

<p>ANALYSIS OF MYTHOLOGYSMS IN MODERN UZBEK PROSE</p>		<p>Literature</p> <p>Keywords: folklore, written literature, remythologization, mythologism, story, mythological story, motive, artistic image, the diffusion of the epic, mythological code, cosmogonic myth, the myth of animistic, composite structure.</p>
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<p>Abstract</p>	<p>In this article, by the example of the analysis of mythologisms in modern Uzbek prose, the relationship between folklore and written literature, functional and semantic features of ancient mythological plots and images are revealed. The writer creators that the mythopoetic interpretation is a peculiar feature of modern Uzbek prose.</p>
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It is known that based on the study of the extent to which the relationship of myth with written literature is reflected in the genre of the story, to determine the originality of the writer in the artistic perception of mythological images and archetypes, defining the laws of semantic evolution in the structure of the narrative genre of mythologisms is also one of the pressing issues of modern world literature [10, p. 22].

For mythology to become the poetics of a literary work, the writer must feel and understand the mythological nature of reality, and be able to see the world through a mythological eye. Then mythology moves to the essence of reality, moves it, gives it a mythical scale, and myth becomes the language of symbols. Only then does mythology become a tool of expression, a writer's literary, poetic weapon. Bringing myth to literature, to art in general, without understanding the mythological essence of reality, is like creating a fairy tale, in which case mythology does not have a symbolic expression. It cannot reflect reality.

Mythologism is the most characteristic phenomenon of the literature of the XX century, the main reason for its most influential literary reception is the ability to see the mythological essence of reality, that is, “in the mythological perception of the world”.

The reason why writers such as Thomas Mann, Joyce, and Kafka turned mythology into a literary element, a means of image, an artistic symbol in their works is that they were able to find the macro world of reality, its mythological breadth, mythological language, form of expression.

Uzbek prose, including classical prose, has a long history of using mythological plots through creative processing, the first of which can be found in Nosiruddin Burhonuddin Rabguzi’s “Kisasi Rabguzi”. In this monument we encounter such myths as cosmogonic, calendar, animal and plant, human activity and discovery, ethnographic [13, p. 198].

Thus, the creative use of mythological plots, motifs and images in Uzbek classical prose has become a tradition. Analysis of the fact that this tradition is actively continued in the Uzbek literature of the XX century in Askad Mukhtor's novel "Oak" the mythologeme oak-tree, O. Yakubov's cosmogonic interpretation of the creation of the universe in the novel "Old World", the literary expression of folk views in the works of U. Hashimov and many others, possible. In the literature of the independence period, a creative transformation took place in the creative processing of traditional mythological plots and motifs: the writers created a unique example of interpreting reality or artistic analysis of the hero's psyche through the prism of mythological imaginations. In particular, in the stories created in recent years by such writers as H. Dustmuhamad, N. Eshanqul, N. Narmatov, A. Dilmurad, I. Sultan, Sh. Butaev, Ulugbek Hamdam. The method of depiction based on dualistic myths related to the struggle against evil, the incorporation of mythological archetypes and image qualities into the interpretation of the psyche of the characters, and other methods show that the mythological direction in Uzbek literature is also in the process of renewal. One of the brightest examples of literary expression of the psyche and problems of the period on the basis of creative reworking of the mythological plot is the story "Alanquva" by Asad Dilmurad.

The author's story is based on one of the most common genealogical myths among the Turkic and Mongol peoples – the ancient myth that after the death of Dibun Bayan, his wife Alanquva conceived a creature in the form of divine light and Bozanjarkhan, a descendant of Kayan and Elkhan [2, p. 217]. The writer moves on to a description of the thoughts that have passed through his mind as he intensifies the drama in the depiction of the state of the protagonist in the throes of mental anguish. The writer, who took the curious reader into the turbulent world of the historical period in which he is portrayed, goes on to tell the story of Alanquva, the cause of the crisis in the kingdom. The genealogical myths about the origin of the Buzunjardynasty are included in Rashididdin's "Jome at Tavorix", Mirzo Ulugbek's "History of the Four Nations", Sharafiddin Ali Yazdi's "Zafarnoma", MirzoHaydar's "TarihiRashidiy", and Abulgazi's "Shajarai Turk" [7, pp. 41-42].

The genealogical myth about the origin of the Buzunjar dynasty and the main plot element in its artistic interpretation of Asad Dilmurod's story "Alanquva" is the motif of the hero's unusual birth [3, p. 30-33]. It is known that the birth of the epic hero is one of the traditional motifs of epics and fairy tales of the peoples of the world.

In the interpretation of the myth of Alanquva in the story of Asad Dilmurad, the chain type of evolution is expressed, and we see that the transformation of the celestial being took place in the sequence "light → rain well → young man → falcon". The mythological basis of the evolutionary motif is linked to the ancient notion that after death a person continues to live in the form of a different thing — event, plant, or animal – that is, reincarnation. Using the ancient animistic motif of the human soul appearing in the form of a bird, the writer gave a special charm

to the artistic interpretation by further depicting the miracle of the celestial being that came to Alanquva.

The effective use of mythological plots and images, artistic stylization of ancient myths, archaic rituals and beliefs, national-poetic interpretation of myths of the peoples of the world, syncretism of mythological and literary thinking are especially common in today's written prose. In the literature of the peoples of the world, there are cases of myth and written prose genres trying to create new forms of genres as a result of mutual contamination. For example, Thomas Mann's "Joseph and His Brothers" is considered by experts to be a "novel-myth", while the author of the Kazakh writer A. Altay's "Altai Novella" is called a "novel-myth".

In modern world prose, mythoritual, mythoexistential, mythoarchetypic, mytholinguistic and mythopoetic methods of literary understanding of the universe and human nature are widely used. In particular, as a result of mytho-existential modeling of reality, it became possible to perceive the most delicate elements embodied in human nature. It is noteworthy that the myth is being reinterpreted as the basis and integral part of national literary thinking. Therefore, the phenomenon of the emergence of genre innovations in literature, such as "novel-myth", "myth-story" should be interpreted as a study of the writers on the national identification of artistic thinking through mythological modeling.

The genre of myth-story, which emerged as a unique mythopoetic phenomenon as a result of creative research in modern Uzbek prose, is also a syncretic product of a certain level of mythological and artistic thinking. At the same time, it is observed that the peculiarities of the most ancient-archaic layer of perception of the world, that is, the tradition of expressing things through mythological codes, are intertwined with the method of artistic interpretation of reality. Such syncretism applies not only to the plot construction of a work of art, but also to the interpretation of characters and the expression of the human concept. While the writer refers to the essence, fable, or certain plot elements of an ancient myth in expressing his artistic intention, the issues raised in it are interpreted in terms of universal problems. In particular, although the protagonist of Nazar Eshankul's myth-story "Sound of a pennywhistle" is an ordinary barber, the pain that does not fit into his heart and turns into a flute is one of the problems of not only the human mind, but the whole society.

Although Uzbek literature has experience in creating works based on mythological imagery or mythical plots, traditional mythological motifs, the emergence of the work, which is directly related to the genre as a "myth-story", is a clear evidence of the renewal of mythology and syncretism of artistic thinking.

Nazar Eshankul's mythical story "Sound of a pennywhistle" [9, pp. 30-42] was created not only in Uzbek, but also in the folklore of many peoples of the East.

The protagonist of the mythical story “Sound of a pennywhistle” is distinguished by the fact that, by its nature, it does not fit into the scope of a literary hero, that is, by its very nature, combines the qualities of a mythical hero. Because the protagonist of ancient myths appeared as a *demiurg*, that is, a mythical character who ensured the transformation of the creative-heroic chaos into space, the emergence of existence from nothingness, the emergence of existence in the universe. Thus it is believed that the being created the existing state of the universe and established the order in ancient society. The protagonist of the mythical story “Sound of a pennywhistle” also expresses the characteristic of a demiurge by transferring his pain to a plant.

Thus, as a result of the use of mythologisms in the current literary process has become a priority artistic tradition, the genre of myth-story based on the semantic transformation of mythical plots or the construction of the plot structure in Uzbek prose on the basis of myth.

As in modern world literature, one of the important principles determining the specific development of modern Uzbek prose is the emergence of a new genre relationship between folklore and written literature. The arsenal of tools and epic plots also gives the work a unique national-ethnographic color. This is especially evident in the system of mythological imagery and the peculiar expression of myth plots in the artistic context, which is one of the oldest forms of perception of the world. It has been recognized by many researchers that the feeding of fiction from mythology, in other words, the reliance of writers on mythical concepts in the creative process, is one of the priorities of modern poetic thinking that reflects national identity.

Myth is not only a shining example of the representation of the universe and reality through mythical symbols, but also a cultural phenomenon that allows even the most modern problems to be expressed in conditional-symbolic forms, as it is a system of intangible cultural heritage that embodies a wide range of philosophical and moral potential. In this case, the author is able to artistically analyze the socio-spiritual problems at the heart of reality, as well as the complex layers of the hero's psyche, described through the symbolic-conditional interpretation of mythological codes. We see the same situation in the story of the writer Isajon Sultan “Garden of Eram”.

In Uzbek folklore, the writer effectively uses the detail of the “stream” in the creative use of mythological notions about the hero's journey to the “other world”. The archetype used here in ancient mythology served as a mythical means of uniting the “own” and “other” worlds, in other words, as the boundary between the world inhabited by humans and the “other world” that is the abode of mythological forces. Therefore, as soon as the protagonist crosses the ditch, he passes to the “other world” and in front of his eyes appears a “garden with golden lids and crystal handles”, i.e., the Garden of Eram. Through the depiction of this strange garden in the hero's imagination, the author uses the ancient mythological imagination as a conditional-symbolic background and uniquely expresses the spiritual experiences of today's man, whose heart is fed by the fact that the environment is being deprived of its

primary beauty. It is observed that through the complex combination of space and time there is a synthesis of myth with real reality, imaginary fiction with the reality of life.

Isajon Sultan, who was well acquainted with the folklore and mythology of the peoples of the East, tried to preserve the association of the bird and the “tree of life” pair in archaic mythology, describing the strange corner of the hero's vision in the story “Garden of Eram” [12, pp. 154-155].

Isajon Sultan was able to skillfully incorporate into his story the myths about the “tree of life”, animistic beliefs, that is, the belief that the soul can exist outside the body. He promotes the idea that the essence of life is to live in pursuit of beauty, through the cosmogonic myth of the tree of life and the animated mythology that the human soul exists outside the body.

The method of mythological thinking in modern world literature, the tradition of creating using mythical plots and images “mythologism”, “modern mythological prose”, “mythological anthropology”, “mythological modeling”, “mythology of names”, “neomythological prose”, “neomythological literature”, “Mythocentric literature”, “mythogenic literature”. This trend in written literature is associated with “neomythological consciousness”, which played an important role in the development of word art in the XX century.

The concept of a neomythological work (novel-myth, story-myth) is a specific concept for written literature; it is based on myths, mythological images, plots and motives created by ancient mankind. The device of the work of art, formed on the basis of subjective myth or mythological thinking, created by a particular creator, the mythological image, the participation of mythological phrases, plots and motives form a neomyth, that is, a new form of myth. From this point of view, the neomythological works created by the creators of the twentieth century, in essence, mean a new interpretation of ancient myths. Hence, the creative imposition of a new spirit and meaning on myths creates neomythologism. F. Kafka's “Process”, “Fortress”, T. Man's “Magic Mountain”, J. Joyce's “Ulysses”, M. Bulgakov's “Master and Margarita”, A. Platonov's “Chevengur”, “Kotlovan”, G. G. Marquez's “Hundred Years of Solitude”, A. Camus's “Plague”, U. Faulkner's “Story”, and Chingiz Aitmatov's “Kunda” are examples of neomythological prose [6, pp. 230-232].

In neomythological works, the plot of the myths, the mythological heroes sometimes point to a specific, definite folk myth, and sometimes in a hidden state. In the second form of the neomythological work, it is possible to understand that the writer used the mythology of the peoples of the world only through logical thinking. In the genre of neomythological novels arise a very wide range of possibilities for the use of myths.

An example of the creative heritage of Omon Mukhtor is “Ffu”, “Rebellion and Obedience” by Ulugbek Hamdam, Isajon Sultan’s novels “Eternal Wanderer”, “Freedom”. Also, in the works of such writers as Utkir Hoshimov, Nazar Eshanqul, Shoyim Butaev, Asad Dilmurod, mythology is interpreted in a unique literary way.

The poetic interpretation of ancient myths in the artistic context of Uzbek literature The legend of Ilhok and Ishak in UtkirHashimov’s “Works of the World” was in fact used as a structural component of the plot in the compositional structure of the zoonymic myth [4, p. 111]. In the Uzbek folklore example of this myth, the reasons for the origin of the name of a bird called “sak-sak” or “son of a widow” are explained in detail in the work.

Utkir Hashimov, who effectively used the traditions of Uzbek folklore, including mythology, in the realization of his artistic intentions, creatively approached the epic plot of the brothers who turned into birds. In the artistic interpretation of the myth in the work, the characters are renamed Ilhak and Is’hak. Another peculiarity of the writer’s interpretation of the myth is that the eyes of the angry brother were blinded before he became a bird.

A classic example of a neomythological image in Uzbek literature can be seen in the story “Jajman” by H. Dustmuhammad. The image of the creature in the story represents the hidden evil in the human heart. This evil is often hidden and invisible, and in this respect is reminiscent of the “shadow” archetype [15, p. 384]. Just as the “Shadow” archetype reveals man’s incomprehensible evil abilities, the image of the creature in the story is also an image used to expose the true face of human beings. At the end of the work, it is revealed that this creature actually embodies the image and character of human beings, but this complete conclusion is not clearly expressed in the conclusion of the story, the understanding of the idea is left to the reader. The creature is very greedy and agile, avoiding traders for long periods of time and devouring their food without licking it. Meanwhile, the process of struggle between Ahriman and Ahuramazda is described. At the end of the story, the Jajman is captured and killed, but the Jajman’s death leads to unhappiness - immediately another Jajman, who is even bigger than him, is born. While the story depicts the struggle between good and evil that is the basis of Zoroastrianism, it points out that anyone involved in this struggle is directly serving evil. The crowd that was killing for Jajman’s greed was also actually committing this crime because of his greed, his excessive love of food. But this evil served as the impetus for another, greater evil. The concluding event at the end of the work can be compared to the process of “attack” of the “shadow” (ego) under the pressure of “persona”. The fact that people are hiding their satanic behavior under the guise of goodness is revealed through the rebirth of the creature. In our work, the writer Khurshid Dustmuhammad relied on the mythological images that exist in the mythology of the peoples of the world in creating the mythological image of Jajman.

The reason why mythology has had a consistent impact on fiction, and why creators have repeatedly turned to myth, is that myth is the first model for understanding, comprehending, and

understanding the universe. That is why the artist makes extensive use of myth in order to constantly renew his artistic world, to give life to new interpretations that are dormant in various layers of artistic and aesthetic thinking, and to expand the scope of artistic analysis.

In Uzbek literature, especially in prose, the creative use of the arsenal of the creative genius of our ancient ancestors, the creative use of various genres of art, folklore and mythology, which have been preserved in our subconscious for centuries, has become a tradition. At the same time, the main features of the structure of the myth are preserved, and the realities of life and modern problems, which are the basis of the plot of the work, are literary reflected. In other words, there is a process of mythologizing reality in creative artistic thinking.

There are also mythological images in Isajon Sultan's story "My mother": Through the giant, who is a mythological figure, the writer reveals the mental state of a young, omniscient, self-conscious girl [14, p. 300]. Through the giant, who is a mythological figure, the writer reveals the mental state of a young, omniscient, imaginative girl.

In this story of Isajon Sultan, Hizr is also depicted wearing a long green coat. It is said among the people that a person who is very rich has encountered Hizr, while it is said that a person who is very rich has been cursed by Hizr. In the author's work, the people revive the image of Hizr in the oral tradition.

In the story, Hizr helps the son of Jayran, and the spring that came from there is called Jayranbulak, and later the place was called Jarabulak. In the story, the motif of the sudden appearance of an old man in the desert and his release from the trap of a fox is one of the mythological motifs of our people related to Hizr, and this motif is related to the cult of ancestors. The author used this mythological motif to provide the development of events and the expression of artistic ideas.

In the story "Follow to Hazrat Hizr", the writer walked among the people, listened to the stories and narrations about Hizr from them and made them artistic. All the elements of folklore used in the story served as an important factor for the composition and plot of the work.

In the story, the writer combines past-present-future events in a circle based on a retrospective plot. Over the centuries, man has faced various trials and tribulations, and has achieved happiness or destruction. The play covers the spells that occur from the micro world to the macro world. The birds in the sky, the fish in the sea, the fox in the forest, the bears all point to the mystery of the planet in the order of their lives. All this shows that neomythologism is one of the peculiar forms of poetic expression of XX century artistic thinking, associated with ancient mythological archetypes, mythical plots and images.

In modern Uzbek novels, the reflection of folklore traditions, including the arsenal of mythology, is unique. In particular, the detail of the “well” in the novel “Platon” by Omon Mukhtor ensured the literary fullness of the work. It is known that the motive of the epic hero to fall into the well is described in folk tales, as well as in the story of Joseph, which is widespread in the Muslim East. Therefore, this motive helps the reader in finding a solution to the mysterious events in the life of the protagonist. The writer used one of the traditional mythological motifs of the underworld – the motif of falling into a well - to take his protagonist to another world through a window at the bottom of a well. According to folklorist U.Sattorov, “in mythology, the well is interpreted as a means of transition to the underground world, so there is a view that there is a symbolic connection between well water and groundwater” [11, p. 5].

Elsewhere in the novel, Omon Mukhtor deepens the psychologism by referring to the traditional dream motif: “In my dream, an extremely beautiful, glorious woman dressed in white came to me. He said to me, Socrates, your funeral will be read on the third day” [8, p. 5]. The author describes the dreams of Socrates based on the traditional beliefs of our people related to dreams, including the notion of prophetic dreams. Similar artistic interpretations of the dream can be found in Asad Dilmurad’s historical novel Mahmud Tarabi [2, p. 135].

The fact that the ghosts of passers-by dreamed and warned the protagonist about the consequences of such evil deeds in the vortex of various tricks was one of the main links in the plot of Shaim Butaev’s novel “The Fortified Moon”. Mythological views on creatures are expressed in the play, and eagles and white antelopes emerge as one of the unique means of illuminating the character of the heroes moving in the novel’s plot line.

In Isajon Sultan’s novel “Eternal Wanderer”, the elements of myth are reflected in the work, in their content. Although the author writes this work on the basis of a postmodernist form, it reflects the oriental look, the oriental spiritual spirit, the oriental aesthetic expression. In the play, the mistakes and declines of the way of life of mankind are hidden at the heart of wandering. The novel depicts humanity’s renunciation of their faith, thereby renouncing their Gods and going against it and its creatures. The narration and the subsequent events in the play are closely related. In the Turkic peoples, many features of birds were assimilated or considered as a symbolic means.

Each narration used by the author in the play served to complement some aspect of the novel's composition. The author’s interpretation of the mausoleum “Grandpa Tortoise” served a similar purpose for the composition of the work.

What is the symbol of the tortoise used in the novel to harm no one? The tortoise is initially compared to a man who is increasing his fortune. Man cannot escape his destiny. No matter where he lives, his destiny will follow him. The tortoise also resembles such people at first glance. On the other hand, he is a symbol of a sinful man, but he will continue to increase his sins on the Day of Judgment. The tortoise is said to be a wise creature. Accordingly, we compare him to a sage

who has accumulated knowledge behind him. But he is a slow-moving creature who does not benefit from his knowledge and lives a very long life. The image of the tortoise in this legend is a symbol of Professor Light, who has great knowledge potential. Professor Light is a very strong scientist, an educated person, but no one can benefit from his knowledge. The tortoise can also be a symbol of the new man created by Professor Light, because the man created by the professor, who does not know who he is, is a purposeless person. The tortoise is like that, that is, it is a creature whose address is not clear, whether it benefits or harms anyone [14, p. 169].

The literary context of the novel includes a number of traditional symbols, proverbs based on verses from the Koran, legends about saints, epic vultures in heroic epics such as Girkok and Baychibar, mythological notions about the invincible lion and the faithful dog, parables about tortoises and scorpions. In the novel, grassy flowers, all creatures are spoken of as mythical heroes, appearing as a divine creation. The apostate will be subjected to eternal physical and mental torment and will be thrown into the depths of the earth seven times. The events of the novel take place in unreal life. But they reveal important aspects of human destiny and the true nature of the spiritual world.

The emergence of new directions and trends, methods and techniques in our Uzbek novels today is a synthesized expression of the traditions of Eastern and Western literature of today's Uzbek novels, and mythologies play an important role in its artistic context.

The analysis of works in modern Uzbek prose shows that the author's desire to use universal archetypal models, images and motifs based on mythological understanding of the world in the way of depicting artistically perceived reality, and the construction of the work of art on the basis of mythological subtext is becoming a major factor. The use of mythopoetic tradition, in turn, leads to the harmonization of symbolic-metaphorical, mythological-symbolic expressions with the realistic interpretation of the reality depicted in the play, as well as the chronotope direction and the basis of the depicted artistic world.

One of the most important discoveries of modern Uzbek novels was the creation of the human spiritual world. The novelists used the experience of national literary-historical and world literature to reflect the purpose, psyche, character, and spiritual world of the heroes in general. The writers sought to create a perfect image based on the poetic methods used in the image of the protagonist, the study of the secrets of experiments. The role of following the literary traditions in the success of the heroes of such works as Khurshid Dustmuhammad's "Bazar", Nazar Eshankul's "Son of the Grave or the Water of Life", Asad Dilmurad's "Bird in the Steppe of Fano", Ulugbek Hamdam's "Balance", "Sabo and Samandar", "Rebellion and Obedience", "Namatak", Isajon Sultan's "Eternal darbadar" and "Freedom". The closeness of the image to the Western literary heroes in the novels of the independence period is also connected with the aesthetic ideal of the writer. The social changes and development of the era

of globalization have brought changes and renewals to the aesthetic ideals of many Uzbek writers.

Making the plot of the work on the basis of mythological thinking is one of the most widespread and improving methods in Uzbek novels. A state of organic synthesis arose on the basis of interpretations of the elements of mythology in folklore and the identification of social realism based on national, cultural, domestic, historical, political events. It is not difficult to see that in this approach, which is manifested in the national novelism, Western modernism follows the ways of expression. Indeed, “this unique cultural-historical situation provides an interdependence and interpretation of elements of organic synthesis, history and mythology, social realism and true folklore, changing with the modernist explorations of recurring archetypes and the romantic nature of national identity” [5, p. 365].

Characteristics of the national mentality, mythological views on the beliefs of the people in the works created in a realistic style served to prove the character of the heroes, their psyche, to ensure the course of events, to strengthen the ideological basis. In particular, Uzbek novels combine the mythological views of the Turkic peoples on the wolf totem. The legend of the wolf is included in P. Kadyrov’s novels “Mother Falcon’s Sound” and M. Ali’s “Ulug Sultanat” as an episode. In “Bird in the Fano steppe” the Ena Kokbori plays an important role in the plot of the work, and in the eyes of the reader is embodied in the imagination of the protagonist. In the mythology of the Turkic peoples, the wolf totem is instrumental in preserving the continuity of generations; kind, generous, generous; proponent of goodness; is described as a force and sponsor of great deeds. In these novels, too, these aspects of folk mythology predominate.

The role of literary influence in the development of artistic thought in modern Uzbek novels is incomparable. As a result of creative study of the achievements of world literature, art and aesthetics, new researches in various styles and forms have emerged in Uzbek literature. Well-known representatives of Uzbek literature, such as A. Mukhtor, H. Dustmuhammad, A. Dilmurad, N. Eshankul, U. Hamdam, have enjoyed the creative achievements of many world-famous writers such as F. Kafka, A. Camus, J. Joyce.

The peculiar and vital aspects of such influence are observed in the works of N. Eshankul. In his novel “Son of the Grave or the Water of Life” there is a closeness to the creative discoveries of Franz Kafka in the form of plot construction, chronotope, composition, the world of images, as well as the author's ideological and literary expression. There are certain views in the literature on some aspects of this closeness. Franz Kafka and Nazar Eshankul are bounded by differences in space, time and worldview, of course. However, the common approach to the human tragedy caused by social threats allows a comparative-typological review of the works of writers. It brings the heroes closer together in despair, inability to decide justice, and their past in the process.

Character traits in the prose of the independence period, such as popular belief in the events that form the basis of the novel's plot, observation of characters typical of oral works, use of folklore elements and motifs in the artistic text of the work, transfer of characteristics of heroes to written literature, poetic language and epic expression are important aspects that are manifested.

The play is a monument of folklore, popular among the peoples of the Middle East, and the epic “Gorogly” is not mentioned.

The protagonist of the novel “Gorogly” N. the integrity of the faith, the pursuit of truth and justice, nourished by the poetic genius of the people in their relentless struggle. N. he lives in a society like a *lahad* that cannot prove its existence, its existence, its ‘I’. A society that does not allow human spiritual maturity is criticized. N. helpless in the face of inhuman reality. In other words, the ethnos does not magnify its savior as in traditional epics. Severe and ominous conditions drag him into his whirlpool.

In the novel, the mythological basis of the creation of the living world from the dead world, that is, the creation of the cosmos (being) from chaos (non-existence) according to archaic mythology, radically changes its essence as it is transferred to the reality of social events. That is, the semantic function of interpreting the emergence of the primary cosmos, observed in the essence of ancient myths through demythology, is replaced by the aim of warning humanity of a situation that may occur as a result of loss of harmony inherent in the laws of nature and society.

The image of the ancient Greek mythological hero Sisyphus is based on the epics of the ancient Greek writers Homer's “Iliad” and Ovid's “Heroine Women”. Ancient Greek mythology answers the question of why Sisyphus was punished. The legends of Sisyphus are many variants. But the artistic truth of these legends is unique. So Sisyphus is the image of a convict who is punished for rolling a stone and taking it to the top.

Greek myths about Sisyphus show dozens of negative qualities, such as cunning, deceit, cunning, deceit, stubbornness, rebellion. But Khurshid Dustmuhammad prefers to portray Sisyphus as a sage, not as a hero whose life is in vain. Because of his determination and determination to build the city of Corinth, to enrich the country's treasury, to save people from the plague, to give them joy, to eliminate waste, to solve any problem wisely with the help of reason and the advice of close relatives, not to be afraid of hard work. All of these qualities make Sisyphus wise. The name of the novel is also explained by the high poetic perception of the image. In “The Wise Sisyphus”, the fate of Sisyphus is exactly the same as that described in the myth, but the view of this situation is twofold. In the play, Sisyphus finds content and meaning in his work, which is considered unmeaning, meaningless. Sisyphus believes that what he is doing makes sense, and that it will ultimately help him overcome the thoughts of being

absorbed in nothingness. As a result, meaning overcomes nonsense. Therefore, this archetypal symbol not only overcomes the inefficiency of life, but also serves to express the meaning in it, its dignity. This symbol makes one think for a while and makes one think about his whole life and the necessary and unnecessary aspects in it, the valuable and invaluable behaviors.

The play also features the image of the mythological hero Asop, who appears several times in the eyes of Sisyphus in an old black boat, in a black coffin. The coffin was a symbol of death, Sisyphus was a sinful slave, and Rock was a symbol of punishment and destiny. Khurshid Dustmuhammad's Sisyphus finds his way to his heart by talking to the rock. As the years passed, Sisyphus grew old and his limbs hardened like stones. The stone will fall. Through such a symbolic expression, the author emphasizes the vital philosophy that only man can endure the hardships of life.

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