

MYTHOLOGISM IN THE UZBEK NOVEL

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ABSTRACT

The article traces the influence of mythologism in Uzbek literature. Examples of works by Uzbek authors with elements of myth are given. It also analyzes the novel of the Uzbek writer Aman Mukhtar "The Thousand" from the point of view of mythology, identifies mythologized images and considers their meanings.

INTRODUCTION

The artistic roots of mythologism in Uzbek prose go back in time. Although a special type of myth-making is traced in pre-Islamic literature, the direct application of mythical images in fiction begins in the 14th century. The book of Nasiridin Rabguzi "Tales of the Prophets" is based on the origins of religious mythology. The direct participation of mythological images in fiction, in particular in Uzbek prose, begins with the work of Alisher Navoi. In his work "Hearts in Love" mythological images are used in educational and didactic form.

After Alisher Navoi, in the historical prose of Babur and in the stories of Haji, we observe an appeal to individual mythical images. In Uzbek realistic literature, the mythological beginning can be traced in the novels of Abdullah Kadiri "Past Days", "Scorpion from the Altar". In particular, in his short stories "Feast of the Gin," "Ulokda." Neomythologism as a means of knowing life with the help of a modern novel is found in "Chinar" by Askad Mukhtar.

The appeal of Askad Mukhtar to mythological images is covered with the help of the image of Chinara. Adil Yakubov, Pirimkul Kadyrov and Utkir Khashimov walked along the path of A. Mukhtar.

MAIN BODY

The famous modern Uzbek writer Aman Mukhtar chose a different path for himself - working with religious and mythological images. In his novel *The Thousands*, this text box is determined by the criterion of confession.

Unlike others, in Aman Mukhtar's novels a different way of development of artistic neomythologism emerges - the line of synthesizing various kinds of myth structures (parables, legends, fairy tales ...) in a single textual flow without a plot distinction between reality and mythological space. The "text in text" technique, repeatedly used in the poetics of Aman Mukhtar, expands the main storyline to the level of a single integral intertext - an analogue of the timeless and non-spatial world.

All this creates a particular complexity of style, in which it is impossible to single out any one tendency and can be characterized only as a kind of multi-layer total mixture of parable-tale, classic and modern linguistic tendencies. In the novel by Aman Mukhtar "*The Thousands*", the existential situation and the psychological implications of realism, synthesized in the author's eschatological model of the existential mythological world, were embodied. The author uses parables as a "property of prose", which gives the trilogy philosophical depth - problems are thought and revealed as universal. And at the same time, the use of elements of the "existential situation" allows the writer to realize a psychological personality deepening in the "innermost Self". The psychological and philosophical effect of the parable is enhanced by the enlargement of the artistic idea of the double world of the personal and the existential, by giving it the quality of symbolic polysemy.

The use of a parabola (an allegorical image gravitating to a symbol, a multi-valued allegory, a parabola, a symbolic parable) allows the author to combine the author with antinomic themes and ideas in one image, because the distinctive quality of parabolic prose is the polyphony of interpretation. In A. Mukhtar's novel, most of the images are symbolic, containing certain philosophical ideas that open beyond the image

The parable stylization of the text gives rise to a whole symbolic layer of images (a bus without a driver, a mirror, a cemetery, books, roads, etc.), constructing an eschatological model of the

world on the border between death and life. Symbolism, highlighting conventions, the fantastic nature of what is happening, however, is closely intertwined with reality (real people, events, details). Metaphorization of the time of the end of the world is carried out at the level of the model of a multilayer space-labyrinth, which is somewhat reminiscent of the Borgesian “labyrinth” of multidimensionality of an infinite world.

In his novel, the author refers to mythological images to a greater extent. Such a mythologized way in the work is, unknown to anyone, the poet Abdullah Hakim. Already at the beginning of the novel, the tragic death of Abdullah Hakim is described. Then follows the story of the journey of Abdullah’s soul after his death in the real world, then the story of the stay of Abdullah’s soul in the grave and its observation of the outside world from there, and finally, the soul’s entry into hell and its further journey through hell, is described.

The entire plot of the first parable of the novel is an image of the life path of Abdullah Hakim, the main points of which are presented in the form of certain metamorphoses, and the life path itself merges with the path of wandering - wandering through the real and surreal world of Abdullah’s soul. To depict the surreal life of his hero, Aman Mukhtar applied the method of “metamorphosis”. The image of a bus without a driver rushing nowhere by the will of fate symbolically coincides in the novel of A. Mukhtar with the image of his passenger Abdullah - caught between the non-existence of two worlds, between life and death, between himself and himself.

The writer deliberately uses the mythological idea of distinguishing between soul and body after death in order to abstract a person’s view of himself from the outside. The whole world is now placed between the soul and body of Abdullah Hakim - the “endless valley” and his thought becomes that other in this world, according to which he “returns” to understand what he did not understand during his life, to appreciate what he lost ... he lost a lot, but gained insight.

It is interesting that the surreal soul first travels through the real world, then the writer transfers it to the surreal world - to the grave, and then to hell. These movements allow the author to create a two-world-combination of two spaces - real and surreal, the use of which lead to the

emergence of absurd situations. Metamorphosis, i.e. Abdullah's transformation into a state of his own soul was needed by the author to identify a special point of view on the world around him and on himself, as a true semantic and evaluating position of a person. Thanks to the "observations" of Abdullah's soul, the writer acquaints the reader with the life that the soul saw in all its nakedness.

Now in front of her there is a true meaning of what is happening. Similarly, the writer introduces into the narrative a new look of the "indifferent participant in life," that is, the side view of Abdullah's soul, which the author uses for the sake of being able to show events and phenomena in a completely new light. Having led Abdullah's soul through all the circles of hell and severely punishing her, at the end of the cond, when she lost all hope of getting out of there, the angels of death send their souls to paradise. Abdullah was forgiven for the fact that, in spite of any situations he was in, he never forgot his own mother, never forgot to visit her grave. But this was not the only reason, from the point of view of the angels of death (and the author), for which Abdullah could be justified and forgiven. "Aman Mukhtar models two intersecting escholic levels - the end of human life and the end of the world. Aman Mukhtar shows the "return" of his hero to the same space of the real world, from where he "went" to death, but in a different spiritual hypostasis. The writer deliberately uses the mythological idea of distinguishing soul and body after death in order to abstract the person's view of himself from the outside".

The second parable of the novel begins with the following words: "Life on earth went on as usual. On one ordinary day, a hurricane suddenly rose and heavy rain began ...". And then the writer talks about a strange event that happened in a small town that has a sonorous name - Mulkobod. The prototype of the world, this small city, is at the same time opposed to the whole world, just as A. Hakim is opposed to all of humanity at the level of personal eschatology. He, as a mirror image, as an illusory double of the existing reality, incorporates into his image only a selected foreign model, within the framework of which the inner consciousness of the "fundamental principle" is manifested.

In fact, this city on the edge of the world of A. Mukhtar is born somewhere on the border between fiction and reality and symbolizes the universal being space, and the nine-story house personifies the image of the "life world" (in which there is a certain modern person - tragically lonely, feeling his isolation from of the world, its emptiness and therefore not perceiving the

difference between being and non-being (in the spiritual sense)): “But the city was small, a small city. It could not be called a city. It was called Mulkobod, but it was a dilapidated, squalid poor town ... one wide street, but four to five small narrow ones. Everything happens here - good and bad events, and they were stored in people's memory for many years.

But on the day that we talked about. It was not like that. No one attached importance to the flew nine-story house. It's strange. The Flood caused so much noise in the world, but here ... no one reacted. Everyone was preoccupied with themselves and no one noticed anything?

Hard to say! In short, the rain, which filled all the streets, dried up, the wind, sweeping everything around, escaped from the city, the people continued to live with their cares, as if nothing had happened ... ”

But the biggest attraction of this city was the presence of a large, nine-story marble building, which housed a solid organization with the more than understandable name “History and Culture

The strangeness of what happened was that during a hurricane, a strong wind blows exactly this nine-story building in a completely unknown direction, although not a single tree was touched, not even a single old building around. But the most surprising was that none of the inhabitants of this city even paid attention to the disappearance of such a solid and authoritative building. The disappearance of the “History and Culture” building unnoticed by anyone indicates that the population is accustomed to such losses and, therefore, has ceased to be surprised. That is why when Abdullah, a talented poet who was virtually barbarously destroyed like antiquities, disappeared, no one noticed this — neither his colleagues, nor his neighbors, or his family. This convincing motive underlies the philosophical concept of the writer's artistic method.

Abdullah Hakim during his life was in a kind of "borderline" state. And while his “body” was in reality, his consciousness created some other poetic world, embodied in verses about his beloved. And he lived in them for real, in them was his tortured soul, misunderstood by the lack of understanding of the essence of life and rejection of its realities. And death did not change his poetic consciousness, which was felt as the only true Being of his Self, it only made

it possible to get rid of the mortal reality that interferes with the true being of his Spirit. And Burkhan Sharif understood this at the end of his life, part of which he lived under the name of Abdullah Hakim. He knew that not marble of the monument, but books, verses is the embodiment of the memory of the poet "For him, both during life and after it, the main thing is what he wrote." The poet's spirit is immortal in the world where his poems live - not only his Spirit is embodied in them, but also that secret knowledge - insight about the Truth, which he carried in himself during his life and passed it on to people after death ... ”

Mukhtar used the plot of famous myths - Day of the Last Judgment, Flood, purgatory, mythologizes reality. In the aesthetic space of the novel, he creates a new model of the world, combining mythologemes of different levels, weaves them into the overall picture of the modern world of the twentieth century - the "era of catastrophes".

CONCLUSION

Thus, Aman Mukhtar, in his novel *The Thousands*, does not just “step aside” as the author from the text of the story, but as if outlines a closed space of fate around the hero, in which the levels of conscious and unconscious perception of the world are most fully revealed. For the writer, this technique is a means of psychological analytical research of a person, his internal structures inside and in the dynamics of the process of understanding the assessment of Being. For Aman Mukhtar, it's important not an objective “novel” reality, that is, sphere of reality, namely the subjective spatiality of the human "I", ie the sphere of consciousness is the subconscious, in the prism of which they perceive the ontological multiplicity of the world, and beyond the temporal locality of the twentieth century.

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