WILLIAM BUTLER YEATS' MYTH-MAKING FEATURES

Khamdamova Sitora Bakhshilloyevna
Teacher of English literature and stylistics department,
Bukhara State University, Uzbekistan
Star-start111@yandex.ru

Annotation. The purpose of this work is to identify the patterns of mythology, its system, language, and material in modern poetry - in the examples of the most prominent English author William Butler Yeats. He stands out as one of the brightest myth-makers, and his poetry can be considered a transitional phenomenon between romanticism and modernism, which makes it possible to study some of the features of both directions. Particular attention is paid to the author's rediscovery of ancient Irish myths and legends in a new era, reviving ancient traditions in modern times.

Keywords: modern poetry, mythology, mysticism, occultism, sources of myth-making, poetry analyses, interpretation of mythological character in poetry.

The early period of creativity of the Irish poet, playwright, and essayist William Butler Yeats passed under the sign of symbolism and myth-making. It is difficult to overestimate the importance of Yeats for Irish and Western European culture in the late XIX and early XX centuries. Yeats's work raised the importance of Irish literature in English as both national and universal literature. The merit of Yeats was a kind of "creative translation" of the culture that has survived in the folk environment of Ireland into the common European language. Yeats strove to make Irish culture part of the global process, and he succeeded.

A figure like Yeats was impossible to miss. He could be worshiped or he could be resisted, but not indifferent in any way. The poet's death was responded to by Wystan Hugh Auden, a modernist who belonged to the "other camp" - a camp in which Yeats was considered an old-fashioned eccentric, who in the "age of steam and electricity" seriously believed in mysticism and magic and continued to write "traditional" poetry.

Richard Ellman, analyzing the biography of Yeats, wrote: "A strange, shy and weak boy allowed his fantasy to imagine himself a magician who could control the whole world with the help of thought" [5; 24]. Indeed, young Yeats, always losing in fights, could not with the help of physical strength stand up for himself. He could not associate himself with brutality and therefore preferred to believe in the dream that he was a magician and could stand up for himself with the power of thought. This belief (or self-hypnosis), which originated in adolescence, was carried by Yeats throughout his life.

The book "Wanderings of Oisin" (1888) by William Butler Yeats is taken as a practical basis for the analysis of the language of myth.

Yeats's poem was written at the very dawn of the poet's work: it is one of the first "prophetic poems", conceived as a continuation of the "Book of Tel". The mythological system has not yet been formed by the poet, and we have the opportunity to look at the process of myth-making itself, and not at an already completed system, removed from its author and therefore already dead.

On the threshold of the third millennium, interest in interdisciplinary research, in identifying internal connections and patterns between various sciences, has greatly increased. A similar phenomenon was observed a century ago, during the fin de siècle period, in the field of literature, music, and painting. Richard Wagner proclaimed the principle of the unity of the arts - "gesamtkunstwerk", the French symbolists embodied it in poetry: Verlaine was interested in the music of verse; Rimbaud found musical vowel matches, Mallarmé, in search of a general synthesis, came to the "music of silence."

Yeats' poem Oisin's Wanderings is the author's first major work in which he turns to Irish mythology. In the Old Irish epic Oisin is known as the son of the leader of the common Irish

fianna, Finn McCool, a hero, around whose figure a cycle of skels (sagas) has formed, including the legends about the amazing birth of the mythological hero as "biography" (Coimpert), about the conquests of a woman (Tochmarc), about adventures (Echtrai), battles (Catha), feasts (Fessa). It is believed that the legends about Finn were created no earlier than the 9th century (the Ulster cycle, very likely, was formed in the 1st century AD).

Oisin's Travels has its origins in medieval Gaelic ballads, also dating back to the IX century. The ballads contain complaints from Oisin, who outlived his father, Finn: "This night my right hand is weak, my strength is no longer what it was; no wonder I have to grieve" [7; 491]. There are ballads about Oisin's meetings with Saint Patrick and their disputes. Also, in ballads and in folk tales, various versions of the journey of Oisin and Niav to the islands of Tirnanogh are left. The direct sources for Yeats, who did not speak Gaelic, were translations of medieval texts into English published in the Transactions of the Ossianic Society (1854-63). The plot gained fame in Europe also due to the fact that in the 18th century, a collection of "songs" attributed to Oisin (or Ossian) himself, compiled by James MacPherson, appeared. Yeats "competed" with this sensational falsification and was flattered to hear from an acquaintance that he better reflected the "mingled nobility and savagery" [7; 141]) of ancient Oisin than MacPherson did.

The position of the mythological Oisin as a hero is secondary; his main status is that of a bard and the alleged author of the Fenian cycle. Another function of Oisin is that it is he who brings the romantic flavor, which has more than once been noted by critics as characteristic of the cycle. There is a "romanticization" of the skels due to the development of the hero's image, which can be conventionally called romantic (Oisin remains alone, having lost his friends and his beloved woman), and due to the status of a poet who pays attention to his emotional experiences.

So, relying primarily on the poem "Wanderings of Oisin", we outline the characteristic features of the language system and structure of the myth by William Butler Yeats. It is no surprise that Yeats, one of the earliest and foremost authors of the Irish Literary Renaissance, turned to Irish folklore for inspiration. The creative reworking of the myths and legends of his people was a paramount task for Yeats: turning to the ancient heritage was to revive the interrupted tradition and unite the nation. In 1887, in private correspondence with Catherine Tynan Yates wrote: "I feel more and more that we must create a school of Irish poetry based on Irish myth and history" [9; 11]. The images of the stately Druidic elders, gray-haired, with long fluttering beards, sitting alone on a sharp rock above the stormy sea, harmoniously blended into the artistic world of Yeats. Most likely, he was familiar not only with the great MacPhersonian hoax but also with the original works of Celtic folklore.

The imaging system in Yeats's early work has a slightly different structure:

1. The hero is the central image of the Yeats system. It can have a mythological prototype, or it can be completely invented by the author. The hero can be a warrior, a poet, or a madman. Also, the role of the hero is often the image of the author.

2. The goddess is also the central image, opposing the image of the hero.

3. Gods and various supernatural beings.

4. Real historical characters, both contemporary to Yeats and those who lived in previous eras.

5. Images of birds, animals, trees.

Many images, especially the central ones, are accompanied by some attributes that form the character's own symbolic field (often this function is performed by images of birds, animals and trees). In ancient mythology, gods also often had such attributes-characteristics. For example, the goddess of wisdom and just war, Athena appeared in mythical stories accompanied by an owl and a snake: "The deep wisdom of the earth was embodied in a snake (by the way, the Russian" earth "and" snake "- one root), and the secret all-vision of the night - in an owl with her eyes burning with cold light "[6; 14]. Such symbolic attributes contribute to better disclosure of the image and will be involved by us in the analysis of characters.

Oisin, the central character of "Wanderings of Oisin", remained for Yeats a model and prototype of the hero throughout his early work. The image of Oisin was also the first experience of reflecting the personal traits of the author in a mythological mirror, which affected the attitude of the creator to the poem: "The end of Oisin is a great relief for me; no poem ever gave me so

many problems, and this gave rise to insomnia, kept me in a tense nervous state, all the time did not leave my thoughts - throughout all these weeks ... A long poem - like a fever "[5; 41] The poem was a synthesized experience of the young Yeats: the poet combined the decorativeness of the romantic presentation with the Irish plot, he also used the symbol as a creative method. In a letter to Catherine Tynan, Yeats speaks of the symbolic encryption of many images and plot moves of "Wanderings ...": "I am said some things that only I have the key to. My readers have been given a love story, and they will not even notice that the poem is full of symbols. They will not understand it. If they understood, it would ruin the art "[9; 98]. If you look for the keys to the symbolic reading of the poem, hidden by Yeats, then one of the most important will be the Celtic myth.

Yeats takes his Oisin "the way of the hero," and the model of initiation lays the basis of the plot of the poem. Oisin copes with all initiation trials, except for the last one - instead of going further into the future, he tries to return to the past - and instantly transforms from a young youth into a decrepit old man and soon dies. On the pages of the poem are hidden omens of the mournful fate of Oisin: the composition of the plot is built in such a way that with each new spatial movement of the hero, new alarming symbols appear, which intensify the atmosphere of the narrative. If on the way to the first island Niamh sang merry songs, then on the way to the second island the singing became sad, and the third journey took place in silence:

And Niamh sang continually ...for now the fall of tears
And never a song sang Danaan songs...

The last road, which Oisin overcomes without being accompanied by Niamh, finally takes the hero out of the world where it is possible to know.

The result of the "myth-building" in the cases considered in the dissertation was the creation of a universal and cosmological system for Blake and a more individual and personal system for Yeats. The conflict in the works of Blake grows to the universal level, while the conflict in the works of Yeats is an internal conflict of the personality. Yeats is the most successful as a poet and magician as a philosopher and mystic.

References:

1. Albright D. The Myth against Myth: A Study of Yeats's Imagination in Old Age. - London: Oxford University Press, 1972.

3. Bhargava A. The Poetry of W.B. Yeats: Myth as Metaphor. New Delhi: Arnold Heinemann, 1979.

4. Djalilova, Z. B. (2020). Flora in Edmund Spenser's poetry. ISJ Theoretical & Applied Science, 04 (84), 371-375.

5. Ellmann R. Yeats. The Man and the Masks. London: Macmillan, 1980

6. Flannery M.C. Yeats and Magic. - Colin Smythe, Gerrards Cross, 1977. - 165

7. Foster R.F. W.B. Yeats: A Life. Vol. 1. The Apprentice Mage 1865-1914. Oxford; New York: Oxford university Press, 1997. - 640

8. Frye N. Yeats and the language of symbolism // Fables of Identity. -N.Y.: Burlingame, 1963

9. Ganieva, O. K. (2020). The essential literary criticism of John Steinbeck's "The pearl" and Odil Yakubov's "Mukaddas". ISJ Theoretical & Applied Science, 05 (85), 747-750.

10. Kilicheva Mekhriniso Rajabovna, "The Literary-Philosophical Essence Of The Concept Of Loneliness", IEJRD - International Multidisciplinary Journal, vol. 5, no. Conference, p. 4, May 2020.

11. Khamdamova, S. B. (2020). Peculiar features of William Butler Yeats' poetry. ISJ Theoretical & Applied Science, 04 (84), 348-351.