



CONFERENCE ARTICLE

THE INTERRELATION OF MYTH AND FABLE AND THEIR ROLE IN LITERATURE

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ABSTRACT

The article explores the stages of the development of human artistic thinking and the interrelation between the genres of myth and fable (masal) in literature. It analyzes the psychoanalytic, didactic, philosophical, and aesthetic aspects of these genres. The study draws on the views of Gulkhaniy, H. Umurov, and M. Temirova. The masal is interpreted as a literary means of reflecting human consciousness and social contradictions. The conclusion emphasizes that myth and masal are complementary genres that shape human spiritual thought and literary worldview.

Keywords: Myth, fable, psychoanalysis, artistic thinking, didactics, philosophy, aesthetics, Gulkhaniy.

INTRODUCTION

As human reason has moved away from myth, from the mythological world and the primordial imaginative universe of the ancestors, and has risen step by step along the stages of development, this topic has become ever more relevant. Even in the twentieth century—the age of the atom and the spaceship—despite the achievements of physics and chemistry, mythology again became a subject of literature, and “as a result, a movement called neomythologism emerged, which for the first time began to study the connections between myth and literature in a scholarly way. When it became clear that renewal in literature, the expansion of its possibilities, and its elevation to a new stage—thanks to such major works of twentieth-century advanced literature as *Ulysses*, *The Magic Mountain*, *Doctor Faustus*, *The Castle*, *The Trial*, *The Plague*, *Pedro Páramo*, *One Hundred Years of Solitude*, *Sartoris*, *The Sound and the Fury*—could not occur without myth, the science of psychoanalysis arose, which sought the links between myth and literature not in bare plots, but in the human psyche.” [Eshonqulov, 1999, p. 141]

From the passage cited above, we can understand that every written work of a given period is in fact the product of a psychological process arising from certain contradictory past experiences. Against the background of the reflections grasped here, it becomes clear that myth is a key means of expression that connects the human being with both their history and their present.

Main part

“If the writer interferes in the self-developing life within a work and begins to provide explanations in his own name, the effect of this life—which, by an internal logic, moves ‘independently’—on the reader is greatly diminished. For instead of seeing the character’s actions and psychology, we see the author himself, his attitude, and this arouses a negative reaction; the literary work to a certain extent starts to resemble a document of a historical-literary nature or dry information about the hero. In such a situation, life itself does not speak about life, and the character himself does not speak about the character. It may, to some extent, enrich our knowledge and help us understand the hero’s actions, states, and fate, but it does not evoke any aesthetic feeling,” writes Prof. H. Umurov. [2022, p. 97]

Indeed, Gulkhani, through his allegorical images, was able to raise the artistry of the fable to an even higher level. In a word, if we say that the second link in the tradition of fable-writing developed in connection with the name of Gulkhani and began to sound differently in the twentieth century, we will not be far from the truth.

It is well known that proverbs are used for specific situations, chosen from context. Proverbs are selected by the speaker so as to correspond to the content of the utterance. Although proverbs also express an independent meaning outside the text, in speech they are cited to confirm a particular event or idea. This once again proves that the proverb originally existed within the structure of the fable. The separate use of the fable’s judgement-conclusion part and its detachment from the main source gave rise to the proverb.

On this subject, M. Temirova writes:

“In the fable, a didactic function is intended to be fulfilled through a figurative (metaphorical) method; at the same time, the fable is also characterized by the depiction of a certain typical phenomenon. In this case, each character acquires a serious, fully formed character profile. This image expresses specific qualities, a spiritual world, or a level of intellect and discernment, and it is usually in a stable state. The proverb serves to emphasize and highlight an important facet of the image.”

Thus, here too the presence of figurativeness in the fable and its universality are being emphasized. If in the fable “the depiction of a typical phenomenon” is the narration of an event, then the “stability of the fable’s character” can be regarded as its ability to appear in ready-made form within the structure of other works as well.

Consequently, the figurativeness in fables, as an expression of the idea that “there is more in the bowl than meets the eye,” brings to the surface the fact that social life is in need of reform. The decisive changes in society are measured by the way important connections in the nature of the fable and the life principles of nations and peoples are held up to a mirror and revealed.

In general, myth and fable belong to the ranks of genres that complement one another. At the same time, the phenomenon of the fable turning into myth and myth turning into fable evolves into an inseparable component of plot lines.

The eternal struggle between good and evil in the world's fable tradition has, over the centuries, given great impetus to the creation of diverse images. The world community has developed in a way intertwined with myth and fable.

As human consciousness and thinking, and its development, proceeded through wars, losses, and sufferings, this prepared the ground for the formation of such fields as fable-didactics, fable-psychology, fable-philosophy, and fable-aesthetics. The meaning contained in the fable is the understanding of the human being. The better we know the human being, the better we understand our own selves.

Conclusion

By generalizing the theoretical reflections on the stages of formation and the genesis of the fable genre, the following conclusion was reached for this chapter:

Human artistic thinking has developed within great traditions and has traversed a path of several millennia before reaching its present state. The development of the fable, which is considered a component of folk oral creativity, arose as an expression of the primitive human being's need for knowledge. From the ancient times when a person first became aware of their reason and began to understand the complexity of life, people have looked with keen interest at the mysteries of the animal world. It is no secret that, on the basis of theoretical views that "the world begins with myth," the fable also found its own expression. Thus, from the standpoint of philosophical and aesthetic scope that absorbs ancient traditions, the fable stands apart from other literary genres.

Elements of magic, sorcery and other modes of interpretation also harmonize within the composition of the fable. In the works of Aesop, recognized as the first fabulist, the images of animals and humans make it possible to grasp life's truth in depth. In Uzbek fable tradition, which begins from these fables, written monuments likewise occupy an invaluable place. The essence of the fables and proverbial sayings systematized by Mahmud Koshgari is equivalent to a single notion: extracting a qissadan – hissa (a "lesson from the story") and thereby finding one's true self, and responding to radical changes taking place in society.

Life itself is measured by universality. Like myth, the fable is a universal genre. When we take a deep look at classical literature, we discover instructive comparisons based on it. Some verses of the Holy Qur'an are also expressed in connection with the names of animals. In hadiths and in books of religious and philosophical content, ideas appear that call on us to sense the divine message, to understand our own selves and the Creator. The fable is also the unique "face" of each people. This "face" determines a certain methodology of literature. The fact that the human figure stands at the center of every work's generic scope further clarifies the essence of the fable. Therefore, it is no exaggeration to say that in the structure of the fable, the dynamics of events that humanity has understood and interpreted over the years finds its expression, is refined, and continues to take shape.

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