THE ARTISTIC AND AESTHETIC FUNCTION OF MYTHOLOGY IN THE WORKS OF ANTOINE DE SAINT EXUPERY AND CHINGIZ AITMATOV

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Abstract: The article considers issues of using mythological symbols and their interpretation in the works of Antoine de Saint Exupery and Chingiz Aitmatov. Besides, it gives significant data due to the place and role of mythology in the poetics of fiction also history of the use of mythological plot and elements in Western Literature

Key words: artistic, aesthetic, mythology, Antoine de Saint Exupery, Chingiz Aitmatov, symbols, symbolic image.

INTRODUCTION

If we look at the history of literature, in all its periods, mythology and folklore were a universal means of reflecting the social, spiritual problems of that environment. This is why such a tool has become the norm required for the construction of works of art since ancient Eastern times. The concepts of “mythology” and “myth creation”, which emerged in Europe as a philosophical aesthetic category in the early 19th century, underwent an evolutionary path to the level of artistic style as a result of their development. If Homer, Aeschylus, Sophocles, Euripides and other fathers of the ancient period used mythology as the first source, and from the Middle Ages Renaissance it became an important artistic poetic means of expressing the author's dreams, pointing out the shortcomings of society. From Abul-Qasem Ferdowsi's “Shahnameh” to Nizami Ganjavi's and
Alisher Navoi's “Khamsa” extensive use of elements of myths, legends, fairy tales indicates to the fact that Eastern literature has its own traditions in this area. If in European medieval literature Christian religious books and Saints widely used mythological plots and symbols, in the works of Renaissance artists such as W. Shakespeare, F. Rabelais, M. Cervantes, folk plays and various public games were widely used.

METHODS
The works of the great playwright Jean Racine (1639-1699) are an example of the fact that in the literature of classicism from the XVII century the main focus was on the images of ancient mythology, the use of their plots as a source. He refuses to use the events of ancient Roman history as a source like Racine Cornell, and addresses the subject of Greek mythology in a way that is completely contrary to the absurdities of the French palace, not because of its charm but because of its high humanity and authenticity. For example, in the tragedy Phaedra, the French playwright renounces the mythological basis of the plot (except in the scene where Neptune sends a sea creature to kill Hippolytus at Tezey's request in the finale) and creates a work on a human theme. From the eighteenth century, in enlightenment literature, mythical plots were used mainly as conditional fables, giving them a whole new philosophical meaning. The philosophical-fairy tales of François Voltaire (1694-1778) are of special importance in this area. Voltaire uses the traditions of fairy tales to force his heroes to travel the world, to visit different countries (“Queen of Babylon”, “Micromegas”, “Candle”). Charles Perrault's contribution to the formation of the tradition of the use of folklore in Western European literature and, most importantly, to the emergence of the literary fairy tale genre plays significant role. He brings magic closer to real life through his unique narrative style. At the same time, it brings ordinary life situations to the level of magic, the supernatural. From the nineteenth century, the Romantics had emerged as the first “myth-makers” of the new literature and sought to combine philosophical and poetic means of depicting existence. The colorful, fascinating
fantasy world and the clash of the real world (especially in “The Golden Vase” and “Little Zaches called Zinnober”), which is characteristic of E.T.A.Hoffman's (1776-1822) work, evokes humor, irony, and grotesque. Their combination creates paradoxical situations. Another characteristic of Hoffman is that the protagonists live in a real and fairy-tale world at the same time, moving from one to another. The method of the transformation of the supernatural to the simplistic, characteristic of another German romantic, W. Hauff (1802-1827), was continued and further perfected in world literature. Novalis, one of the founders of Romanticism, states: “Fairy tales are an inviolable rule of poetry. All poetic things must be in a fairy-tale way ”.[1], [98] The practical application of this thesis can be seen in the works of Hans Christian Anderson (1805-1875). The Danish storyteller uses the traditions of folk art effectively and appropriately in his tales. This enriches them only with Andersen's way of fantasy. For example, in many of his works he abandons the social boundaries inherent in some of the heroes of folk tales. Andersen’s kings and queens behave like ordinary citizens. In “Lightning Stone”, the king, queen and all the people of the palace go in search of the gate house with the sign of the cross, where the soldier lives. In “The Pig keeper”, the king himself hires the poor prince as a pig-breeder, and walks in the palace in his old shoes. The princess in “Wild Geese” weaves a dress out of thorny grass to save her enchanted brothers. Thus, the representatives of romanticism, while making effective use of folk legends, songs, fairy tales, brought them new content, new spirit, or, in the words of the famous mythologist E.M. Meletinskiy, “mythological or quasi-mythological fiction helps romantics to create an atmosphere of mystery, miracle” [2,286] . As for the difference between the literature of the twentieth century and the previous ones in this field, it is not when the use of mythological remissions is becoming more common than before, but when they are used in a new way.

RESULTS AND DISCUSSIONS
Although fairy tales and legends are being squeezed out of people's lives as a result of the influence of modern culture (including literature), it has become clear that literature and art itself cannot exist without mythology. That is why the use of elements of myth and fairy tales has become one of the main categories of twentieth-century poetry. Mythologies are very useful to creators in assessing the external world, full of conflicting, global problems, based on the possibilities of artistic thinking. The unique mythological style of painting used in the works of the French writer Antoine de Saint Exupéry “The Little Prince” and the Kyrgyz writer Chingiz Aitmatov “The White Ship” can also serve as a basis for this. In the process of analyzing both works, we come across an artistically polished or transformed myth based on a pattern of forgotten folklore, an individual myth that is not found in any other source. Saint Exupery creates the image of a small child with an original mythological meaning in his work. The little prince is the product of the author's imagination, and the legend in the White Ship is the result of respect and love for the folklore, customs and traditions of the young Chingiz told by his grandmother. Saint-Exupéry revives the semantics of an ancient magical fairy tale that goes back to myths and rituals at the beginning of “The Little Prince”: The Prince travels from planet to planet, as if he had gone through several trials, and finally gained new knowledge about it on Earth. The first creature on earth to meet a child is a Snake. On our planet, the little prince is adopted by the Snake, and according to the legends of many African tribes, the Serpent takes the newborn baby from God and hands it over to his parents. Moreover, in the mythology of ancient times, the Snake is depicted as a creature that embodies magical powers. The Snake is also known as the guardian of the sources of wisdom and life. In the dedication ceremonies, it is depicted as a symbol of resurrection. The Snake depicted in “The Little Prince” is, according to A. Bukovskaya, “a symbol of divine powers and awareness of the bitter fate of mankind” [3,173]. This creature guides the child towards humans and promises to help him return to his planet with his venom. The Snake reveals to the child the bitter truth about human
beings: “Where are the people?” asked the Little Prince at last. »In the desert, anyway, you feel lonely,» «You feel lonely among people.» said the snake [4, 115]. At this point, we can remember the conversation of the old woman, fortune teller Chotir Baymak with the Horned mother deer in the story “White Ship”: “Oh, what do you say, mother deer, you do not know much about people”, nodding her head - Chotir Baymak”. They don't feel sorry not only for the forest animals, they don't even feel sorry for themselves” [5,237]. While the snake warns the prince of the disintegration of human society, the wise old woman in the “White Ship”, warns the Horned mother deer about the lack of kindness and love in people. While the Snake in “The Little Prince” is embodied as a symbol of attitude to the world's problems, the second symbolic image in the work - the fox - is included in the work as a symbol of wisdom of ordinary people. Although in European folklore and literature the image of the Fox has been used mainly as a cunning image, this creature in the fairy tale of Saint Exupéry takes the form of a wise teacher who teaches the child the laws of life. In the words of the fox, we see the symbol of trust that Saint Exupery has promoted throughout his career: «… You are always responsible for the fate of whomever you teach» [4,124]. The introduction of the image of the Fox in the fairy tale was also due to events related to the life of the author. The impression of a meeting with a fox in the Sahara does not leave the writer. In “The Little Prince”, the author imagines the image of a desert fox with its short stature and long ears (this is how the author describes the fox in the fairy-tale illustration). Another symbolic image in the fairy tale is the Rose, which the Little Prince carefully planted on his planet. The rose has long been revered among the people of the East and Europe, especially in France. In “Roman de la Rose” which was written in the thirteenth-century, the rose was used as a symbol or metaphor for high-spirited didactic epics, while the flower, a product of Saint Exupery’s fantasy, had its own character and is an independent image distinguished by its structure. Unlike these images of flowers used in literature, it is not only a figurative means of expressing love, but also an original image that, unlike any
other rose with its subtlety, fragile and pride. The appearance of the prince in the desert, next to the crashed pilot, is also symbolic. This is a reminder that everyone should not forget their childhood and not sacrifice it even in the most difficult moments. A symbol of the desert in “The Little Prince” is a spiritual thirst. In this desert, a number of unseen springs are hidden. Only the “eye of the soul” can help a person to find them. The parallel between the desert episode in the fairy tale and such an episode in the Bible was used to bring additional philosophical issues into the work. While the image of the Snake in the Bible is embodied as a symbol of all human vices, in “The Little Prince” this creature acts as a wise teacher who urges the child to act wisely (In this regard, the Snake is reminiscent of the demanding Berber elder in the “Castle”). The French writer describes the traditional heroes of fairy tales and legends in unconventional or emergency situations. For example, the difference between a king living on the first planet and all other kings is that he lives alone (except for the only rat on the planet). This king, who lives on a very small planet, is limited to give «reasonable orders». The writer combines abstract-romantic images in a fairy tale with simple, everyday images. The fox’s comments about the hunter and the chickens can be proof of our point. So, with his fairy tale «The Little Prince», St. Exupery created an original example of a fairy tale, and in this regard, effectively used the traditions of romantic fairy tales. The fact that serious problems are metaphorically combined with mythology and fiction suggests that the humanistic traditions of the philosophical tales of their compatriots F. Voltaire and A. France were continued in a unique way. The period of the creation of the «White Ship» - in the late 60's and early 70's in the literature of the former Soviet Union appeared examples of folk art, in particular, under the influence of the fairy tale genre or many works written in this genre. At the same time, the use of fairy tales and their motifs was also observed in traditional realistic genres: Mythological elements were the main reason why literary critics continued to focus on the story of the White Ship, which synthesized realistic imagery, mythology and symbolism. The protagonist of the story the Child lives in a real
environment. That is why he creates his story about the White Ship under the influence of this environment, which is why the story does not end well. In his work, Chingiz Aitmatov creates the image of the original White Ship, which is not found in other myths and fairy tales. He is a symbol of purity. The child always strives for purity — the White ship — and misses it. Finally, in the finale of the work, he leaves the Urozkul’s community and sails towards it. The boy in «The Little Prince» travels from the place of purity - the mother planet to the world of adults, and when he is convinced of how ridiculous this world is, he returns to his home. The protagonist of “White Ship” seems to live in two different worlds - between the mythical and the real world. From the fifth chapter of the story, the real world ends for him and he is completely immersed in the world of myth. It starts from the moment the child sees the deer with his own eyes. The myth about the horned mother deer that was told by his grandfather, but the child does not believe it much (“My grandfather says it all happened”) myth turns into reality. The story of the Deer brought to the “White Ship” by Chingiz Aitmatov is completely different from the version written by Ch. Valikhanov. If the legend written by the Kazakh scientist gives ethnographic information about the origin of the “deer” tribe, Chingiz Aitmatov transforms and designs it to meet the requirements of the time, the idea of the work. In this way, the ancient myth is revived, bringing a poetic spirit to it. In an interview with the well-known literary critic V. Levchenkno, the author spoke about myth: “Myth is a background. But against this background, we try to look at our whole lives. It is not a style-base ... The use of myths in creativity is a natural need to embody all human experience, knowledge and passions” [6,170].

CONCLUSION

The introduction of the myth of the horned mother deer in the «White Ship» is the result of such a «need». The myth in both works is close to each other with its own idea: in Saint-Exupéry the idea of responsibility for everything is put forward, in Chingiz Aitmatov the idea of responsibility for one's own generation is
the main one. Meanwhile, mythical elements are introduced into the works in a variety of ways. In “The Little Prince”, the myth appears from the beginning. In it, the author himself participates and tries to prove with his own illustrations that the events in the story are true. In «The White Ship» the myth appears only in the child's imagination. It contrasts the fairytale world with the lightless and boring real life.

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