

**SECTION 29. Literature. Folklore. Translation Studies.**

## MYTHOLOGY IN INTELLECTUAL NOVELS

**Abstract:** *In this article there are given some examples how to use myth in intellectual novels. Author to show it used the intellectual novel by Chingiz Aytmatov "Oxir zamon nishonalari".*

**Key words:** *novel, intellektual novel, myth, mithological in view, mith in intellektual novel.*

**Language:** *English*

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There are many fictions, particularly, intellectual novels, derivatives of the advance mind and intellect in nowadays literature requiring the same high level intellect and wide imagination from the reader, which are in their turn getting more and more improved.

From the early XX up to present we can evidence a myth becoming an important poetic means for the intellectual novels being created. Features such as mixture of myths, mythic resolution of the case, harmony of mythic approach to the concept of the novel either presentation of the imaginative idea in mingle with a myth have become specific in the story line of intellectual novelty.

It is known that "apprehension of space and natural occurrences and fantasies of ancient people constitute a myth." [7, p. 198]. They have appeared as a result of needs by our ancestors in apprehension of reality, in establishment of conversation and relations with it.

Being an example of folklore, utilization a myth in scriptorium creations is not extrinsic in the development of literature. However, "if formulation was allowed, in the past literature a myth was a "must-to-be" element" [6]. But utilization ad function of a myth in nowadays literature, in poetic goals of writers and in apprehension of reality by the reader has fundamentally changed. «In nowadays literature, specially, sub verbo of the western writers, a myth has obtained as a long history "derivation" explaining reiterative occurrences in human life, independently perceived and separately studied » [6]. In this context 3 cases of myth's functions are stipulated in nowadays literature:

Firstly, *perceptions of myth as a derivative of reiterate natural occurrences in human life...* In point of fact, when we look through the samples of world literature, we evidence a myth being used in the fiction as the most important, reiteratively repeated and being repeated aspect either in clarification of views in regards to future of humanity. – We shall try to justify our opinions on the example of «*Ohir zamon nishonalari*» (Firstlings of Eternity) by Chingiz Aytmatov, a Kyrgyz writer.

Views and warnings on humanity's destiny staying at the edge point, boundary situation of human life, humanity facing nuclear, ecological, social and other vast challenges are actualized by mythical invocation in this novel.

Moreover, genetic problems encountered by humanity engross in thoughts intelligence specially. Not only offspring careless on morrow life only, but period of various challenges forth-standing in front of immediate of a family alike in Tractate constitutes the main formulation of the novel. Possibilities of despicable tragedies threatening the life of future generation, most terrible, new generation being born accustom with this, possibility of carrying this in the genes may result a vast social danger, while its remedy being a mysterious, author considers mythology to assist in tackling exactly these problems.

Warning humanity on forthcoming distresses, author uses creation by Philopheis, main hero of the novel named after Cassandra, predictor: «There is a solution of this, and it is abeyance to hints by casandra-germs on eternity and conclusions on necessity in perfection of the whole society,

particularly, each one of you», Philopheis notes [1, p. 89].

Secondly, *obtainment of historical tincture as long history derivation*. Herein also one should consider genre features of myth exactly, as myths are derivations of humanity's ancient period and primogenital imaginations. In risky situations people start recalling bygone, refer to available experience and withdraw lessons. Utilization of myth in intellectual novels covering actual problems on period, person, crowd and reality may be justified by this as well.

In the novel "Firstling of Eternity" Philopheis evaluates own actions and confessions in close linkage with activities and destiny of Casandra, and tries to withdraw lessons from those occurrences:

«Hence I am bit panic against my departure prepared by myself – what will happen to people, how mind and soul of tomorrow people will appreciate Cassandra's omens? Whatever happens, damned truth will never be a truth. Today denied problem will be encountered tomorrow, one can never get rid of it» [1, p. 197].

It is known that in Greek mythology denying Apollo's love Cassandra was damned and her omens were not believed by anyone. How about omens by Philopheis? Why they faced public ire? Philopheis evaluates his doings as «damned truth». But his predictions rejected by public, evaluation towards his creations reminded Cassandra's destiny – whose prediction were unwillingly rejected and damned by public.

This paradox intensifies conclusion on Philopheis scientific quest: he refuses to implement his creation, and sentences himself for a death. Ideological aspects of the novel is verifies humanity's problem roots not being limited by borders of history and age.

*Thirdly, independent apprehension*. In the intellectual novels myths are usually condescended by transfiguration of their conceptual aspect, sometimes overall structure, social-imaginative and philosophical functions. Author usually correlates his imaginative target with myth.

Descending by the author Predictor Casandra's story into the novel "Firstlings of Eternity" has some vital poetic targets. It is known that the main reason of appearance of a "myth" concept is debility of our ancestor against world occurrences, inabilities to find real reasons to justify natural realities. For example, myths were created by people, who were not able to locate very reason of occurrences such as earthquake, sunset, moon ascension and others. «For example, people could not scientifically justify vast earthquake being result of shifting of a face called magma in the earth depth, poor people would imagine the earth I being carried by a bull, and logically earth shakes » [4, p. 20]. Reference to mythology in intellectual novels may also embrace influences of such aspects.

I.e. myth comes for assistance at inabilities in scientific and intellectual justification of various mysteries.

Thus, notwithstanding these both genres creating a correlation - one being folk another scriptural literature. May be due to this feature, authors of intellectual novels had no other option but to refer to a mythology.

There are views correlating myth to origination of a religion. «Correlation of mythology with social thinking has complicated aspects. For example, if few researchers comment mythology and religion as one unique occurrence, others note mythology obtained a religious aspect during a particular level of its development» [7, p. 199]. There is a comment on the same in Russian writer L.N.Tolstoy's "Confession". Speaking on religion, writer says that few question not answered by humanity either science could be justified by religion.

Thus, when novelists are not able to scientifically justify raised hussies within the work, mythology may provide precise resolution for the same.

It is known that, an imaginative literature requires precise resolution of the raised idea, views and problems. And intellectual novels also propose to locate a scientific justification in this regards, i.e., present conclusions and resolutions for occurrences and scientific creations being raised. But this resolution can not have real base in the imaginative literature. May be due to this in majority of cases author shifts to fiction either refers to mythology in intellectual novels. Otherwise there would be no difference between his imaginative concept and scientific novel. In the "Firstlings of Eternity" also author searches resolutions for the appearing problems and propagates implementation by means of out-of-ordinary creation of the empyreal lord rather than basing on precise fact, real life. Possibly author hints a reduction of counterstrikes chances against amount of contradictions appearing.

Moreover, as another reason of reference to mythology in social novels we can provide comments, basing on regular function of the imaginative literature.

Myths serve to figuratively present literal reality, literally justify actions, activities and spiritual world of the heroes.

Philopheis also thinking on own predictions becoming empty, recalls Casandra's destiny and finds correlation between her and his own fate: «...damned truth will never become truth» [1, p. 197]. Philopeis' conclusions on his deeds may also be of mythic views. For example, evaluation of occurrences as not to spit into ware, white for luck and black for misfortune is a result of mythic imagination. Along with this we can evidence the roots of mythological views at novel's hero Robert Bork, Futurologist, being effected by whale's

disaster and bearing particular spiritual emotions because of this disaster and implicating this disaster to be a sign of any catastrophe. Moreover, parallel provision of the stories about owl appearing in the Red Square with predictions of the success and disasters is similar to barbaric views of a public in foreseeing vast disasters. Men of letters comment origination of a myth by ambitions and needs of people in science, as well as a derivation of their fantasy, which resulted appearance of their extremely developed aspiration. I.e., there were people stating a myth to be a high level intellectual occurrence. As from the initial levels of humanity's aspiration in science, myths instigated people to think, to see similarities and differences, compare, generalize, conclude and logically propose the occurrences, which, in its turn, increased intellectual abilities of humanity. Myths and intellectual novels, thus, have similarities due to being such intellect derivation.

As another reason why myths become an object of intellectual novels we can also mention: «There are concrete subjects on the base of any myth, but those functions implementing these subjects do not represent any reality. For example, a flying horse. There are two real objects in this mythological figure, which are horse and wings. Both things are concrete objects for ancient people. But collision of these two real things and implementation of any function originates a myth» [7, p. 198]. Thus, we can say that in comparison with other folklore genres, myths are closer with their peculiarities in argumentation of a precise object either occurrence. This thing exactly falls under coverage of imaginative literature and figurative intellect.

It is known that science bases upon preciseness. But intellectual novels come forward when there is an issue of resolution of scientific achievements by literal manner. Creation of correlation between two separate concepts and, if commented on the base of scientific facts, a myth implements a function of a literal resolution in intellectual novels. Even everlasting and answerless issues such as creation and vivacity of the world can find their literal resolution in intellectual novels. «One can not reveal the peculiarities of innumerable myths, which have been presented by genius novelists and attracting us during two centuries, by just evaluation of them as avoidance from realities and unserious comment. Avoidance and outflank from realities is precise and real fact. But we should not consider this outflank as avoidance» [3, p. 187], says Albert Camus speaking on novel genre. Moreover, myth enlarges realistic imagination abilities as author's thoughts and fantasies. As «...without involvement of imagination only realism itself can become a hollow. Even the best photo-picture avoids pure realism; even it also searches combination of realism and imagination

sight and inputs it. Story an imagination follower artists may locate perfection in combination of realism and imagination only. Realism and imagination – are integral parts of a one junction» [3, p. 192]. Few amazing occurrences are – presence of situations a myth verging with reality. «Even nowadays science can not justify the reason why these occurrences adjusting to real life» [4, p. 23]. As, no matter how aspiration to science bases on guess, imagination and fantasy in myths, they embrace at least barbaric scientific resolution and decision, and serve as initial level in humanity passing onto the path of reality. In this regard it would be expedient to evaluate myths as initial gemma, primitive and foundation of scientific views. Exactly in intellectual novels there is a correlation in references to myths as uniting aspect of imaginative literature and rules of sciences.

We can notify positive aspects of myths in increment of imagination of intellectual novels: «Reference to a myth enlarges actual boundaries of the imaginative novel. A myth filling the background of a fiction is unlimited, endless literal game, innumerable comparison and parallel, clarifying the present, the most important, and creates fruitful background for presenting of accordance» [6]. Factually, when we look the example of “Firstlings of Eternity”, author finds correlation between Greek mythological heroes as Cassandra's inhabitation and Philopheis creations. Be this means he manages to break the boundaries of time and venues expressed in the novel: Philopheis flies onto the sky; present limits do not represent any hedges for the author.

«In order to define the aspect of a new approach to the customized one should reveal its originality. European writers of the last century regularly referred to myths. Usually, when they used heroes of Greek mythology, they described him/her in familiar concept for the writer, and in this concept made them feel comfortable. But in such cases only names remained out of the whole myth, and only... There is a need in bringing a people's poetry closer, not in the view of apprehension of the poetry, but in order to satisfy with its conceptual depth” [5, p. 378].

Example of creative heritage of new era Uzbek writers as “*Ffu*” by Omon Muhtor, “*Isyyon va itoaf*” (Rebellion and Obedience) by Ulugbek Hamdam, Isajon Sul-ton's “*Boqiy darbadar*” (Amaranthine Pilgrim) indicate utilization of a mythological imagination as well, where we can evidence it being literally implemented and this would be why these novels are so valuable for the poetic quest being of a such peculiarity.

As a conclusion we may underline that myth serves as a poetic means to realize a plenty of imaginal-literal ideas of the writer in his intellectual novels.

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