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Research Article

MYTHIC PLOT IN THE CONSTRUCTION OF A NOVEL COMPOSITION

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ABSTRACT

This article shows that the artistic structure of the work in modern Uzbek novels is built on the basis of an ancient myth (for example, the ancient myth about the "tree of life" in the novel "Chinar" by Asqad Mukhtar), the mythological plot serves as a criterion for describing the mental state of the hero (for example, in the novel "Mahmud Torabi" by Asad Dilmurod The myth of Ulgan and Erlik), the construction of the interpretation of time and space on the basis of a mythopoetic model (for example, the novels of Amon Mukhtar), the absorption of the essence of the mythological image into the character of the hero (for example, the novel "Shokh" by Shoyim Botaev) is about the meeting of different types of mythology. Images related to mythopoetic thinking in modern Uzbek novels include the introduction of the ethno poetic context related to archaic ceremonies, paintings and rituals that express the ancient mythological beliefs of our ancestors, stylization of myth plots and motives, images related to totemistic, animistic and magical beliefs and It consists in researching such forms as the poetic transformation of symbols and ethnic mythology, that is, the use of myth plots and mythologemes related to the poetic thinking of other peoples and peoples.

KEYWORDS

Myth, mythological in view, plot, motif, image, archetype, artistic mythology, polyphonic worldview, philosophy, auctions.

INTRODUCTION

It can be observed that myth has become an important poetic tool for prose works created from the beginning of the 20th century until now. The mixing of myths in the plot or the mythical resolution of the solution, the integration of mythological views into the core of the work, or the conveying of an artistic idea in the form of a myth are becoming characteristic features of modern novels. After all, "ancient people's concepts about the universe, natural phenomena, and the fantasies in their minds constitute a myth" [1,198]. They arose as a result of the needs of our ancestors to understand existence, communicate and organize relations with it.

The use of myth, which is an example of folklore, in examples of written literature was not a strange phenomenon for the development of literature. However, "So to speak, the myth was the "conditional dress" of the time in the literature of the past." But in modern literature, the use and function of the myth have changed radically in accordance with the poetic goal of the creators and the reader's worldview related to the understanding of the world. "In modern literature, especially under the pen of Western writers, the myth acquired a historical appearance as a "product" of the long past, which illuminates regularly recurring laws in human life, was perceived independently, and studied separately" [2,365].

One of the most important discoveries of modern Uzbek novels was the creation of the human spiritual world. The novelists used national literary-historical and world literature experiences to reflect the characters' goals, mentality, character, and spiritual world in general. Writers sought to create a perfect image based on studying the secrets of poetic methods and experiences used in the image of the hero. "Bazar" by H. Dostmuhammad, "Equilibrium", "Sabo and Samandar", "Rebellion and Obedience", "Na'matak"

by U. Hamdam, "Bird in the steppe of Fano" by A. Dilmurod, "Son of the grave or the water of life" by N. Eshanqul. The role of adherence to literary traditions is incomparable in the success of the heroes of I. Sultan's works such as "Baqi Darbadar" and "Azod".

Images related to mythopoetic thinking in modern Uzbek novels were formed based on the following sources: a) ritual, customs, and mythological thinking and approach; b) mythological motifs in folklore; c) mythologies reflected in national written literature fed by folklore; g) religious outlook; e) Greek mythology.

The use of mythopoetic features manifested in the Uzbek novels of the independence period, based on religious worldviews (the novels "Rebellion and Obedience" by U. Hamdam, "Bazar" by Kh. Dostmuhammad); manifestation of traces of mythopoetic thinking based on animistic and fetishistic worldview (I. Sultan's novels "Baqi Darbadar", "Ozod"); the fact that the plot of the work is based on mythopoetic thinking reflected in Greek mythology (the novel "The Wise Sisyphus" by H. Dostmuhammad); manifestation of traces of neo-mythological thinking (Sh. Botaev's novel "Shokh"); the manifestation of traces of mythopoetic thinking based on the totemistic worldview was studied.

The novels "Bazar" by H. Dostmuhammad, "Ulug' Sultanat" by M. Ali, "Bird in the steppe of Fano" by A. Dilmurod, and "Baqi Darbadar" by I. Sultan, which appeared in the novels of the independence period, the views of the people's religious beliefs take place. Features of the national mentality and mythological views related to the people's faith and belief served the purpose of artistic proof of the character and mentality of the heroes, ensuring the development of events, and strengthening the ideological basis in the

works created in a realistic style, while in the novels of a modernist character, they opened the way for unconventional formal and stylistic research. It is known that the wolf totem has a special place in the ideology of the Turkic peoples. In the legends and tales of the Uzbek people, this image is embodied as a liberating force that warns against inevitable disasters, brings goodness and victory. In modern Uzbek novels, there are cases where the mythological views of the Turkic peoples regarding the wolf totem are combined. In P. Kadirov's "Mother Falcon's Farewell" and M. Ali's "Ulug' Sultanat" novels, the legend and narrative about the wolf is included as a short episode. In "Bird on the Fano steppe", Ena Kokbori plays an important role in the plot of the work and is embodied in the eyes of the reader through the imagination of the main character.

In the mythology of the Turkic peoples, the wolf totem is responsible for the continuity of generations; kind, kind, generous; supporter of virtue; is depicted as an encouraging and patronizing force for great deeds. In these novels, these aspects of folk mythology are given priority.

Basically, in fairy tales and epics, black, red, and white colors carry a symbolic essence and are used as a means of pointing to certain changes in the life path of the heroes. In the novel "Ffu", the writer, in addition to the symbolic sign of day and night, assigns a certain poetic meaning to the numbers: "Mulla Tashpolat went to seven doors" [3,39]. Such images are an example of the artistic expression of belief in the magic of numbers in modern literature. In folk tales, belief in the mysterious and magical power of numbers such as three, seven, and nine has a certain influence on the fate of heroes.

In the events that are the basis of the plot of the novel, we can see the further expansion of the possibilities of

artistic epic expression through the use of folklore elements and motifs in the artistic fabric of the work, and the transfer of the characteristic features of the heroes' nature to written literature.

The success of the Uzbek novelists of the period of independence, and the role of literary influence in the poetic updates, can be seen in the appearance of several characteristics of world prose in the works of writers.

In particular, U. Hamdam's novel "Rebellion and Obedience" is about the destiny of a person who is recognizing and understanding his identity, and his confessions. The writer expressed the fate of the individual through the way of paralleling the fate of man today with the religious mythology of Adam and Eve. It describes the past of a person facing high goals, high ideals, the solution he realized and was convinced of, and the conclusions. The novel "Rebellion and Obedience" is about the experiences of Akbar, the hero, in his inner path of "Rebellion" and the question that tormented him "searching for the meaning of life".

In the work, the creation of man by the Creator, and the creation of man by the devil, being led astray by Satan, eats the holy fruit and is expelled from the Garden of Eden. Then the Creator shows another "rebellion against the Creator" of man, and in response to this he says, "You will not know what true happiness is until you get rid of the istiboh in your heart, the rebellion flowing in your veins, and come back to Me in repentance!" [4,102] He banishes mankind from the earth. From this day on, a person goes from this rebellion to obedience throughout his life.

Akbar, the hero of the work, is also a character who suppresses the rebellion in his heart and enters the

path of obedience. So what helped him get on this path?

First of all, the author shows that there is a rebellion in the hearts of the heroes of this work, and this rebellion is given to mankind in order to reach the path of obedience. At this point, it is natural to ask the question, why did Akbar go to other countries in search of money, why didn't he live with his family, go to the city, and then return to the village? The second feature we want to tell you about is TRAVEL. And our life, from the moment we are born to the end, we go through this journey. At the end of the play, Akbar deeply understands the rebellion in his heart and enters the path of obedience. His mentor, the doctor, also traveled this path and gave advice to his student Akbar. "Isn't the meaning of being born and living in the world to feel this beauty and pay attention to it..."[4, 82].

Sometimes, along this path, a person thinks that the meaning of life is the answer, the beauty of life, or feeling the love. Of course, the Creator did not give love to mankind in vain. It is through this that love acts as a stepping stone for a person to enter the path of obedience. So, as a person needs to live, it is also necessary to love and believe.

In N. Eshonqul's novel "Gor oglu or life water" it is shown that the blackness encountered in the life of the hero serves as a symbolic representation of the inevitable destruction and the tragedy expected in his destiny. Before the beginning of the events forming the plot of the novel, the following epigraphs are quoted from the monologue of Gorogli from the epic "Birth of Gorogli" and "... Gilgamesh spent his life looking for water". The writer's ideological and emotional attitude is reflected in the content of these lines.

Although the work is not about the heroic epic "Goroghili", a monument of folklore widely spread among the peoples of the Near and Middle East, the essence of the epic is reflected in a certain sense. Gorogli is born in a grave, young Gorogli feels the social and spiritual decline for the first time. When he goes out to Bolli Lake, complaining about the people who did not support each other, he wants the people to unite against King Rayhan (Arab), but it will not happen. The struggle to free the country from internal and external enemies falls on Gorogli alone. Gorogli traveled to different countries and performed great deeds.

The plot of the novel "Son of the Grave or Water of Life" follows the existing tradition. The main character of the work is N. the idol of faith, the pursuit of truth and justice, and the struggle for survival, the nation was nourished by poetic genius. N. He lives in a society like, where he cannot prove that he is alive, that he exists, or that he has an "I". A society that does not allow human spiritual maturity is criticized. N. is powerless before the inhuman reality. In other words, ethnos does not raise its savior as in traditional epics. A difficult and sinister situation drags him into its vortex.

In the novel, the mythological basis of the creation of the living world from the dead world, that is, according to the interpretation of archaic mythology, the emergence of the cosmos (existence) from chaos (nothingness), changes its essence when it is transferred to the reality of social events. That is, the semantic function of explaining the emergence of the primary cosmos observed in the essence of an ancient myth by the means of demythologizing is replaced by the goal of warning humanity about the situation that may occur due to the loss of harmony characteristic of the laws of nature and society.

In the work "Son of the grave or the water of life" archetypal symbols and the vices of the system, and its adverse effects on social life are used in a reciprocal manner. Any influence of the political system on social life has a negative effect on the formation of a person, and a person is separated from his true image.

The work "Son of the grave or the water of life" by N. It begins with the story of the promotion of a worker named and the boss called to see him. All the workers look at him with envy and envy about what to say and what not to say in a meeting with the boss. But the chief N. not K. it turns out that he called a worker named "K. whether or N. Mi or O'. it doesn't matter, we are workers, we all think about work. At this point in the work, one can see people who have moved away from their true essence. During the development of events, it becomes known that people have lost their individuality and united into a whole mass, victims of a certain idea - ideology. N.'s documents were left under the train and were found near the dead person, and everyone took him to the dead. Despite the fact that N. himself came and explained that there was a misunderstanding, no one wants to listen to him. Although they all saw that N. was alive, they believe that it is impossible to go against the order issued from above to bury the body. Now no one accepted N. as a living person, because according to his document, he had already died. Also, N. The day after the "death" it becomes known that a worker has been hired instead of him. If we analyze the work archetypally, we can see that the archetype of "persona" is emphasized in the work. "Persona" is a "mask" that a person wears in order to obey the laws of society, to appear in accordance with the requirements of society, the second person. The bigger the place of false personality in human life, the more distant a person is from his true self. The predominance of the "persona" archetype in the life of the entire society occurs due to

direct political influence, and in such a case, a "robotized" crowd that has lost its identity is formed, as in this work. The hero of the play N. while trying to fight against the flow of some people who destroyed the regime without losing his humanity, he fails. Because the people around N. see themselves not as human beings, but only as holders of a certain profession, N. could not agree on issues of individuality.

The mythical expression of reality in the work, the style of the novel, the used symbols, the philosophical essence, and the ideological content of the work confirm that there is a spiritual closeness typical of epics in the style of the writer's observation. As the writer strives to understand man and society, he rejects the social environment in which man is not honored and his dignity is ignored. N. who wandered in search of truth and justice. in the example of his adventures and his sufferings in trying to overcome the trials of life, he laughs ironically at the laws of a society alien to improvement, where the principle of succession has been forgotten. When people who have been completely deprived of their will and free will of society do not have a specific image, conditional names allow exaggerating that image. N. he cannot find a way out of the situation he has fallen into. K., N., T. to any employee in the court. or O'. It is not some kind of confusion, but the result of indifference and neglect of the human personality and its destiny. Accidental confusion and confusion caused by this attitude of leader N. will change his life completely. He rebelled: "Maybe you don't care. But I don't care. A name is given to a person to express himself. My name is myself, that is, it is me. Therefore, I never K. O'. or as you say, T. I don't want to be called that. I am N. N. I want to be. N for me too. that they apply, I am the same N. I demand that they know me by name. The

leader called me K. not as, exactly N. I want them to call me" [5,12].

N. throughout the novel, he cannot prove that he is the only one alive, the laws and regulations of society do not allow it. In the end, he has no choice but to live like the dead. He will have to return to Lahad.

In the work, there is an image of N. being watched by short, tailed people. There is also a peculiarity in the description of the observer as "short". In life, the author describes the low-level people who stick their noses in other people's business, who provide information about someone's life or talk about some kind of interests. In the work, some ugly vices in society express in an artistic-symbolic or supernatural form. The activities of any employees, specialists and managers in various offices or enterprises, who sit at work from morning to night, buried in fruitless papers, and as a result, have almost no time for their families and children, are criticized.

The work deeply analyzes the psyche of the hero, who is confused by the complications in the ocean of life. He is powerless before the ugly vices of age and society. This society is nothing but a void: "He realized that he was in a corridor inside a circle - a space covered by darkness - then he thought about how miserable life is" [5, 87]

The author was able to show that different destinies are created in this world, that it is possible to meet different people, as well as that there are people in life who look at you with a smile on your face, but apparently have a different appearance. In the nature of such people lies and envy, malice and meanness have become the main character. As the author noted, "a lie was sent to this world as joy, noise, and pleasure. A kingdom is stronger than a lie, a human being, a human being can be wiped out, destroyed, but a lie

cannot be destroyed, because it is the game of the heart, the harem of the heart, the abode of the soul..."[5, 16]

Nazar Eshanqul brings to the center the artistic reality of the novel N.'s heart, which is surrounded by world conflicts. In the artistic reality of the novel, the life of the recent past and the life of a person who did not find value were interpreted as absurd. In his work, the author expresses that the impact of the political process on the social process does not go without psychological losses of people, he criticizes the crowd that has turned from an individual into a "person" and points out that losing one's identity is a fatal path.

"In order to better explain the essence of the new approach to tradition, it is necessary to reveal its originality. European writers of the last century regularly used Greek mythology. They usually took characters from Greek mythology but put them in situations familiar to the writer and made them feel at home. But in such cases, only the names remain from the myths. We should bring folk poetry closer to us, but we should do it not in order to master the scenes of folk poetry but to enjoy its depths" [6, 378]. We can witness that this process is expressed to a certain extent in the works of the writer Khurshid Dostmuhammad.

Writer Khurshid Dostmuhammad's novel "The Wise Sisyphus" was also studied and researched by our scientists and researchers[7, 98].

Sisyphus, the hero of ancient Greek mythology, where Albert Camus's "The Myth of Sisyphus" was written, has gained even more attention and effort to study him. Camus, one of the founders of the "Absurdism" philosophy, used the image of Sisyphus as a symbol in order to show the life of mankind, the way of living and the consequences of their actions. According to

Camus, Sisyphus, punished by the gods, and human life are similar. According to him, the life of Sisyphus, who was ordered to carry the stone over and over again for an infinite amount of time because of his disobedience to the gods, is similar to the process by which people strive to achieve different goals throughout their lifetime. When Sisyphus carries the rock up the hill, the rock falls again and Sisyphus is forced to do his job over and over again. Human beings similarly strive for a lifetime to achieve their goals, but ultimately their goals are frustrated, as all efforts eventually turn into nothingness.

Naturally, the question of why Sisyphus was punished is answered by ancient Greek myths. It is mentioned in N.A. Kun's book, "Ancient Greek Myths and Legends"[8,121]. The character of the ancient Greek mythological hero Sisyphus was described by ancient Greek writers based on Homer's "Iliad" and Ovid's "Heroides". The myth of Sisyphus has many variants. But the artistic truth of these legends is the only one. So, Sisyphus is the image of a convict who is punished by rolling a stone and carrying it to the top.

In the Greek myths about Sisyphus, dozens of his negative qualities and images are shown, such as trickery, deceit, cunning, arrogance, stubbornness, and rebellion. But Khurshid Dostmuhammad prefers to portray the hero Sisyphus as a wise man, not as a hero whose life is wasted. Because in his character there is determination and a strong will to build the city of Corinth, enrich the country's treasure, save people from the plague, share happiness with them, put an end to extravagance, solve any problem rationally with the power of thinking and the advice of his close relatives, and not be afraid of hard work. All these qualities make Sisyphus a wise man. The title of the novel is also explained by the highly poetic perception of the image. In "The Wise Sisyphus" the fate of

Sisyphus is exactly the same as the fate described in the myth, but the view of this situation is different. In the work, Sisyphus can find meaning and meaning in his work, which is considered meaningless. The fact that Sisyphus sees what he is doing as having meaning ultimately helps him overcome thoughts of extinction. As a result, meaning overcomes meaninglessness. Therefore, this archetypal symbol not only overcomes the inefficiency in life, but also serves to convey its meaning and value. This symbol makes a person think for a while and motivates him to think about his whole life and its necessary and unnecessary aspects, valuable and worthless behavior. People who want to build their lives the way they want, who want to be aware of their true goals and inner essence, should understand the meaning of this archetypal symbol.

Hurshid Dostmuhammad's Sisyphus runs and limps in the dream of conquering the heights and triumphing in front of the prescribed punishment. He is inspired, his steps become faster, and he hums, "Laka-laka lak, lakalum!... Lakalum lak-lakalum! Laka-laka lak, laka-laka lak, lak-laklakalu-u-u-m-m!"[9,271] But later he hums his song in a very tired tone while lying on his back because the rock rolling down crushed his left leg and palm. Sisyphus grunts to overcome the unbearable pain, to drive away absurd thoughts. Even if the song is sung in a whisper, its melody gives spiritual support to a servant in need of divine help. It embodied the pleas and hopes of a person who did not want to be defeated and was content with fate. The hero, speaking out his feelings, describes his helpless and desperate situation to the kharsangtash. He believes that a true word can break a stone, and a kind word can soften a wound. The motif of seeking mercy from a stone is not a new phenomenon for our national poetic thinking.

Khurshid Dosimuhammad tries to synthesize the motif of the legend described above with the motif of the

Uzbek folk tale "Yoriltash". Literary scholar I. Yaqubov in his research entitled "Poetics of Uzbek novels of the independence period", stated that "the leitmotif of the novel "Yoriltosh" was compared with the conceptual content of the Uzbek fairy tale"[7].

The heroines of the "Yoriltash" fairy tale observed in this novel are orphaned and defenseless sisters Gulnara and Aymoma who are helpless in the face of unkindness, injustice and oppression in the form of a stepmother. Gulnara, who ran away from the sad house, looking around, begging and pleading with the stones, cannot be indifferent to the plight of Gulnara.

In the fairy tale: "The darkness thickened, the air was blooming, suddenly lightning flashed and fire rose from the mountain. "Kharsangtash is bursting with light," it is said. The girl's pleas and pleas for protection will be answered in the presence of Allah, and the stone will open its bosom. Those who are insincere in their deeds of intention will not find a way to enter the stone. After all, this stone was not an ordinary stone, but a living and kind creature, who hid goodness in its bosom and hated the evil ones incomparably. Therefore, he does not give a place in his bosom to those who are far from humanity and love. The same miracle happens again when her sister Oymomo sings longingly to the stone...

Literary archetype is used by every writer for a specific purpose and creative intention. The use of literary archetypes also varies. For example, in some works, special preparation, knowledge and skills are required to understand and understand the essence of the archetype, while in some works, they refer directly to the "first image". In this place, talking to the stone, and explaining his situation to the stone indicates that in a certain sense, it is related to the fairy tale.

Also, the archetypal symbol "mountain" performs one of the main functions in the work. The "Mountain" archetype represents a high point for worship depending on the situation, a meeting point of the heavens and the earth, a symbol of masculinity, and immortality ascended to the stage of spiritual maturity, and concepts related to power [10]. This helps to better understand the essence of the work. While the meaning of the mountain as a "place of worship" represents Sisyphus' punishment for his disobedience to the gods, the symbol of longevity and masculinity represents the duration of Sisyphus' punishment and the process of testing Sisyphus' will. Sisyphus, who persevered with his humiliating punishment, did not waste his efforts, but rather reached the archetypal stage of "spiritual maturity" and thus became worthy of the name of sage.

So, in the image of Sisyphus, we see the image of a smart and wise man. The essence of this work is the artistic-philosophical idea that in today's global world, which is turning into a battle of ideas, a person can survive and achieve his goal only with intelligence and entrepreneurship.

In the work, there is also the image of the mythological hero Asop, who is the fate of Sisyphus, who appears to Sisyphus sometimes in a black boat, sometimes in a black coffin-shaped boat. A black coffin is a symbol of death. Sisyphus is the symbol of a strong-willed, hardworking, condemned, sinful slave. Kharsangtash is a symbol of punishment, fate, and sadness. Khurshid Dostmuhammad Sisyphus finds his way to the heart of Kharsangtash. He talks to Harsangtash, Sisyphus grows old, and his hands and feet become like stones and scraps. And the stone crumbles and crumbles. Through such a symbolic expression, the author emphasizes the philosophy of life, which states that

man endures the hardships of life, but a stone does not.

Literary critic H.Karimov: "It is natural that the change in human thinking is influenced by the era and the change in the society, in turn, while determining the correct direction of the society, it also shows its place and status in life and attracts the attention of mankind. This thing finds its expression in Uzbek novels. So, in them, not the events, but the person himself, his thoughts, pains, sufferings, psyche, psychological world are leading, being described, revealed" he meant the image of a lost and searching person.

In general, the samples of the literature of the independence period, especially in the novels, showed synchronicity as one of the signs. The feature of synchronicity was manifested in various formal-artistic styles and led to the emergence of new poetic discoveries in novels. In the novel "Baqi Darbadar", the ideas of consistency and balance of the universe are provided at the points where concepts related to eternity, such as past and present, new and old, good and evil, awareness and indifference, collide, religious narratives, modern science and technology development, scientific problems are highlighted in it. , as well as mystical spirit, didacticism and the like were expressed in a mixed form. The work contains the adventurousness and interestingness characteristic of examples of folk oral creativity, the features of the "stream of consciousness" direction, which focuses on spiritual analysis, the new research characteristic of modern works, the symbolism and enlightenment characteristic of Eastern literature, the dry-complex concentration characteristic of postmodern examples, and intellectual novels. it is also possible to observe a certain scientificity, which clearly shows the syncretic nature of the novel.

In short, the myth serves as a poetic tool that helps to reveal many ideological and artistic goals of the writer in modern novels.

The tradition of extensive use of mythology and new artistic perception of the essence of myth has become one of the main factors expanding the poetic scope of contemporary world novels. Reference to ancient mythological archetypes and archaic plots created the basis for the expansion of the boundaries of the artistic time and space described in the novel genre to the level of abstract symbolism. Mythology representing the spatial scope of the novel allowed the creator to interpret his artistic world based on the models of the mythological representation of the primary space. Through this, the heroes of the novel manage to break through the boundaries of time and space, existing spatial boundaries cannot be an obstacle to it. Mythological interpretation served to increase the impact of the novel.

As a result of the creative influence of the traditions of mythopoetic interpretation of world literature, as well as the wide enjoyment of the mythological layer that arrived through Uzbek folklore, wonderful examples of artistic mythology emerged in Uzbek novels. The variety of mythopoetic expressions in Uzbek novels is the use of mythologies based on religious beliefs (the novels "Rebellion and Obedience" by U. Hamdam, "Bazar" by Kh. Dostmuhammad); manifestation of mythopoetic interpretations based on animistic and fetishistic imaginations (I.Sultan's novels "Baqi Darbadar", "Ozod"); that the plot of the work is based on myths reflected in Greek mythology (the novel "The Wise Sisyphus" by H. Dostmuhammad); that the artistic context is built on the basis of neo-mythological interpretation (Sh. Botaev's novel "Shokh"); the stylization of the mythological epic plot (Nazar Eshanqul's novel "Goroguli") is visible.

In modern Uzbek novels, the artistic structure of the work is built on the basis of an ancient myth (for example, the ancient myth about the "tree of life" in Asqad Mukhtar's novel "Chinor"), the mythological plot serves as a criterion for describing the mental state of the hero (for example, Ulgan in "Mahmud Torabi" by Asad Dilmurod and There are various types of mythologism, such as the myth of husbandry), the construction of the interpretation of time and space on the basis of a mythopoetic model (for example, the novels of Amon Mukhtar), the absorption of the essence of the mythological image into the image of the hero (for example, the novel "Shokh" by Shoyim Botaev).

Images related to mythopoetic thinking in modern Uzbek novels include the introduction of the ethnopoeitic context related to archaic ceremonies, paintings and rituals that express the ancient mythological beliefs of our ancestors, stylization of myth plots and motives, images related to totemistic, animistic and magical beliefs and poetic transformation of symbols and ethno-ethnic mythology, that is, the use of myth plots and mythologemes related to the poetic thinking of other peoples and peoples.

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