

**DEVELOPMENT AND TRENDS OF MYTHOPOETIC STUDIES IN WORLD AND
UZBEK LITERARY STUDIES**

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Abstract: This article analyzes the formation, development stages, and contemporary directions of mythopoetic research in world and Uzbek literary studies. It explores theoretical concepts that approach myth as an aesthetic, semiotic, and cultural phenomenon, including ideas by C. Lévi-Strauss, M. Eliade, N. Frye, and other scholars, focusing on the transformation of mythological elements in literary texts. The study examines the poetic function of myth in Uzbek literary criticism, the harmony between national tradition and modern artistic thinking, and the role of mythopoetic imagination in literary processes. The findings demonstrate that myth is not merely a system of archaic symbols, but an active model of aesthetic and spiritual experience.

Keywords: Myth, mythopoetics, literary studies, semiotics, symbol, archetype, narrative, transformation, modernism, postmodernism.

Introduction: In the history of literature, myths and mythological images have been the basis of many artistic traditions. Ancient myths were the initial models of human thought, expressing universal ideas about life, existence, the universe, and the human psyche. Starting from the second half of the 20th century, new concepts of a scientific approach to myth have been formed in world literary criticism; mythical images and plots, their semantic structures, and literary transformations began to be analyzed using linguopoetic, semiotic, and psychoanalytic methods.

Uzbek literary studies, interest in the function of myth as an artistic tradition has also increased, especially in modern literature, where the reinterpretation of national mythologies, the adaptation of archetypal images to modern culture, and the role of myth in the formation of identity, historical memory, and artistic thinking have become the focus of scientific research. The activation of mythopoetic studies is explained, on the one hand, by the adaptation of literature to global processes, and, on the other hand, by the rediscovery of national culture.[1]

Research methodology

In this study, a number of theoretical and methodological approaches were used to analyze the forms of existence of myth in the literary text, its semantic, aesthetic and functional properties. First of all, the use of the method of structural analysis served to identify the plot model, system of images and functional structures of myth. This approach allows us to explain myths through interconnected fragments, elements and their mutual relationships. The works of Claude Lévi-Strauss, considered the founder of structuralism, as well as Vladimir Propp, who analyzed plot structures, show how complex a myth has a semiotic system. Through structural analysis, mythological elements are revealed in the literary text as a reorganizing linguopoetic mechanism.

Another important approach used in the study is the theory of archetypes. This theory helps to understand the echoes of universal symbols, characters and situations present in the mythical imagination in modern literature. The reappearance of archetypes in a literary text is an aesthetic expression of archaic structures deeply rooted in the human psyche. For example, in the theoretical models developed by Jung and Fry, images such as the hero, the sage, the path, the test are interpreted as a common spiritual experience of humanity. In this sense, the transformation of archetypes is not only a renewal of artistic form, but also a reinterpretation of individual and collective experience[2]

The research also used an intertextual approach, focusing on the interaction between mythological texts and literary contexts. This study examines the re-referencing of myth by literary texts in different historical periods, its active use as a semantic resource, and the role of mythological intertext in the formation of artistic perception. Intertextual memory shows the continuous reworking of myth in literature, its transformation in terms of content and form. Intertextual reinterpretation of myth turns the literary text into an open system, creating a dialogue between cultures, periods, and aesthetic concepts.

The unity of methods has made it possible to interpret myth in a literary text not as a static, but as a dynamic, evolving and transformational model. Understanding the changing nature of myth has provided a comprehensive analysis that encompasses its aesthetic function in literature, its mechanisms of meaning creation and its cultural functions. In this way, mythopoetic studies have become an effective scientific tool for a deeper understanding of the internal laws of the literary process, universal models of creative thinking and the specific features of national culture. [3]

The development and directions of mythopoetic studies in world and Uzbek literary studies - as a multifaceted cultural phenomenon, it has become one of the important scenes of literary thought of the 20th century. The strengthening of the approach to myth as an aesthetic phenomenon, artistic structure, symbol system and carrier of cultural memory is closely related to the process of transition of literary studies to new paradigms. The direct connection of literature with the human psyche, historical memory and collective consciousness played an important role in the formation of mythopoetic views. The re-centering of the concept of myth in artistic creation occurred in harmony with the aesthetic experience of modernism and postmodernism. In modern literature, myth is not limited only to folklore and ancient beliefs, but has become an artistic model that serves the process of renewing creative thinking, symbolic interpretation of reality, and mixing eternal symbols with the ideas of the present era. The development of mythopoetic studies in world literary studies was initially associated with psychoanalytic interpretations, when myth was interpreted as archaic layers of the human psyche and the structure of collective consciousness. Later, structuralism transferred this approach to a more systematic basis, and the study of the system of mythical plots and images as a universal model opened the way for comparative, semantic and functional analysis of the literary text. Such scientific principles helped to deeply understand the repeated manifestation of archetypal situations, symbols, conflicts and plots in literature. In the era of poststructuralism, mythological images were deconstructed and recreated in new contexts, paradoxical, ironic and dialogical forms. The dynamism in the aesthetic nature of myth, the artistic modeling of the relationship between man and the universe through it, became an important source of modern artistic experience.[4-5]

Uzbek literary criticism began mainly with the rereading of the national folklore heritage, the adaptation of the symbols in epics to the spirit of the times, and the interpretation of the system of values reflected in them. In the post-independence period, the activation of topics related to national identity, historical memory, and cultural revival further intensified scientific interest in myth. Mythological symbols began to appear in Uzbek literature as an artistic expression of the inner search of the individual, changes in society, spiritual crisis, and ideological perceptions. Thus, myth is not only a symbol of folklore and religious views, but also an aesthetic model that is being renewed in modern culture. The transformation of national archetypes in mythopoetic thinking in Uzbek literature is a very important process, and they acquire a new semantic load in new literary contexts. For example, archaic ideas such as heroism, loyalty, justice, fate, and power are reinterpreted against the background of modern social relations. In this case, myth is not a system of aesthetic images, but is at the center of spiritual and moral discourses.

Understanding such a transformation in literary criticism clarifies the role of myth in the formation of national consciousness and its function as a mechanism for actively preserving the memory of society.

associated with global cultural processes, and the mutual integration of mythical images, plots and narratives in the global literary context has increased. Therefore, along with the relative universality of myth, its local, national and regional characteristics are of particular scientific importance. The formation of intercultural dialogue through mythical thinking, the revival of national memory in literature, and the strengthening of identity are among the important features of today's literary processes. [6-8]

Mythopoeics is now being interpreted not only as an aesthetic phenomenon, but also as an epistemological and sociocultural phenomenon. It preserves continuity between the ancient experience of mankind and the modern worldview. Therefore, the recreation of myth in a literary text reflects not only the internal laws of literature, but also a large-scale transformation of culture. Myth becomes a creative mechanism that provides a complex artistic dialogue between the past and the present, the individual and society, national and global experience. [9-10]

Conclusion

in world and Uzbek literary studies serve as an important theoretical basis for understanding the content, aesthetic nature and cultural functions of literature. The participation of myth in the literary process makes it possible to understand the mechanism of artistic expression of historical and cultural experiences, the integration of archaic signs in human thinking with modern culture, and the explanation of the artistic modeling of individual and collective consciousness. Structural, semiotic, culturological and archetypal approaches implemented within the framework of mythopoetic views confirmed that myth is not a static, but a dynamic, evolving phenomenon that can embody new semantic and aesthetic functions in different periods.

Uzbek literature, the reinterpretation of national mythologies, the redevelopment of archetypes in modern and postmodern contexts, the reconstruction of historical memory, national identity, and moral criteria in artistic thought in an artistic-narrative form expand the spiritual and educational potential of literature. When viewed in harmony with world literature, it shows that Uzbek mythopoetic thought is adapting to global aesthetic principles while preserving the specific features of national culture.

Research confirms that myth is actively acting as the primary semantic core, aesthetic energy, and meaning-making system of the literary text. Through mythical images and structures, literature reconstructs the spiritual experience, historical consciousness, and spiritual world of man, renews cultural discourse, and finds artistic solutions to socio-philosophical problems.

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