

“PYGMALION AND GALATEA” OR ABOUT THE PERFECT WORK OF ART

<https://doi.org/10.5281/zenodo.18810999>

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Abstract

Interest in the study of winged expressions in world linguistics is growing. The sources of origin of winged expressions are diverse, among which mythology occupies a special place. It is especially important to study mythological winged expressions related to art. The following article will discuss the winged expressions “Pygmalion and Galatea” from ancient Greek mythology. Its contribution to art and literature will be analyzed.

Key words

linguistic, literature, art, mythology, winged expression, sculpture, painting, analysis.

«ПИГМАЛИОН И ГАЛАТЕЯ» ИЛИ СОВЕРШЕННОЕ ПРОИЗВЕДЕНИЯ ИСКУССТВА

Аннотация

В мировой лингвистике интерес к изучению крылатых выражений растёт. Источники происхождения крылатых выражений разнообразны, среди которых особое место занимает мифология. Особенно важно изучать мифологические крылатые выражения, связанные с искусством. В данной статье рассматривается крылатое выражение «Пигмалион и Галатей» из древнегреческой мифологии. Анализируется её вклад в искусство и литературу.

Ключевые слова

лингвистика, литература, искусство, мифология, крылатое выражение, скульптура, живопись, анализ.

Introduction. In world linguistics, along with proverbs, aphorisms, and phraseological units, catchphrases have been providing our speech with

expressiveness and imagery. According to linguists: “Catchphrases are semantically coherent, stable, capable of conveying thought in a figurative, impressive and concise form, and are clearly distinguished by their recollection in the mind and association with an event or phenomenon, and by their genetic memory of the author or source.”¹³

The sources of origin of idioms are diverse, among which sacred texts, mythology, ancient and literary literature, history and art occupy a special place. Ancient myths and legends are interesting for all peoples. Because they are important in figuratively expressing people's daily life and activities with their content and essence. The majority of this category of idioms used in world languages is made up of idioms originating from Greek mythology.

Analysis of literature on the topic. In world linguistics, the scientific study of winged words and expressions has become quite widespread. The beginning of the study of winged words and expressions in Russian linguistics is associated with the research of S.V. Maksimov and I.E. Timoshenko¹⁴. Such prominent Russian scientists as M.I. Mikhelson, S.G. Zaymovsky made a great contribution to the development of the study of winged words¹⁵. Also, the problem of winged words and expressions was studied by such linguists as N.S. Ashukin, M.G. Ashukina, A.M. Babkin, V.P. Berkov¹⁶. In recent years, the research conducted in Russian linguistics by S.G. Shulezhkova, as well as O.V. Berkova¹⁷, A.A. Alekseyeva, K.V. Kamenev, Y.G. Karpechenkova, Ye.D. Goryacheva, and in French linguistics by G.N. Isakova¹⁸, shows that the scope of the study of winged words and expressions has expanded.

Analysis and results. Below is a discussion of one of the popular sayings about art. “Pygmalion and Galatea” (lat. Pygmälion et Gälätēa) is a saying from ancient

¹³ Isakova G.N. Fransuz tilidagi muqaddas matnlarga oid qanotli iboralarning semantikasiga doir // FarDU. Ilmiy xabarlar. – Farg‘ona, 2024-yil. 2-son. – B. 506-510.

¹⁴ Максимов С.В. Крылатые слова. – Москва, 1891; 2-е изд. – Москва, 1899; 3-е изд. – Москва, 1955; 4-е изд. – Красноярск: Кн. Изд-во, 1989. – 390 с.; Тимошенко И.Е. Литературные первоисточники и протатипы трехсотрусских пословиц и поговорок. – Киев: Типография П.Барского, 1897. – 174 с.

¹⁵ Михельсон М.И. Русская мысль и речь. Свое и чужое. Опыт русской фразеологии. Сборник образных слов и иносказаний. Т. 1. А-О. – СПб., 1902. – 779 с.; Т. 2. П-В. – СПб., 1903. – 580 с. Стер-тип. Изд-во Терра, 1994; Займовский С.Г. Крылатые слова. Справочник цитаты и афоризма. – Москва-Ленинград: Госиздат, 1930. – 493 с.

¹⁶ Ашукин Н.С., Ашукина М.Г. Крылатые слова: Литературные цитаты; Образные выражения. 4-е изд., доп. – Москва: Худож. лит., 1987; Бабкин А.М., В.В.Шендцев. Словарь иноязычных выражений и слов. – Ленинград: Наука, 1987; Берков В.П., Мокиенко В.М., Шулержкова С.Г. Большой словарь крылатых слов русского языка. – Москва: Русские словари, 2000. – 624 с.

¹⁷ Шулержкова С.Г. Крылатые выражения русского языка, их источники и развитие. – Москва: Азбуковник, 2002. – С. 19; Беркова О.В. Крылатые слова и проблемы их лексикографирования. Дисс... канд. филол. наук. – Ленинград: ЛГУ, 1991. –161 с.

¹⁸ Isakova G.N. Fransuz tili qanotli so‘zlarining semantik va stilistik xususiyatlari. Filol. fan. dok... diss. avtoref. – Toshkent, 2023. –78 b.

Greek mythology about the perfection of sculpture, love and the rebirth of a statue. According to the epic poem "Metamorphoses"¹⁹ by the ancient Roman poet Ovid (43 BC-18 BC), the Cypriot king Pygmalion was also a talented sculptor. He could not find his ideal among women, was disappointed in the immoral lifestyle of Cypriot women, and decided not to marry. Pygmalion, who loved art so much, thought, "My art is enough for me." However, it seems that this decision did not bring good results, and his entire body was taken over by the woman in his imagination.

So he sets to work to create a perfect, ideal woman and creates the statue of his imagination from ivory. The proportions of the statue were so perfectly designed that no woman in real life could match the beauty of Pygmalion's creation. The statue is so beautifully crafted that someone could mistake it for a real woman.

Pygmalion becomes very obsessed with his creation. The Galatea he creates is not just beautiful, but perfectly crafted. Most importantly, unlike the women of Cyprus, Galatea is free from immorality.

Pygmalion becomes so attached to this statue that he eventually falls in love with it. Of course, Galatea was an inanimate being, but this does not prevent Pygmalion from feeling affection for her and treating her as his beloved wife. Gradually, the sculptor begins to believe that Galatea is a real woman.

The sculptor sometimes could not believe that she was made of ivory, because the statue seemed more real to him. His soul, his whole body, refused to accept the statue as ivory, he caressed her, kissed her, and felt as if his kisses were returned. He spoke to her of love, and caressed her tenderly. When he touched Galatea's hands, the sculptor was so impressed with their realness that he was afraid that he would harm her with his impatient movements.

Moreover, Pygmalion, seeing the statue as a real woman, gives her expensive gifts to please her. Ovid claims that Galatea is created, that is, she looks more beautiful naked, but Pygmalion dresses her with clothes and jewelry, but the statue remains cold. The sculptor suffers greatly from the pain of unrequited love.

One day, at a festival in honor of Aphrodite, Pygmalion, unable to dare to ask the goddess to bring his statue to life, begs her to give him a wife like her. Touched by Pygmalion's strong love, Aphrodite, the goddess of love, lights the fire three times as a sign that she understands his request and gives life to Galatea.

Pygmalion returns home and kisses Galatea as usual. At that moment, a miracle occurs, the lips respond to his kiss. Enchanted, Pygmalion kisses her again, slowly touches Galatea's body with his hands and feels the warmth, sees that the

¹⁹ Ovide. *Métamorphoses*. Traduction de G.T.Villenave (1806). Edition de Ebooks libres gratuits, 2005. – 409 p.

stone has become soft and alive. The statue has come to life, turning into a real woman.

After that, Pygmalion marries Galatea, the goddess Aphrodite herself patronizes this marriage. From this marriage, a child is born, Paphos, after whom the city of Paphos in Cyprus is named.

The myth of Pygmalion and Galatea perfectly reflects one of the main goals of ancient art - imitation of nature, that is, mimesis. This pursuit of truth becomes an involuntary recurring idea for artists of ancient times. For example, the ancient Greek artist Zeuxis (420-380 BC) depicts grapes so realistically that even birds try to peck at them.

The myth of Pygmalion and Galatea conveys the idea of a real, imperfect world of women, the ideality embodied in Galatea, the idea that love can overcome the boundaries between art and life, stone and flesh.

Based on this myth and in general on the myth of Galatea (in ancient Greek mythology - Nereid), many works of art have been created. Painters and sculptors in particular were greatly inspired by it. For example, in 1511, the Renaissance artist, Italian artist Raphael Santi, painted a fresco of her portrait entitled "The Triumph of Galatea", and in 1530, the Italian artist Bronzino created "Pygmalion and Galatea" in the mannerist style. French artists, including Jean Baptiste Vanloo, created his works entitled "The Triumph of Galatea" (1684) and François Boucher "Pygmalion and Galatea" (1767) in the Rococo style.

Also in 1878, the English artist Edward Burne-Jones painted a portrait of Pygmalion and Galatea, and in 1952, the Spanish artist and surrealist Salvador Dali portrayed the legendary hero in his own style, in a magnificent way. Even the Spanish artist Pablo Picasso created sketches on the theme of this myth in the style of modernism.

The French sculptor Etienne Maurice Falconet created the famous sculpture "Pygmalion and Galatea" in 1763, which became a triumph of early classicism. In 1890, the French artist and sculptor Jean-Léon Gérôme created a series of sculptures on this topic. In his work, the author depicts the moment of Galatea's revival when Pygmalion kisses the statue with a special brilliance. Also, the sculpture "Galatea" by the Italian sculptor Pasquale Pomanelli occupies a special place in this direction.

The myth of Pygmalion and Galatea is also widespread in literature and has inspired artists. Accordingly, many works have been created based on it. For example, the French writer Jean-Jacques Rousseau, the Spanish writer Miguel de Cervantes, and the English writers William Gilbert, George Bernard Shaw, and Robert Graves are among them. Interestingly, the name of this animated statue is not mentioned in the ancient Greek myth, the name of the beautiful heroine was

first used in Jean-Jacques Rousseau's play "Pygmalion and Galatea" created in 1762. In this comic play, the animated statue is called Galatea by the author and the idea of animation is put forward, that the creation of art can be more important than reality. This innovative interpretation solidifies the name Galatea for a living statue in culture and becomes a classic version of the myth.

In 1871, the writer and playwright William Gilbert created a three-act play called "Pygmalion and Galatea". On December 9 of the same year, the play was staged at the Haymarket Theater in London and gained great fame. In 1912, the English playwright George Bernard Shaw created a play called "Pygmalion". In it, a professor of phonetics turns the flower girl Eliza Doolittle into a lady, which refers to the "Pygmalion effect", that is, the transformation of a person in exchange for expectations. In 1938, this work by George Bernard Shaw was filmed in Britain and a black-and-white film was made. The screenplay for the film was developed by George Bernard Shaw, Ian DePlymple, Cecil Lewis, and the author himself added several additional scenes and episodes to the film. The film was directed by Anthony Asquith and Leslie Howard, and produced by Gabriel Pascal. The film stars Wendy Hiller and Leslie Howard. The film was a huge success in many countries and won the Academy Award for Best Screenplay that same year. It was also nominated for the Academy Awards for Best Picture, Best Actor, and Best Actress. The film won another award at the Venice Film Festival that same year, the Volpi Cup for Best Actor.

Later, based on George Bernard Shaw's play "Pygmalion", the musical "My Fair Lady" was created in 1956 by the English composer Frederick Law (with a libretto by A.J. Lerner). Based on Frederick Law's musical and George Bernard Shaw's play "Pygmalion", the musical comedy "My Fair Lady" was filmed in 1964 by director George Cukor. This work is considered one of the ten best musical comedy films in Hollywood. Due to its commercial success, the film became the second highest-grossing film of the year and won eight Academy Awards in 12 categories, including "Best Picture" and "Best Director". In 2018, the film was included in the "National Film Registry" of the United States for its "cultural, historical, and aesthetic significance".

Similarly, in 1977, a television ballet film called Galatea was created based on George Bernard Shaw's play Pygmalion. This ballet film was staged by Russian director Alexander Belinsky and choreographer Dmitry Bryantsev, with music by Frederick Lowe and Timur Kogan.

It seems that this plot is actively used in art and is often used in works of art to depict the idea of the power of creativity and faith in the ideal, as in George Bernard Shaw's famous play, where the professor turns an ordinary girl into a lady,

and in painting and sculpture, love for beauty, one's own creation, and the possibility of changing it.

This ancient myth has attracted artists, playwrights, writers and poets, as well as linguists. According to the laws of linguistic units, "Pygmalion and Galatea" is a catchphrase and is used to refer to a person who is very fond of his work. From a linguistic point of view, the features of the use of this catchphrase in the text are studied lexico-semantic and stylistic, revealing its role in making speech meaningful, expressive and figurative.

Conclusion. So, the myth of "Pygmalion and Galatea", which has inspired creators and made a huge contribution to the enrichment of literature and art, is a symbol of the perfection of art. As a catchphrase, it describes a person's love for his creation, for the ideal he created, and also expresses the situation in which the creator turned his work into a real person and brought it to life, that is, brought it to life. This catchphrase demonstrates the creative power of love, which crosses the boundaries between reality and fiction, can make the inanimate come alive or turn ordinary things into perfection.

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