THE MYTHOLOGICAL ORIGIN IN THE POETRY OF K.D. BALMONT

Goncharova Nina Vasilyevna

Senior lecturer of the Kokand state pedagogical Institute

Annotation

The article attempts to look at Balmont's work from a mythological point of view, to evaluate it in order to revive mythological thinking as the primary basis of creativity; mythological images and motifs in K.D. Balmont's poetry are analyzed. Despite the available research, the question of Balmont's mythologism still remains open.

Key words: symbol, myth, myth-thinking, myth-making poet, ancient culture.

The famous scientist and literary critic Makogonenko D.G. in his article "Strokes to the portrait" it was said that "Konstantin Dmitrievich Balmont is one of the most famous poets of his time in Russia, the most widely read and revered of the persecuted and mixed decadents. It is no coincidence that many poets of the early 20th century, such as M. Lokhvitskaya, V.Bryusov, A.Bely, Vyach.Ivanov, M.Voloshin, S.Gorodetsky dedicated their poems to him.They all saw in Him, first of all, a "genius elemental", "eternally free, eternally young"Arion"..[3;515].

As a symbolist, Balmontsought to transformrealitythrough the prism of symbolsandmetaphors,endowingobjectsandphenomena of the world with new,unusualqualities.Balmont'ssymbolismreflectednotonlyhispersonalaestheticandphilosophi calviews,butalso the generaltrends of Russianculture in the lateXIX—earlyXXcentury,whenmanyartistsandthinkers were looking for newforms of expressiontoconvey complex, mysticalandspiritualhuman states. The symbolistsdefended the art that awakens the divineprinciplein the humansoul.Thisgoal was tobeachievedwith the help of symbols, which are the core of the myth.

The symbolists' appeal to myth stemmed primarily from the very concept of myth, which, according to literary critic A. Losev, "is never only a scheme or only an allegory, but always first of all a symbol, and, already being a symbol, it can contain schematic, allegorical and complicated symbolic layers." [4;57]. Thus, the symbolist poet can be understood primarily as a myth-making poet, and the symbol as a "rolled-up myth". [5;15]. Myths are considered as the universal language of mankind, as they reflect the eternal problems and problems of human existence.

K. D. Balmont's interest in myth was connected both with the original pantheism of his worldview and with the general trends of the era, which passed under the sign of the revival of myth (and myth-thinking) in all types of art. The poet's commitment to symbolism (with his desire for universalism, synthetism and the poetics of the symbol-myth) predetermined his desire to search for artistic means of embodying the myth, as well as his creation of an original mythological system. One of the most important mechanisms of its creation was the borrowing of certain components of the general Symbolist myth and their subsequent reinterpretation in accordance with the general meaning of the new context. [2].

A special place in Balmont's work is occupied by the image of Ariadne. In ancient Greek mythology, Ariadne is the daughter of the Cretan king Minos, who played a key role in Theseus'

victory over the Minotaur. Falling in love with Theseus, she gives him a ball of threads, which helped the hero and his companions get out of the maze where the monster lived.

In Balmont's poem "The Thread of Ariadne", this mythological plot acquires new symbolic meanings. For Balmont, as a symbolist poet, it is important not so much to retell the myth as to use it as a metaphor to convey deeper, universal experiences. Therefore, in Balmont's poems, Ariadne's thread is often perceived not only as a specific object from the myth, but also as a symbol of the spiritual path connecting a person with higher truths, with the divine or cosmic principle. The labyrinth symbolizes the intricacy of human fate, the chaos of the inner world, from which only love or intuition can lead a person to light, to spiritual clarity.

The image of Ariadne is just one of many examples of Balmont's appeal to ancient mythology. His poetry often contains images of the gods and heroes of the Greek and Roman pantheon, such as Aphrodite, Dionysus, Apollo, Hermes, Prometheus, Hercules, Nereid and others.

In Balmont's poetry, the image of Ether is often found, which has deep roots in ancient mythology. Ether in mythology is the thinnest substance that fills the celestial space and connects the celestial bodies. It symbolizes not only the higher sphere, but also the divine principle, purity and light.

Balmont describes the Ether as something that goes beyond ordinary perception, which makes it a symbol of infinity and mystery, a "bottomless realm." This space becomes a place where freedom reigns. With the help of the image of Ether, the poet conveys a feeling of lightness and striving for the highest, unattainable. Ether becomes a symbol of inspiration, higher emotions and aspirations. He embodies the ideal that the poet aspires to, and serves as a metaphor for expressing subtle and sublime feelings. Through this image, Balmont emphasizes not only beauty and harmony, but also the connection of man with the cosmos, spiritual principles.

Ether in his poems is often associated with a state of flight, freedom and creative enlightenment. This image allows the poet to explore the themes of transcendence and unity with the world, creating a special atmosphere in which the reader can feel part of something bigger.

As we can see, the image of Ether in Balmont's poetry not only refers to ancient traditions, but also is filled with new meanings, reflecting his individual perception of the world and art. Ether becomes not only a space, but also a symbol of spiritual search and striving for knowledge.

The poem "Windlessness" reveals the deep symbolism of the Ether as a center in which not only the "spirits of time" are concentrated, but also all elements of the surrounding world, including the air. Balmont uses this image to create a sense of unity and interconnectedness of all things.

In the poem "Evil Night", the Ether is presented as a space filled with anxiety and chaos. Here, perpetual motion, which is usually associated with vital energy and inspiration, takes on a negative connotation. The image of Chaos that has come into the world symbolizes the destruction of order and stability, while the Ether is shrouded in a "gloomy haze". This creates an atmosphere of hopelessness and depression, where the mind of mankind is lost under the weight of "unearthly power."

In the poem "Flowers of Narcissus" Balmont refers to the myth of Narcissus. Balmont strives not only to retell the legend, but also to better understand the inner world of this character and his connection with nature.

The poem contains not only an artful description of narcissus, but also the myth of the birth of this flower, which has known the "light of Beauty". Narcissus's heart, "bordered with a crimson line, secretly stores golden confessions, only irrevocably in love with himself, grows cold, pales, in dreams without a name." The flower becomes not just a plant, but a symbol of inner struggle, love and loss, which makes the poem multi-layered and deep.

The poem "Narcissus and Echo" presents another interpretation of the famous myth, revealing the tragedy and insolubility of the torments of the two main characters. Narcissus represents beauty. But "with his deceived beautiful face," he does not notice anything around, therefore, "the sad flower freezes fruitlessly," he is not capable of love and happiness.

The echo appears as "a cherished sound, a response that arose, but unrequited," "forever permeated with the longing of the otherworldly." She is "jealous, pleading, threatening, prophesying, sobbing and laughing." But Narcissus "does not heed external pleas and cries." The final lines of the poem sound like a verdict: "... the sounds go out, and the waters are clear in the soulless realm of deaf Nature." [1; 113]

The poem asserts the idea of the tragedy of the discrepancy between two beautiful beings condemned to eternal loneliness and suffering. Narcissus and Echo cannot connect because they are too different.

One of the most mysterious and disturbing images of mythology is Chaos. Chaos is not just emptiness, but also forces capable of absorbing all living things, returning everything to its original state of darkness and darkness.

In Balmont's poem of the same name, the image of Chaos is based on opposition. He is simultaneously "menacing, gloomy and radiant", "quiet, loud and silent". Emphasizing the elusiveness of Chaos, its constant variability, formlessness and beyond the control of human understanding, the poet uses comparisons: "He wanders in fields dark as fog," "he floats over waves blue as a dream." Chaos is not only a source of destruction, but also a source of creation, it is the beginning of the whole world: "And stars, and a planet, and people are born in it." The poet claims that not all people, but only those "who cherish delight and trouble in their hearts," can hear the song of Chaos.

In the poem "By Night," the poet calls Night the daughter of great and terrible Chaos, because it is just as dark, and darkness is both emptiness and infinity at the same time.

Shrouded in the smoke of burnt evenings,
The daughter of Chaos is mute, the darling of the ages, -
Oh, Night, send me dreams,
Dispel my sadness,
Oh, Night, love me,
I'm so tired of the Day,
Although I long for days. [1; 474]

The lyrical hero himself wants to get into this void, plunge into it, because he is tired of the daylight.

In the lyrical work of K. Balmont, the image of the ancient goddess Aphrodite is repeatedly found. So in the poem "To the accidental" the poet recreates the myth of the birth of Aphrodite:

The sky overturned once, and with its shining blood
It was combined, as in a marriage union, with the variable moisture of the seas,
And for a moment the treacherous Moisture is merged with this heavenly blood,
And in a momentary fusion of two lights, Aphrodite appeared in the world…

And then:

I'm looking for Aphrodite.

Random let it be neither strange nor new,

Why do I love cheating so much

And flowers with petals made of blood.

In the poem "Nereida" Balmont uses the image of the sea goddess Nereida as a symbol of beauty, mystery and danger. This is a transferable mythical image in real life, the interaction of man with nature and with the spiritual world.

In the poem Prometheus, Balmont portrays a hero of Greek mythology who brought fire to people, for which he was condemned by the gods. In this image, Balmont sees a symbolic creative spirit striving for freedom and knowledge.

In the poem Venice, Balmont uses the image of Venus, the Roman goddess of love, to convey the atmosphere of romance and beauty of Venice. He interweaves mythological motifs with real images of the city, creating a vivid and memorable picture.

Thus, Balmont's mythological images are often transformed, becoming not just characters from ancient plots, but deeply personal symbols. For Balmont, ancient culture was an inexhaustible source of inspiration.

Literature:

1. Бальмонт К. Д. Стихотворения. М.: Книга, 1989.
2. Бурдин В. В.Мифологическое начало в поэзии К. Д. Бальмонта 1890-х - 1900-х годов. Диссертация. 1998.
3. Макогоненко Д.Г. Штрихи к портрету // Бальмонт К. Д. Стихотворения. М.: Книга, 1989. С. 515.
4. Лосев А. Ф. Диалектика мифа //Лосев А. Ф. Миф. Число. Сущность. М., 1994. С. 57.
5. Крохина Н. П. Миф и символ в романтической традиции (в русской поэзии и эстетике начала 20 века). Автореферат. М., 1990. С. 15.
6. Гончарова, Н. В. (2023). ПРОБЛЕМА АНАЛИЗА И ИНТЕРПРЕТАЦИИ ХУДОЖЕСТВЕННОГО ТЕКСТА. Academicresearchineducationalsciences, 5(NUU Conference 2), 275-279.