

Article

Mythological Model in The Context of Modern Prose

Mukhtorova Umidakhon Tolib kizi*¹

1. The Teacher of Karshi State University, an Independent Researcher

* Correspondence: muxtorovaumida06@gmail.com

Abstract: This study examines the role of mythological models in shaping modern Uzbek prose, emphasizing their function as a bridge between traditional folklore and contemporary literary creativity. While previous scholarship has highlighted the influence of myths in global literature, there remains a knowledge gap concerning how Uzbek writers of the independence period reinterpret archetypes within socio-political and cultural transformations. To address this, the research employs a qualitative methodology combining textual analysis, intertextual comparison, and hermeneutic interpretation of primary works by Isajon Sultan, Ulugbek Hamdam, Shoyim Botayev, and others. Findings reveal that mythological archetypes such as the Eternal Wanderer, Adam and Eve, and angelic figures are reconfigured to articulate moral, philosophical, and spiritual dilemmas of modern society. The results demonstrate that neo-mythologism serves not only as a literary device but also as a cultural strategy to preserve national identity while engaging with universal human concerns. These insights imply that myth continues to be a dynamic force in contemporary Uzbek literature, inviting further interdisciplinary exploration into its psychological, theological, and cultural dimensions.

Keywords: Universe, Theology, Eternity, Interpretation, Neo-Mythologist, Folklore, Spiritual Twin Ship, Enlightenment, Plot, Harmonize

1. Introduction

Professor J. Eshonkul observes that the 20th century's global literature and philosophy have adequately addressed this topic. Writers and scientists like Freud, Jung, Losev, Kafka, Camus, Fromm, Marquez, and Carpenter have all examined modern myths. In order to analyze myth, one must examine human nature and its relationships to the earth, space, the universe, eternity, life, and theology. Myth and its interpretation are therefore always needed. The only things that change are legendary images. [1].

The era's difficulties and heroes are mirrored in both folklore and written literature of any nation. This is the law of the art of speech, whether written or spoken. It's worth mentioning that the demand for legendary motifs in fiction has never gone down. It is no coincidence that even the finest exponent of Uzbek classical literature, Alisher Navoi, based his works on legendary patterns.

[2]. Even this method of expressing his ideas through mythological models proved to be more effective than others in terms of its effectiveness and ability to draw people to follow him. The author used mythological heroes and images in his works to share his personal thoughts and ideas about each event or human factor with his readers.[3].

Since the invention of recorded literature, scholars from a variety of disciplines have engaged in a contentious discussion over the relationship between myth and literature,

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according to Professor Jabbor Eshonkulov. Numerous disciplines have developed to examine the connection between myth and fiction. While some of them prefer keeping myth out of written literature, others think that combining myth with written fiction would produce amazing outcomes. Zebo Yaxshiyeva, a literary scholar who has extensively researched the national prose of the independence era, highlights that the artistic portrayal of man as a social being as well as a divine and enigmatic creation of the Creator has taken precedence in the new genre of prose works of the independence era.

The literary ideas interpreted by the scholar with astute observations are evidence of the emergence of new-era Uzbek literature, including prose, into the world arena [4][5].

2. Materials and Methods

The methodological basis of this research rests on a comparative literary analysis that integrates mythological criticism, structuralism, and hermeneutics to interpret the role of mythological models in modern Uzbek prose. The study applies qualitative methods, drawing on primary texts by contemporary Uzbek writers such as Isajon Sultan, Ulugbek Hamdam, Shoyim Botayev, and others, alongside classical and world literature examples from authors like Kafka, Camus, Marquez, and Joyce [6][7]. Textual analysis was employed to trace recurring mythical images, archetypes, and symbolic motifs, focusing on how they were adapted into modern contexts and how they convey philosophical, cultural, and moral dimensions. The works were examined through close reading and intertextual comparisons, particularly in relation to folklore narratives, Qur'anic stories, and mythological archetypes such as the Eternal Wanderer, angels, and Adam-Eve representations. Secondary sources including scholarly works on literary methodology and myth criticism were consulted to establish theoretical grounding and interpretative frameworks. The research also employed historical-literary contextualization to situate mythological elements within Uzbekistan's independence-era prose, assessing how socio-political changes influenced narrative structures and thematic concerns. Special attention was given to authorial strategies that merge traditional mythological imagery with modern artistic innovation, and to the philosophical implications of neo-mythologism in reflecting timeless human dilemmas. Data interpretation followed a hermeneutic approach, analyzing symbolic meanings in their cultural and historical settings, while comparative references to world literature were used to reveal both universal and national characteristics. This combination of textual, comparative, and cultural analysis ensures a holistic understanding of how myth functions as an artistic and ideological framework in modern Uzbek prose [8].

3. Results and Discussion

Uzbek authors started writing works with mythical themes throughout the years of independence, based on the methodological investigation of world classical writers. The tenets of the national literature of the age were established by authors like Nazar Eshonkul, Khurshid Dostmuhammad, Isajon Sultan, Ulugbek Hamdam, and Shoyim Botayev, who added new forms and content to contemporary Uzbek prose and attempted to integrate it with international literature [9]. Folklore saw a resurgence in the 20th century, according to Professor Jabbor Eshonkul's views. In this context, authors like Franz Kafka, Yasunari Kawabata, Gabriel Garcia Marquez, James Joyce, and Jorge Luis Borges might be cited. The 21st century marked the beginning of neo-mythologism, the use of archaic myths, and their new interpretation. He believes that folklore aids in the discovery of each talent's primal, original origins [10].

Isajon Sultan's writings hold a particular position in Uzbek prose from the time of independence. The author's novel "Boqiy darbadar" stands out in particular for its uniqueness in terms of expression, ideology, and art. This book uses myth as an artistic framework to explain contemporary world issues.[11].

In the introduction to the novel "The Eternal Wanderer", there is another important artistic detail, "The black sparrows flying on the tenth day of the month, that is, Friday, in fact, bring a load to a person, an untouchable novel of compassion." A blind Jew with no mental or physical intelligence, a miller, a usurer, a shoemaker, and a strong artificial genius who was found by brilliant scientists in a secret scientific center more than two years later are the heroes of the author's work. Their fates have changed, but they are similar in composition. It is not quite acceptable, therefore, to contrast the perpetual Wanderer—whom Jesus Christ condemned throughout his labor—with the destinies of powerful and manufactured beings. In terms of philosophy, this resemblance also points to a significant distinction [12].

Theoretical Framework

In the work of Isajan Sultan, a person named Mubarak was cursed and he was a genius who was endowed with the power and intelligence artificially possessed by geniuses created by wanderers and scientists who wandered without dying until the end of the world. He was an eternal wanderer, fleeing from society, or rather, from evil politicians - different. The ancient Eternal Wanderer was not a very rude and cruel person. He was tortured by the cruel Romans or, fearing death, pretended to be a tyrant [13].

Prior to Jesus Christ's crucifixion, neither Jews nor Romans were treated with charity by his people. Their hearts and minds were seized by the terror of the Romans' despotism, which produced a totalitarian system, rather than a lack of compassion. The Eternal Wanderer was unhappy with the malevolent objectives and assignments given to him two millennia later. The author provides a scientifically accurate explanation of the objectives that scientists want to achieve while developing an artificial human. The Blessed One is shown here as one of God's cherished servants. It is known that the Etikdoz, who was condemned to live in exile forever, shoved this holy servant away, pressed against his hut's wall, and prevented the poor guy from breathing till he died. He was condemned to live in exile until the Day of Judgment, when God's wrath would be unleashed [14].

Furthermore, magical imagery is evident in a large number of Isajan Sultan's other works. For instance, the author of the narrative "Farishta" (Angel) attempted to educate his readers about the value and function of righteousness and kindness in human life by using the angel as a mythical model. The author says of the angel's appearance: "It was little. It had little legs, too. It had two wings on its shoulders, it grasped the ground, and the feathers at the tips were so mud-splattered that they collapsed in a heap. In other words, it was laying like a dove with one wing abnormally twisted. The drips were now lodged on the leaves of shrubs and poplars where it had lately rained. There were different grasses growing on the sides of the muddy ground, which was resting in the center of a dirt road. This picture is the most well-known and folk representation of the angel; in other words, it appears in the human mind as a comparable legendary image, and it can be claimed that the author maintained the image's traditional appearance. Plots and imagery from the Holy Koran could be freely interpreted throughout the independence era and used into creative texts, leading to the emergence of new interpretations and styles [15].

Textual evidences

Among the authors who have brazenly employed legendary models and motifs is Shoyim Butayev. In this sense, his piece "The Encamped Moon" is noteworthy. The plot of the book is mythical. The eagle and the white swans are two examples of mythological features that are significant. A dream reveals that Murtaza and Ismail, the novel's heroes, are spiritual twins. The author creatively interprets the contemporary social and moral issues of his era via the use of mythical models and motifs.

Important moral issues like sin, inhumanity, and treachery are resolved within a mythical framework in the book "Shokh" (King). The novel's inspiration came from the fable of Adam and Eve and the devil who tempted them. Through the legendary figure of

Satan, the author metaphorically conveys that the unseen energy that distinguishes man is not external but rather inside..

Of course, the essence of human life has a deep philosophical basis. Many are interested in how this issue is approached in such works in a complex way. In the story "The Moon's Edge" by Ahmad A'zam, dreams, hopes, and life aspirations are expressed through the symbol of the Moon, the archetype of Oymomo. This is evidence that one of the eternal problems of world philosophy is analyzed in our national literature in a unique way.

4. Conclusion

The writer's story "The Moon's Edge" has become a unique reality in modern Uzbek literature. The protagonist of this same novella, Saidmaksud's forty-year-old uncle, who is familiar with books and the Moon, is also a character in the story "The First Teacher" Duyshen, and the hero of the works "The Day of the Lion" and "The White Cloud of Genghis Khan" Abutolib Kuttiboyev, who strived for enlightenment and lived in collaboration with teenagers.

Furthermore, Ulugbek Hamdam's book "Rebellion and Obedience" also made use of the Adam-Eve story. U. Hamdam employs the same literary technique as Chingiz Aitmatov's "The Last Judgment": the book has two storylines. The major story thread pertaining to contemporary people's lives is developed concurrently with the Kuranic plot.

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