols and their own mythologies.

So, the scientific novelty of the dissertation is determined by the fact that the work of J.R.R. Tolkien and U.B. Yeats is viewed from the point of view of the author's myth making.

There are several stages in the study of mythology. The first is associated with the trend in folklore and literary criticism that emerged in the 19th century, called the mythological school. Its philosophical basis is the aesthetics of F.W. Schelling and the brothers A. and F. Schlegel, who perceived mythology as a "natural religion." The mythological school is characterized by the idea of mythology as a

"necessary condition and primary material for all art" (Schelling), as a "core, center of poetry" (F. Schlegel).

The thoughts of Schelling and F. Schlegel that the revival of national art is possible only if artists turn to mythology were developed by A. Schlegel and developed in relation to folklore Heidelberg romantics (JL Arnim, K. Brentano, I. Gerres). The mythological school finally took shape in the writings of the brothers V. and J. Grimm (German Mythology, 1835). According to their theory, folk poetry is of "divine origin"; from the myth in the process of its evolution, a fairy tale, an epic song, a legend and other genres arose; folklore is the unconscious and impersonal creativity of the "people's soul".

John Ronald Ruel Tolkien set as his goal the creation of English mythology, something peculiar to England, similar to the Finnish or Celtic epic, but by no means an imitation of already existing "models". The myth and fairy tale were directly related to the scholarly interests of Tolkien, who was engaged in research in the field of mythology and philology within the walls of Oxford University. However, fairy tales for him were not "stories for young children", but something deeper and more significant than they seem to a superficial glance.

Researchers of Tolkien's work refer to the "myth of the lost integrity" as ideologues. The idea that a person's game is lost, that his destiny is defeat, alienation, appears in his articles of the 1930s. However, despite this belief in the spiritual life of the people, reliance on popular consciousness as an age-old repository of moral values helps Tolkien to maintain hope.

After the publication of *The Silmarillion*, critics noted with amazement that in some 50 years of life, one person managed to create something that people spend many centuries. Tolkien managed to create his own mythological cycle, which over time "outgrew" the boundaries of "mythology for England", became the basis not only for new literary works, but also had a



strong influence on other areas of art, such as music and cinema.

The mythological school developed in two main directions: "etymological" (linguistic reconstruction of the initial meaning of the myth) and "analogous" (comparison of myths with similar content). The works of Kuhn (*Descent of Fire and Divine Drink*, 1859; *On the Stages of Myth-Formation*, 1873) and Müller (*Experiments in Comparative Mythology*, 1856; *Readings on Science and Language*, 1862-64) represent the first. Using the "paleo linguistic" methodology, Kuhn and Müller strove to reconstruct ancient mythology, explaining the content of myths by the deification of natural phenomena - luminaries (Müller's "solar theory") or thunderstorms (Kuhn's "meteorological theory").

The mythological school played an important role in the development of science: it expanded the understanding of mythology, turning, along with the ancient ones, to the myths of the ancient Indians, Iranians, Germans, Celts, Slavs; contributed to the active collection of folklore of different peoples, raised a number of important theoretical problems (including the problem of the nationality of art); laid the foundations for the comparative study of mythology, folklore and literature.

The ritual-mythological theory, representatives of which were Robertson Smith, J. Fraser and the "Cambridge Group" (Great Britain) of his followers (D. Harrison, A.B. Cook, F.M. Cornford, etc.), adopted many ideas of the mythological school. Nevertheless, she spoke about the priority of ritual over myth and substantiated the exceptional significance of ritual in the origin of literature, art, philosophy (ancient theatre, epic, philosophy, sacred literature of the Ancient East - in the works of the "Cambridge Group"; heroic epic - E. Miro, S. Otrana, G.R. Levy, F. Raglan; novel, fairy tale - P. Sentiva). The theory took extreme forms in Raglan.

Recently, the work of U.B. Yeats also began to receive quite close attention on the part of domestic literary critics. But the works of such authors as V.A. Ryapolova (*Abbey Theatre: WB Yeats and Sean O'Casey: A Dramatic Chronicle*), G.M. Kruzhkova ("Nostalgia of obelisks. Literary dreams."), A.P. Sarukhanyan ("W.B. Yeats and J. Joyce. Mythology and Mythologism as a Way of Understanding the World"), D. Khorolsky are devoted primarily to Yeats' dramaturgy, while little has been written about Yeats, the mythmaker.

Among these monographs, Daniel Albright's book "The myth against myth: a study of Yeats's imagination in old age" should be highlighted, which

explores Yeats's image of human consciousness and the poet's careful elaboration of his own personality through poetry. To some extent, Yeats tried to translate his personal image directly into an objective, verbal image. Nevertheless, although he included images of his friends and even strangers in his poems, they all remained just shadows.

According to the researcher, the method used by Yeats to describe the formation of his spiritual world has nothing to do with an autobiography. A simple accident in his case is inappropriate - Yeats experienced a strong rejection of art as a mirror image of the surrounding reality. The true autobiography, according to Albright, is the book "Vision", during the period of which the poet was trying to determine the place of his own personality within the framework of human history. This book, according to Yeats, was to induce Western civilization to write its own autobiography.

USED LITERATURE:

1. Falck, Colin, *Myth, truth and literature: towards a true post-modernism*. Cambridge, Cambridge University Press, 1989
2. Feder, Lillian, *Ancient myth in modern poetry*. Princeton; Guildford, Princeton University Press, 1977.
3. Filmer, Kath, ed.. *Twentieth-century fantasists: essays on culture, society, and belief in twentieth-century mythopoeic literature*. New York, St.Martin's Press; Basingstoke, Macmillan, 1992.
4. Morse, Donald E., Bertha, Csilla, ed., "More real than reality" : the fantastic in Irish literature and the arts. New York; London, Greenwood Press, 1991.
5. *Myth, legend & fantasy*. Tunbridge Wells, Fenrose, 1974.
6. Powers, Meredith A., *The heroine in Western literature: the archetype and her reemergence in modern prose*. Jefferson (N.C.); London, McFarland, 1991.
7. Pritchett, V. S., *The myth makers: essays on European, Russian and South American novelists*. London. Chatto and Windus, 1979.
8. Righter, William, *Myth and literature*. London, Routledge and Kegan Paul, 1975.
9. Smith, Karen Patricia, *The fabulous realm : a literary-historical approach to British fantasy, 1780-1990*. Metuchen, N.J.; London, Scarecrow Press, 1993.
10. Pearce, Joseph, *Tolkien : man and myth*. London, HarperCollins, 1998.



World Bulletin of Management and Law (WBML)
Available Online at: <https://www.scholarexpress.net>
Volume-4, November-2021
ISSN: 2749-3601

11. Petty, Anne C 'One ring to bind them all' : Tolkien's mythology. Alabama: University of Alabama Press; London, American Universities Publishers' Group, 1979.
12. Purtill, Richard L., J.R.R. Tolkien : myth, morality and religion. San Francisco; London, Harper & Row, 1984.
13. Ready, William Bernard, The Tolkien relation : a personal inquiry. Chicago, Regnery, 1968.
14. Realms of Tolkien : images of Middle-Earth. London, HarperCollins, 1996.
15. Reilly, R. J. Tolkien and the Fairy Story. // Tolkien and the critics. L. 1968.
16. Rosebury, Brian, Tolkien : a critical assessment. Basingstoke, Macmillan, 1992.
17. Yeats, W. B. The Countess Cathleen : manuscript materials; edited by Michael J. Sidnell and Wayne K. Chapman. Ithaca, N.Y.; London, Cornell University Press, 1999.
18. Whitaker, Thomas R. Swan and shadow : Yeats's dialogue with history. Chapel Hill, University of North Carolina Press, 1964.