Article

Semantics of Neo-Mythologisms in Stories

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Abstract: The semantics of neo-mythologisms in modern literature are examined, with an emphasis on how they affect creative expression. The incorporation of mythology into story forms has become a defining characteristic, expressing the complexity of society and illustrating character feelings. This study finds a lack in knowledge regarding the adaptation of neo-mythological symbols in Uzbek and international writing, although previous research emphasizes myth as a story device. Using a comparative approach, it examines the stylistic neo-mythological adaptations of works by authors such as Sultan and Kafka. The results indicate that neo-mythological frameworks improve the resonance of the story by illuminating human links to nature and adding depth to the characters. These revelations highlight the myth's changing significance in contemporary literature and provide fresh avenues for interpretation.

Keywords: mythology, neo-mythologism, written literature, prose, tale, character, story

1. Introduction

The incorporation of mythology as a creative tool to express characters' emotional states has developed into a distinctive tradition in literature. A survey of global prose reveals that different forms and expressions of mythology have surfaced.

Scholars hold varying views on the role of myth within the artistic framework of literature. Specifically, W. B. Dalgat argues that when authors incorporate elements of folklore, including myths and mythological concepts, into their narratives, they create a folklore-ethnographic context within the artistic text.

Throughout its long history, written literature has consistently drawn upon mythological plots, themes, images, and symbols, adhering to the principles of artistic expression. In this literary and historical evolution, many ancient myths have provided the foundation for the plot and structure of artistic works, with mythological figures becoming protagonists through the writer's reinterpretation in their creative process.

Literature Review

Reconstruction and modernization of mythological plots based on the study of ancient sources (T. Mann's "Centaur"), creation of neo-mythology based on the remnants of the tradition of mythological perception of the world, preserved through the human subconscious (novels by F. Kafka, J. Joyce), construction of the plot as a whole, writing myth-novels based on mythological interpretation (T. Mann's "Yusuf and His Brothers", M. Bulgakov's "The Master and Margarita") are vivid confirmation of this. Mythopoetic interpretation is an extremely multifaceted literary phenomenon. The perception and

interpretation of myth in the modern style expanded the scope of the depiction of fiction and made it possible to consistently interpret the image of a person in the context of complex social problems of that time, his psyche, emotional state and attitude to reality with all their complexities.

In literary studies, it is noted that the mythological way of thinking, the tradition of creativity using mythical plots and images in modern world literature is "mythologism", "modern mythological prose", "mythological anthropology", "mythological modeling", "mythology of names", "neomythological prose", studied using such terms as "mythopoetic interpretation", "secondary mythologization", "remythologization", "artistic mythologism". Artistic works that emerge from the creative reinterpretation of various ancient myths and mythological concepts in contemporary literature are referred to as "neomythological literature", "mythocentric literature" or "mythogenic literature". The term "neomythological literature", which effectively captures the essence of this genre, was first introduced into academic discourse by the renowned folklorist E. M. Meletinsky. It has since been used as a broad term for different poetic interpretations of myths within fiction.

2. Methodology

In this paper, we examined the works of notable writers concerning mythology, focusing on their stylistic approaches and the semantics of neo-mythologism. While the analysis primarily centered on works from foreign authors, we also paid attention to the contributions of local Uzbek writers.

3. Results

This trend in written literature is associated with the "neomythological consciousness", which played an important role in the development of speech art in the 20th century. According to E. M. Meletinsky, the tradition of understanding and interpreting reality by means of neomythological consciousness began to manifest itself for the first time in the 19th century - in the novels of F. Dostoevsky and the plays of Wagner. The neo-mythological character of artistic interpretation is determined, first of all, by the radical renewal and persistence of interest in the study of archaic and classical myths among representatives of literature, art and culture. Consequently, neo-mythological consciousness played an important role in the creation of polyphonic novels. Secondly, the active use of mythological plots and motifs in the plot-compositional construction of a work of art is one of the distinctive features of neo-mythological literature. One of the striking examples of the use of a mythological plot is the novel "Ulysses" by the writer J. Joyce, the author created a unique mythopoetic interpretation, using the legend of Odysseus and the myths associated with it against the background of reality depicted in his works.

Since the 1920s, that is, since the development of modernism in the world literature, it has become a tradition for almost every creator to some extent or another to address to myth when writing their work. In particular, T. Mann's novel "The Magic Mountain" is based on the myth of the singer Tannhäuser, who spent seven years on the wonderful mountain of the goddess Venus, while the genetic basis of the plot of the same author's work "Yusuf and His Sons" is based on ancient cult myths about Gods who die and are resurrected, also goes back to "biblical" and "Thor's" legends.

M. Bulgakov's novel "The Master and Margarita", like Faulkner's works, demonstrate artistic treatment of "biblical" riddles, and such works of Kafka as "The Trial" and "The Castle" demonstrate a harmonious interpretation of ancient myths and conspiracies of the Torah.

4. Discussion

By creating neo-myth, writers try to find unique, new ways of artistic perception of the human way of life. A number of works with a new interpretation of myth appeared in the literature of the 20th century. "Neo-mythologism, unlike neo-romanticism and neo-realism, appears as a long-term phenomenon" emphasizes Ya. V. Pogrebnaya. V. Rudnev in his book "The Culture of the Word in the 20th Century" evaluates neo-mythology in artistic creativity as the leading beginning of the cultural life of the 20th century, the style of artistic thinking, the creative process from symbolism to postmodernism.

In Uzbek literature, particularly in prose, the creative application of mythology – rooted in the archaic traditions of our ancient ancestors – has developed into a distinctive tradition across various artistic genres for centuries. The realities of life and contemporary issues that serve as the foundation for the narrative are artistically depicted while maintaining the essential characteristics of mythic structure. In other words, the creators artistic imagination engages in the process of mythologizing reality.

Fiction portrays the interconnectedness of humans, animals, and plants in a harmonious way. The four fundamental elements of existence – water, air, earth, and grass – embody the essence of life. Disruption of the biological relationships among these elements can upset the balance of the earth. A shift in the natural state can diminish both the physical and mental capacities of humanity. This is why wise individuals contemplated the relationship between the microcosm and the macrocosm through their thoughtful reflections. They sought to pass down traditions linked to folk beliefs to future generations.

The events in the tales told by our grandmothers are scary and interesting with the participation of a giant hero. His terrible figure stood before the eyes of children. In the story of Isajon Sultan "Mummy (Onayzorim)" mythological images are described as "giants flew in a layer of these mighty winds that stir the roofs of houses, blow away the grass and tear up tall poplars". Like all children, the hero of the play Rano had such creatures in her head.

Giants are divided into two categories: those flying in the sky and those walking on the ground. Some of them are cunning, deceitful and evil by nature, others are subtle artists, masters of beautiful buildings, possessors of legendary strength. In Uzbek folklore there are such characters as Ariman, Akhvan, Samandar, the White Giant, the Black Giant, the Red Giant, the Yellow Giant, the Arshak Giant, the Afsar Giant, the Baymok Giant, the Leaf Giant. The image of the giant is also found in many works of written literature. The image of the giant is embodied in the peoples as a hero who brings evil. Since the image of the giant is found in many fairy tales, they live in the imagination of children. "One of them is a very tall, huge, shiny, strange creature whose eyes are constantly rotating. It could crawl out from behind the trees when everyone was asleep and the moon was shining, pinching so that no one would notice". Creating the image of Rano, the hero of the literary work, he skillfully describes her innocent childish thinking, curious worldview, mindset and thoughts. Creates a mysterious and wonderful world in the child's imagination. By introducing the mythological image of a giant into the plot of the work of art, the writer revealed the mental state of a young, trusting girl living her dreams.

5. Conclusion

Neo-mythologisms are reinterpretations of mythological elements by creators, grounded in a fresh artistic perspective that involves retransforming traditional myths on a new foundation and offering a contemporary view of mythological narratives and images. This form of neo-mythologism arises from overlaying myths with a new spirit and meaning, allowing the creator's artistic vision in prose to manifest through the perception of mythopoetic images and archetypes, expressed via associative and allegorical imagery.

In contemporary Uzbek prose, mythological reincarnation serves as a foundational approach to comprehending and explaining the reasons behind material existence in the world. This method facilitates the creation of a neo-mythological context that is rooted in a mythological framework for understanding and perceiving reality. These manifestations of neo-mythology can be found in modern Uzbek stories, especially in the stories of Isajon Sultan, such as "Mummy (Onayzorim)", "Munodjot", "Following the Saint Khizir (Hazrati Khizr Izidan)". In these narratives, the creator engages with myth as a means of continually refreshing their artistic universe. They broaden the scope of their artistic exploration by revitalizing mythological images that originate from ancient artistic and aesthetic thought, as well as mystical representations and superstitions that lie dormant within the collective consciousness of popular beliefs.

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