

**REINTERPRETATION OF MYTHS AND IMAGES IN MODERN
LITERATURE.**

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Annotation: *Although metaphors formed from mythonyms are object names, they do not mean the object, but a characteristic feature of it. Because the basis for metaphorization is the characteristic feature of that mythological image. When a dragon is taken as an object of metaphorization, it is not meant that it is a mythical animal, but that it spews fire from its mouth, in another place it is meant that it is greedy, devours without chewing, and in another place it is imagined as a symbol of evil. This article also highlights the reinterpretation of myths and images in our modern literature.*

Key words: *myth, legend, evil, metaphor, object, symbol, reality.*

**ZAMONAVIY ADABIYOTDA MIF VA OBRAZLARNING QAYTA TALQIN
QILINISHI.**

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Annotatsiya: *Mifonimlardan tuzilgan metaforalar predmet nomlari bo'lsa-da, ular predmetni emas, unga xos belgini anglatadi. Chunki metaforizatsiya uchun o'sha mifologik obrazning xarakterli belgixususiyati asos qilib olingan bo'ladi. Ajdar metaforizatsiyaga ob'ekt qilib olinsa, uning afsonaviy hayvon ekanligi nazarda tutilmaydi, balki og'zidan o't purkashi, boshqa bir o'rinda ochko'zligi, yamlamay yutishi nazarda tutiladi, yana boshqa bir o'rinda esa yovuzlik ramzi sifatida tasavvur qilinadi. Ushbu maqolada ham zamonaviy adabiyotimizda mif va obrazlarning qayta talqin qilinishi yoritib berilgan.*

Kalit so'zlar: *mif, afsona, yovuzlik, metafora, ob'ekt, belgi, voqelik*

INTRODUCTION. Myth is a set of primitive ideas of ancient man about existence, including beliefs about the creation of the universe, the emergence of man, plants and animals, the appearance of celestial bodies, the causes and essence of natural phenomena, legendary heroes, gods and goddesses. Ancient man, who had not yet separated himself from nature, tried to explain and explain the causes of the emergence of material existence around him through mythological ideas. Myth is an expression of the unconscious emotional attitude of ancient man to reality and is a set of the oldest ideas explaining the essence of various aspects of nature and social life.

MATERIALS AND METHODS. In this sense, such metaphors resemble the opposite of the adjective (adjective noun): such as a fairy girl, a giant man, a dragon system, a devil man, a sly war. In the metaphorization of mythological images, the speaker's feelings are reflected through a positive or negative attitude towards an object, a symbol, reality.

For example, if hatred is expressed by metaphorizing the image of a dragon towards a greedy, tyrant, and bloodthirsty invader, the image of an angel is metaphorized towards innocent, pure-hearted people, expressing respect and love. Sometimes a mythological image can reflect a negative attitude in one context and a positive one in another. For example, the image of a dragon, which has a negative connotation in the sense of greedy, bloodthirsty, becomes a symbol of beauty when it is metaphorized in another context in the sense of a fiery gaze towards the eyes of a beautiful girl, or in the sense of a black, strong, and shiny hair towards her. Or the image of a giant can be metaphorized in artistic creation as a symbol of evil, fear, and courage and heroism. The reason for this is the existence of views that these images in legends are first an opponent of the epic hero, and then, after subduing him or opening the enchanted spell, they become an assistant, supporter, patron. The stylization of mythological images is observed in modern poetry more in the genres of epics, poems, and poetic tales. Creators express their ideas and goals by using a number of images characteristic of myths, such as the devil, the demon, the angel, the angel; dragon, giant, yalmogiz, ajina, the ghost, the fairy, Khizr, humo, semurg`, anqo, samandar. Basically, when the events related to war, the tyrannical regime, the era of repression, and the cotton industry are presented in poems and epics as sad days of the past, it is observed that one or another mythological image is used to effectively reveal their tragic spirit. Such works are more typical of the literature of the 70s-80s of the last century, in which the people are called to fight for freedom and liberty by showing the ugliness of the tyrannical regime.

RESULTS AND DISCUSSIONS. In general, the phenomenon of stylization in fiction is one of the ways in which the features inherent in oral literature are introduced into written literature. One of its forms is the creative use of mythological images by the creator in the

work to reflect the spirit of a certain era, the views of the people, his own emotions and feelings, and his attitude.

As a result of man's helplessness in the face of natural phenomena, his desire to understand existence, and his search for answers to the laws by which the world was created, mythological images began to appear. Belief in myth arose in the context of the relationship between man and nature, and myths are considered to be primitive knowledge of humanity, examples of the oldest folk oral art. They involve mythological images with unusual, mysterious properties in various guises. Folklore is a rich source of mythological images in various guises. Later, mythological images, under the influence of folklore, migrated to various fields of art, as well as to written literature, from which it can be understood that they express certain historical processes, some aspect and stage of the people's worldview. Although mythological images are characteristic of the lowest stage of thinking, they attract attention as a product of early poetic thinking.

Sources related to the peripheral areas of mythological understanding are characterized by the predominance of social significance. In particular, the process of demythologization has a clear and understandable explanatory nature in the language of folklore works. Demythologization is a method of interpretation, and the use of this term in science is associated with the name of the German theologian R. Bultmann. Demythologization is a literal mythological struggle aimed at freeing religious beliefs, which manifest faith, purity and innocence, from the historical forms of myth. Therefore, images such as fairies, jinn, giants, devils, and demons in Uzbek folklore are also demythologized images, and it would be appropriate to interpret these abstract images, which existed in the form of mythological representations in pre-Islamic times, as religious-mythical images.

It is known that images such as giant, dragon, semurg, fairy, jinn, alvasti, ajina, which are found in Uzbek folklore, are usually recognized as legendary images. Interestingly, these mythological characters are shown in myths acting just like humans. The reason is that in ancient times, people imagined the world of spirits as the same as the world of humans and believed that they control people and natural phenomena. Sometimes, a jinn, giant, fairy, dragon is also interpreted as a patron of an epic hero.

When these mythological characters act as opponents to the main hero, they are often defeated in a fight or argument with the hero, and are condemned to serve him as a subordinate, mute, or slave. In this case, they do not act as an opponent, but as an assistant and helper to the main hero. This glorifies the superiority of human intelligence, strength, and power over any magical forces. Mythological images arose in the process of human cognitive activity as a result of his interest and need for knowledge as a perceptual-conceptual generalization of phenomena that are abstract for him (for example, disease). Mythonyms (for

example, yalmogiz, ajdar, ajina, etc.) form a word-concept-image paradigm. For example, ajina, as the plural form of the word jinn, adopted from the Arabic language, expresses the word-mythonym, while as a concept it expresses the concepts of evil, pest. At the same time, it is a mythical image and has its own special type in the system of mythological images. It seems that mythonyms are concepts reflected in language and consciousness. It is understood that they are the product of emotional and thinking activity. Mythonyms exist in the languages of all peoples and are encoded on the basis of the national and cultural concepts of each people. For example, jinn is a word found in the languages of the peoples of the East and was adopted into the Uzbek language. The image of the dragon, used in the sense of a giant, is one of the mythological characters genetically related to ancient Arab mythology.

Later, it was assimilated into the Uzbek language and underwent an artistic change, that is, a poetic transformation. The mythonyms Anqo and Khizr also migrated from Arab peoples to Uzbek folklore. The dragon is Aji-Dahak in the Avesta, later this name is given in the Shahnameh as Zahhok (the evil ruler of Iran). Primitive man, interested in knowing the external world surrounding him and the causes of the events occurring in it, imagined it figuratively through his imagination. As a result, mythological images appeared as emotional images. If mythological images are considered according to the principles of gestalt (German for "one whole") (proximity, similarity, completeness, continuity, figure-background), their closeness to each other is observed. Firstly, it shows that they are all perceived in connection with the concept of the other world (their principle of proximity). Secondly, it is related to the fact that they are perceived through similar signs (the principle of similarity). For example, alvasti, ajina and yalmogiz are usually imagined and interpreted in the form of an old woman. Therefore, all mythological images have common signs. These are:

- a sign of happiness (semurg`, humo, Khizr);
- a sign of old age (alvasti, ajina, yalmog`iz, ayamajuz);
- a sign of burning (samandar, qaqnus, do`zak);
- a sign of harm (giant, jinn, flower, ajina, alvasti);
- a sign of being burned by fire (devil, devil, jinn);
- a sign of being chased (yalmog`iz, shaytan);
- a sign of being swallowed whole (dragon, yalmog`iz);
- a sign of beauty (angel, angel, fairy, paradise).

Then, specific characteristics specific to each of them are distinguished. For example, the characteristics of a demon: a demonological character with supernatural properties, causing harm, manifesting in the form of an animal or a person.

Signs of Semurg: appearance in the form of a huge bird, symbol of justice and happiness, etc.

In short, the relationships of integrity and part are embodied between mythologies. In this case, the subordination of parts to the whole creates a “mythological network”. Each mythology has its own place in this “network” and is perceived differently. It is clear from the above classification that each figurative mythology has its own general structure.

Mythologies, which are linguistic, logical, perceptual (cognitive) structures, are further divided into parts depending on the meaning they represent, which are negative images. But these parts are connected by a single idea - the theme of their evil towards man. Therefore, through them, the human emotion of fear finds its expressive expression. For example, there are expressions such as “jin urgur”, “jin yo`likkur”, “alvasti chalgur”, “alvastiga yo`likkur”, which are firmly established in the text of curses. Mythonyms are also not ignored in linguistics, even linguoculturology. After all, each people has its own mythonyms in its own language.

CONCLUSION. Mythonyms (lexical units formed under the influence of myths) that arise in the process of human thinking and linguistic activity have their own structure and content. Interestingly, the same structure and content are preserved even when they are elevated to the level of an image. Although they are named differently in different languages, they are similar in function. For example, in Uzbek folk tales, the sly is a character who kidnaps children. In Russians, Baba Yaga is interpreted in a similar artistic function.

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