

Myth And Its New Expression In Uzbekistan Novelism

Raxmatullayev Ziyodullo Xabibullayevich

Alfraganus university, Uzbekistan

Received: 14 December 2025 **Accepted:** 06 January 2026 **Published:** 09 February 2026

ABSTRACT

The principle by which historical periods are reflected in social life is also determined by the factors that generate artistic images and imagery. In addition, this article discusses the interplay and harmonization of myths with the interpretation of the novel.

Keywords: Period, social phenomenon, style, myth, expression, synthesis, impact, form.

INTRODUCTION

Universalism is regarded as a leading object of representation in artistic genres. It reveals the finest qualities and ideas, the writer's selection of images, the typification of characters, and the manner of harmonizing form and content. Since the 1930s, a fundamentally new culture of expression in our literature has gradually evolved into a large-scale process of diversification. In particular, the period in which A. Qodiriy, Cho'lpion, and Oybek lived created broader possibilities for distinctive artistic features. At the same time, in world literature, schools such as the literary paths of Joyce and Kafka, and Proust—emerging as chronicles of that era in a traditional form—took shape and gained prominence. The principal aim of these schools was to take an untrdden path, to stir the reader's stream of thought, and to enrich narrative with unexpected situations. The results showed that the profound study of human inclination within any movement shifted from tradition toward non-traditional modes. These approaches were able to attest to the integrity of history and space—intersecting within plot and ideological lines—as well as the wholeness of past experiences. Joyce's novel *A Portrait of the Artist as a Young Man* also proved to be a vivid example of such artistic exploration.

The Russian critic M. Bakhtin advanced the following well-grounded view: "Biographical time, which cannot be separated from historical reality, is irreversible in relation to reality. But in relation to character, such time is

reversible: one or another feature of character may appear by itself somewhat earlier or somewhat later. The traits of character themselves are free from chronology; they emerge across time. Character does not grow or change by itself. It only becomes complete. In early fragments, an incomplete, undisclosed character is fully revealed and perfected at the end. Likewise, the path of a character's disclosure does not lead to its changing or re-forming alongside historical reality, but only to its completion—that is, to filling out the form whose outline had been given from the very beginning. Such is the Plutarchan biographical type." Indeed, within a short period, the conditions and distinctiveness of artistic representation enriched myth and human typology. In the 1990s, when the new Uzbek novel emerged, the mythological layer evolved into even greater variety. The existential mode of depiction in Nazar Eshonqul's novel **Go'ro'g'li**, expressed through the character named N., was felt to offer the currents of literary life a different culture of expression, framed as a need to survive in society. As Bakhtin grasps the stages of a character's "growth," he emphasizes that character is not a phenomenon that develops by itself; in this sense, oral folk creativity also has its particular place. It is no secret that in the literature of Turkic peoples, folk heroes such as Alpomysh have, by their natural laws, become the property of the people to this day, and that the diverse episodes and characters that grew out of them have occupied a significant place in the mythopoetics of the modern novel.

As writer N. Eshonqul notes: "Since human beings began telling tales, literature has fulfilled its task—that is the truth. Without going far, even in the 1960s and 1970s our ideal heroes—today we would call them our 'idols'—were not cheap stars whose prestige and status belonged to show business, but literary heroes who embodied humanity's ideal dreams. Literary heroes educated our views about good and evil, right and wrong, lawful and unlawful, betrayal and loyalty—in short, about humanism. Does literature and art still fulfill such a function today? One hesitates to answer this question with a loud 'Yes!' What is the result of this? To seek answers, one has to read the works of some of our contemporary writers. To tell the truth, I was rather disappointed. Those 'temptations' seemed to me like examples of 'mass culture'—a 'crowd culture'—and it left a heavy impression on me." Nazar Eshonqul's critical approach, in effect, seems to resonate with a living urgency. The writer speaks precisely about standards—about artistic value and weight—and offers an assessment. Without criticism, there can be no development in literature. One of the key conditions of poetics is also felt in the gradual impoverishment of linguistic richness. For does it not indicate that the social function of artistic language, and its interpretive level in literary works, is declining day by day? One should be concerned that a community of writers has already formed who, even when addressing historical works, cannot distinguish a completely different logic from one another. If the matter concerns standards and the principle by which poetic value is reflected in the word, then, once we consider how this connects to the meaningful technique of expressing the human psyche, the issue emerges on its own.

The Unity of Myth and Chronotope. In James Joyce's *A Portrait of the Artist as a Young Man*, reflective conversations illuminate many things and events. For instance, in the exchange between Cranly and Stephen, one can sense the desire to know life down to its smallest corners, the major growth and changes between them, and the thirst of thought:

> "March 20. I talked at length with Cranly about my rebellion.

> He tried earnestly to explain certain things. I pretended to be listening, and to show as if I were giving due respect. He wore me out talking about how much he loved his mother. He tried to conjure his mother before my eyes, but I could not imagine her. Once, by chance, he let slip that

his father had been sixty-one years old when he was born. That can be imagined. A well-built farmer. Wearing a loose, ample suit. A sparse, untrimmed beard. By his looks, he hunts by chasing hares with a greyhound. He pays the church dues properly to Father Dwyer in E—, but he cannot be called very generous. He does not tire of sitting in the evenings chatting with girls. And his mother? Is she very young, or has she grown old? She cannot be young—if she were, Cranly would have spoken differently. So she must be old. Perhaps neglected. The bitterness in his heart comes from this: Cranly is the fruit of a withering, decaying tree."

Universalism is regarded as a leading object of representation in artistic genres. It reveals the finest qualities and ideas, the writer's selection of images, the typification of characters, and the manner of harmonizing form and content. Since the 1930s, a fundamentally new culture of expression in our literature has gradually evolved into a large-scale process of diversification. In particular, the period in which A. Qodiriy, Cho'lpon, and Oybek lived created broader possibilities for distinctive artistic features. At the same time, in world literature, schools such as the literary paths of Joyce and Kafka, and Proust—emerging as chronicles of that era in a traditional form—took shape and gained prominence. The principal aim of these schools was to take an untrodden path, to stir the reader's stream of thought, and to enrich narrative with unexpected situations. The results showed that the profound study of human inclination within any movement shifted from tradition toward non-traditional modes. These approaches were able to attest to the integrity of history and space—intersecting within plot and ideological lines—as well as the wholeness of past experiences. Joyce's novel *A Portrait of the Artist as a Young Man* also proved to be a vivid example of such artistic exploration.

The Russian critic M. Bakhtin advanced the following well-grounded view: "Biographical time, which cannot be separated from historical reality, is irreversible in relation to reality. But in relation to character, such time is reversible: one or another feature of character may appear by itself somewhat earlier or somewhat later. The traits of character themselves are free from chronology; they emerge across time. Character does not grow or change by itself. It only becomes complete. In early fragments, an incomplete, undisclosed character is fully revealed and perfected at the end. Likewise, the path of a character's disclosure does not lead to its changing or re-forming alongside historical reality, but only to its completion—

that is, to filling out the form whose outline had been given from the very beginning. Such is the Plutarchan biographical type.” Indeed, within a short period, the conditions and distinctiveness of artistic representation enriched myth and human typology. In the 1990s, when the new Uzbek novel emerged, the mythological layer evolved into even greater variety. The existential mode of depiction in Nazar Eshonqul’s novel *Go’ro‘g’li*, expressed through the character named N., was felt to offer the currents of literary life a different culture of expression, framed as a need to survive in society. As Bakhtin grasps the stages of a character’s “growth,” he emphasizes that character is not a phenomenon that develops by itself; in this sense, oral folk creativity also has its particular place. It is no secret that in the literature of Turkic peoples, folk heroes such as Alpomysh have, by their natural laws, become the property of the people to this day, and that the diverse episodes and characters that grew out of them have occupied a significant place in the mythopoetics of the modern novel.

As writer N. Eshonqul notes: “Since human beings began telling tales, literature has fulfilled its task—that is the truth. Without going far, even in the 1960s and 1970s our ideal heroes—today we would call them our ‘idols’—were not cheap stars whose prestige and status belonged to show business, but literary heroes who embodied humanity’s ideal dreams. Literary heroes educated our views about good and evil, right and wrong, lawful and unlawful, betrayal and loyalty—in short, about humanism. Does literature and art still fulfill such a function today? One hesitates to answer this question with a loud ‘Yes!’ What is the result of this? To seek answers, one has to read the works of some of our contemporary writers. To tell the truth, I was rather disappointed. Those ‘temptations’ seemed to me like examples of ‘mass culture’—a ‘crowd culture’—and it left a heavy impression on me.” Nazar Eshonqul’s critical approach, in effect, seems to resonate with a living urgency. The writer speaks precisely about standards—about artistic value and weight—and offers an assessment. Without criticism, there can be no development in literature. One of the key conditions of poetics is also felt in the gradual impoverishment of linguistic richness. For does it not indicate that the social function of artistic language, and its interpretive level in literary works, is declining day by day? One should be concerned that a community of writers has already formed who, even when addressing historical works, cannot distinguish a completely different logic from one another. If the matter concerns standards and the principle by which poetic value is reflected in the word, then, once we

consider how this connects to the meaningful technique of expressing the human psyche, the issue emerges on its own.

The Unity of Myth and Chronotope. In James Joyce’s *A Portrait of the Artist as a Young Man*, reflective conversations illuminate many things and events. For instance, in the exchange between Cranly and Stephen, one can sense the desire to know life down to its smallest corners, the major growth and changes between them, and the thirst of thought:

“March 20. I talked at length with Cranly about my rebellion.

He tried earnestly to explain certain things. I pretended to be listening, and to show as if I were giving due respect. He wore me out talking about how much he loved his mother. He tried to conjure his mother before my eyes, but I could not imagine her. Once, by chance, he let slip that his father had been sixty-one years old when he was born. That can be imagined. A well-built farmer. Wearing a loose, ample suit. A sparse, untrimmed beard. By his looks, he hunts by chasing hares with a greyhound. He pays the church dues properly to Father Dwyer in E—, but he cannot be called very generous. He does not tire of sitting in the evenings chatting with girls. And his mother? Is she very young, or has she grown old? She cannot be young—if she were, Cranly would have spoken differently. So she must be old. Perhaps neglected. The bitterness in his heart comes from this: Cranly is the fruit of a withering, decaying tree.”

REFERENCES

1. Бахти́н М. Романда замон ва хронотоп шакллари. – Т., Академнашр. 2015.
2. Эшонкулов Н. Ижод фалсафаси. – Т., “Академнашр”. 2017.
3. Жеймс Жойс. Мусаввирнинг ёшликтаги шамойили. – Т: “Академнашр”. 2021.
4. Бобохонов М. Ҳозирги ўзбек қиссачилигига психологиязм. Филол.фан.номзод. дисс. – Т.: 2012.
5. Ёкубов И. Юрак пўртналаридан баҳс этувчи асар. – Т: “Муҳаррир”. 2017.

6. Абдулла Шер. Абадият ва умр. –Т.: “Файласуфлар”. 2017.
7. Байзаков Ж. Замонавий ўзбек ва қозоқ насрода поэтическая конструкция: ижодкор идеали ва образлар бадиияти. Филол. фан. фалсафа. док. дисс. – Урганч. 2022.
8. Тўлаганова С. Бадиий асар морфологияси. –Т., “Турон замин зиё”. 2016.