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METHODOLOGICAL JOURNAL**<http://mentaljournal-jspu.uz/index.php/mesmj/index>**THE TRANSFORMATION OF MYTHOLOGICAL THINKING IN MODERN
LITERATURE****Akhmad Sabijonovich Baisov***Doctor of Philosophy (PhD) in Philology**Faculty of Tourism**Department of Interfaculty Foreign Languages**Chirchik State Pedagogical University**E-mail: a.baisov@cspu.uz**Chirchik, Uzbekistan***ABOUT ARTICLE**

Key words: myth, mythopoetics, modernism, neomythologism, artistic consciousness, psychological analysis, plot dynamics, James Joyce, John Steinbeck, Uzbek literature.

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Abstract: This article examines the role of mythopoetic thinking in twentieth-century world literature, particularly in the works of James Joyce and John Steinbeck. The study analyzes the relationship between myth and the novel, the transformation of artistic consciousness, and the evolution of modern literary interpretation. Special attention is given to the philosophical and psychological dimensions of literary texts, the dynamics of internal plot movement, and the influence of Western literary traditions on modern Uzbek prose. The article also highlights the emergence of mythological novels and novellas in contemporary Uzbek literature.

Introduction. The emotional resonances emerging from the sacred depths of inner perception advance the concept of expressing the poetic chronicle of every era. It should not be forgotten that the methodology of interpretation that emerged at the beginning of the twentieth century represented a particular manner of expressing one aspect of each writer's world. For throughout the course of human activity, a person is refined through intellect and sublime ideas. In the literary life that followed the flourishing period of European classicism, new modes of expression adopted a manner of presenting universal phenomena within the concept of the

human being. This assimilation gave rise to and nurtured new names destined to be inscribed in golden letters in Ireland, England, France, and other European countries. One of the central figures of this phenomenon and its complex interpretative fragments is James Joyce, whose universal style has retained its leading position for many years. Style, as an aesthetic category requiring the unity of form and content, created broad opportunities for enriching the system of mythopoetic “movements” through Joycean expressive density. Thus, universalism is a broad concept, and interpreting its objective and subjective dimensions through intellect and aesthetics serves as a key to understanding the writer’s image and his beautiful metaphors about the world and humanity.

In world literature, before critical realism emerged after the Romantic period, masterpieces of art featuring extraordinary systems of images had already gained fame as unique reflections of reality. Romanticism, which sought to comprehend the painful problems of society through fairy tales, epics, drama, and poetry, created a golden age that flourished in Europe and America. Later, socio-political upheavals, transformations, and the violation of people’s rights in different countries gave rise to various forms and genres of prose. Before the outbreak of the World War I, modernism reached its highest peak and demonstrated that there were still aspects of the human soul not yet fully understood. At the same time, the understanding of life’s truth and the expression of the human inner world in distinctive ways contributed to the transformation of literary forms from stories to novellas, from novellas to novels, deepening the understanding of life’s hidden corners. The social conditions of the time aimed to reveal the extremely complex moments of the human psyche in psychological and philosophical dimensions. As the world changed and transformed, portraying the unique aspects of humanity’s singular life through characters, images, and diverse events required immense perseverance and courage. Uzbek prose, which developed on the basis of Western literary traditions, cultivated the principles of tradition and innovation in novels, novellas, and stories, preparing the ground for the deepening philosophy of the Jadids united under the banner of new ideas. Later, however, this tradition was interrupted, and the era of the former Soviet Union, built on oppression and totalitarianism, began. It was during this period that John Steinbeck entered literature, and in his work *The Pearl*, he advanced the great idea that every human being deserves a happy life.

Methods. Professor U. Hamdam writes: “In my humble opinion, the condition for a literary work, written in any method, to endure for a longer time lies in the degree to which it is connected with the soil, with real life, and with the destinies of people [19]. In other words, whether a work is realist, modernist, or fantastic in spirit, there must be a hidden opening

within it through which we are able to look into our own image, soul, and fate. Otherwise, regardless of which 'ism' it belongs to, it is worth nothing. Thus, this very opening connects us with the real world. Ultimately, the value of a work depends on the extent to which it is connected with ourselves and our interests. Therefore, we began with realism precisely because it is capable of nurturing all other methods within itself like different kinds of trees."

Consequently, it is important not to forget that within the framework of various "isms," "movements," or similar literary directions, artistic thinking embodies the unique moods, genealogies, hopes, dreams, and aspirations of humanity. It is equally important to remember that human beings may always become victims of the socio-political circumstances created by their era. The mastery of the English writer John Steinbeck in plot construction lies in his ability to reveal not only the imaginative and fantastic world of human beings but also the realities of everyday life[3;4]. At the same time, all elements of the plot—from exposition to conclusion—are connected like pearls strung on a thread into a grand concept explaining the causes and consequences of a single reality. Every leaf in the world possesses its own melody. Yet we cannot fully grasp its meaning because the melody has already manifested its existence. The leaf withers, falls to the ground, and decays. Human greed, ambition, selfishness, resentment, and betrayal naturally remain in history as symbols of the socio-political ideologies generated by their age. Beginning in the 1930s and 1940s, the emergence of monotony and uniformity in world literature corresponded to regions dominated by totalitarian sentiments. Steinbeck set ambitious goals, deepened philosophical reflection, and focused attention on the exploitation of people as unpaid labor, as well as on portraying the lives of both the rich and the poor in the former Soviet Union and other regions. As noted in the Dictionary of Literary Studies: "The plot consists of the 'actions' of the characters. Both the characters' actions unfolding in space and time and the development of their thoughts, reflections, and emotional experiences are forms of movement. Depending on which type of movement predominates, two types of plot are distinguished: a) a plot based on the dynamics of 'external movement'; b) a plot based on the dynamics of 'internal movement.' In the first type of plot, the characters' actions toward a certain goal, their struggles, conflicts, and turning points in life are depicted, and on this basis specific changes occur in their destiny and social status. In such plots, the event is portrayed fully and possesses artistic and aesthetic value in itself. In the second type of plot, events are significant not in themselves, but insofar as they stimulate processes within the character's psyche. Throughout the work, transformations occur not in the characters' lives, destinies, or social positions, but within their inner world." Thus, this distinction provides an understanding of the two types of plot. The first type of plot was commonly observed in stories, novellas, and

novels created from the beginning of the twentieth century until the 1970s, whereas the second type became more profoundly manifested in literary works produced after the 1990s. In recent years, writers have been characterized not by focusing on the processes occurring within social life, but rather by paying attention to revealing the causes of reality unfolding within the consciousness and thinking of an individual human being. From this perspective, the novellas and novels of John Steinbeck stand out for their distinctive expression of the dynamics of “internal movement” within the plot[4]. Contemporary literary processes demonstrate that it is possible to derive universal human issues even from seemingly ordinary realities.

Professor D. To‘rayev writes: “When discussing the artistic idea in literary studies, it is first necessary to determine its differences from social, economic, and political ideas. An artistic idea emerges from the writer’s emotional reflection of reality through artistic means. Emotional content, which is the leading sign of artistry, can only be created by an artistic idea. In ancient studies, the artistic idea was also referred to as pathos. By the pathos of a literary work, scholars understood a world of emotions capable of shaking hearts, an overflowing realm of feelings and excitement, and an excessive fascination with something. Georg Wilhelm Friedrich Hegel described the artistic idea as an ‘inner pain,’ while Vissarion Belinsky defined it as a ‘living passion’ or a ‘powerful desire.’ This is because the idea in a literary work is not a simple logical conclusion drawn from life’s phenomena, but rather the result of directly observing life, studying it carefully, and expressing it through figurative emotional representation.”

Results. Indeed, writers often prefer to illuminate their ideas by carefully examining the problems of their era. The severe problems of the age never allowed writers with “great” inner suffering to remain at peace even for a moment. They became known not only as active writers of their time, but also as individuals who deeply felt the pains and losses of their era and hastened to illuminate them to the best of their ability. John Steinbeck spent his entire life writing amid such suffering. Even in his novels of the 1950s, the intensity of this “anguish” does not appear to diminish.

– “The servant opened the window slightly and looked through the crack at the crowd waiting for an answer. Once again, he spoke in the ancient language:

– Do you have money to pay for the treatment? Kino reached into the hidden pocket beneath his blanket. From there, he took out a folded piece of paper and carefully unfolded it. At last, inside the paper, eight small flattened pearls appeared. They were crooked, pale like tiny sores, and possessed almost no value at all. After taking them together with the paper, the servant shut the window. However, this time they did not wait long. He reopened the window just enough for the paper to fit through and said:

– The doctor has gone away. He has been called to a seriously ill patient, — and immediately closed the window again. For he was ashamed to look into the people's eyes.

That shame spread to the crowd as well. The people began to disperse. The beggars returned to the church steps, while the idle wanderers continued their meaningless chatter. The neighbors also left so that Kino, humiliated before everyone's eyes, would not feel ashamed in front of them. Kino stood for a long time before the doctor's house. Beside him was Juana. Kino slowly put on the hat he had removed as a sign of respect. Suddenly, embracing himself in rage, he struck the window with his fist. Then he stared in astonishment at his split knuckles and the blood seeping between his fingers." In the passage above, the focus is on saving Kino's son, Coyotito, from the poison of a scorpion sting and on the long-standing humiliation suffered by Kino's tribe in the eyes of others. Filled with anger and hatred, Kino feels deeply insulted and suffers because of people like the doctor, who for nearly three hundred years had reminded the Indian tribes of their powerless and degraded condition. At one point, Kino even entertains the thought of killing the doctor outright. However, thinking about his son's fate, he abandons this idea. The racial and ethnic discrimination between nations, particularly the suffering, poverty, and misery endured by white and black communities as well as wandering Indian tribes in America and Mexico, played a crucial role in shaping Kino's destiny. Kino understood this reality very well.

In the plot of *The Pearl* by John Steinbeck, the motif of the scorpion serves as an open manifestation of this concept. At first, Kino's purpose in the story is to save his son from the scorpion's venom, but gradually his goal expands into a struggle against the injustices existing within society and the environment in which he lives. Beginning in the 1940s, the intensity of social tensions that prevailed in different regions became especially visible in writers who genuinely cared about human suffering and hardship. These very pains determine the distinctive cinematic motifs found in Steinbeck's *The Pearl*.

In twentieth-century literary studies, numerous studies devoted to the poetics of the novella examined the truth of life and the concept of humanity as important problems. In the works of scholars such as U. Normatov, U. Umurov, Y. Solijonov, A. Rasulov, N. Xudaybergenov, B. Nazarov, Q. Yo'ldoshev, B. Karim, and D. Quronov, various aspects of this issue were poetically interpreted through the prism of different historical periods[22;23;24;25]. Most of these studies were evaluated from the perspective of their respective eras. As a result of the influence of English and American prose on Uzbek literature, many novellas were created during the independence period. *Myth and the Novel at the Beginning of the Twentieth Century*. Humanity is capable of securing its happiness and destiny through thought. The concepts of thinking and

consciousness play an important role in the development of every individual. “As a result of the development of society, changes in people’s character and psychology, transformations in consciousness and understanding, the deepening of social relations, the demands of life, and the formation of the creative individual’s worldview, although the name of a genre may remain unchanged, the tasks assigned to it increase. Consequently, the role played by a genre during a certain historical period may become even greater in another era compared to its earlier significance. However, this does not mean that its importance diminishes in relation to its own time. For example, if we recall the immense role played by novels created during the Renaissance or the Middle Ages, even though they may appear less significant to us today, they still do not lose their value in relation to their own era. This is because they contributed to the formation of the foundations of the novel genre from those very periods onward. [1;2;19].”

Indeed, as Professor S. Mirvaliev notes, the novel absorbs the styles formed in the literature of preceding eras, creates opportunities for new metaphors, influences the unity of the writer’s era and creative responsibility, and stimulates the emergence of emotions “hidden” in the layers of consciousness. At the core of all this lies the idea of creativity. It becomes evident that this principle naturally provides every creator with strength and inspiration. The critic and writer Nazar Eshonqul writes: “Before the postal worker John Joyce and Mary Murray gave birth to the child who would later earn the title of ‘the greatest writer of the twentieth century,’ they had already sunk into the swamp of poverty due to misfortune. When James was born, the family wandered from one end of Dublin to the other, like homeless people, in search of livelihood in what was then one of the great metropolises of the age. Wherever work was offered to his father, he accepted it without hesitation and was forced to do any kind of hard labor simply to survive. Although this instability negatively affected James’s education, the talented and diligent child quickly mastered his studies. In particular, his interest in literature and his intellectual potential were extraordinary. Growing up under the influence of fairy tales and ancient Greek myths, Joyce perceived his native city as a mysterious place like the mythical worlds where the fate of humanity is decided. Perhaps the family’s endless wandering across Dublin in search of survival later inspired the writer James to create Bloom’s return-home scenes, which resemble humanity’s ancient migrations in the struggle between life and death.”

As Eshonqul acknowledges, the literary atmosphere of Europe—where different national cultures intersected—contributed positively to spreading the concept of the “mythological novel” throughout the world [21]. As a result, every writer began testing his own mode of expression, while the diversity of these experimental styles created fertile ground for deeper literary exploration. It should be emphasized that the tradition of discovering the works

of representatives of the mythological school in harmony with real life began very early in the imagination and thinking of James Joyce. Regardless of the genre he chose, Joyce always sought to bring the life of his imaginative world into real life through symbols and metaphors.

Discussion. In world literature, within the poetics of the novel, one can observe the genre's constant tendency toward renewal both in terms of scope and in the perfection of form and content. This is because the continuity of mythopoetic interpretation that existed during the creation of Don Quixote by Miguel de Cervantes made it possible, by the beginning of the twentieth century, to rediscover myth as an existential form of representation capable of competing with a changing technological world. This continuity enabled James Joyce and Franz Kafka to create a "universal model of the new world." It also guaranteed the emergence of a style nourished by a single reality, multifunctionality, and the density of polyphonic thinking. Such multilayered plots gradually opened broad opportunities for the artistry of mini-novels and short novellas. Standing before this three-dimensional world, humanity began to feel confidence in penetrating the human psyche prepared to construct its own future. As people increasingly understood that it was possible to free themselves from suffering and to build a happy, prosperous, and just society, they turned their attention toward expressing new metamorphoses. As a result, the literature of the former Soviet peoples, who had lived for seventy years in subjugation and dependence, also began to move in different interpretive and representational directions. One of the distinctive features of the artistic thinking of James Joyce is that, at the dawn of the twentieth century, in many geographical regions of Europe and indeed world literature, heroes began to move toward purification on the basis of mythological views. Through various images, Joyce depicts that beyond the sufferings caused by the temptations of the devil awaits the hell of God. This very concept, transferred into the reality of myth and the novel, began to employ human will through dialectical laws. Another important characteristic of the Joycean generation lies in its treatment of the INDIVIDUAL as a separate axis and an entire universe within every represented image. Thus, in twentieth-century English, Irish, and neighboring literatures, the depiction of the authentic image of the existing environment came to the forefront rather than simple adventure-based accounts of "what was seen and experienced." Joyce was a writer who traveled the world. The ideas, concepts, and density of thought born from his imaginative and fantastic world should be understood as the result of profound attempts to reveal the inner essence of human beings. In his works, the excessive arrogance of the wealthy and the spiritual and physical oppression of ordinary and impoverished people are expressed through the method of antithesis. The transformations of the world, along with the development of industry and enterprises, further expanded the

philosophical and psychological dimensions of the human factor. While portraying this layer of existence, Joyce demonstrates that every person inevitably lives within the limits of their own worldview and cannot see beyond what fate has predetermined for them. The constant changes of the world, together with fragmentation, imbalance, separation, and loss that repeatedly descended upon the Joyce family, subjected his will to severe trials. Therefore, perceiving the truth of life through mythological imagery demonstrates the immense significance and depth of Joyce's artistic thinking.

It is not easy to engage with a powerful thinker like Joyce, who is capable of creating a unique universe out of words under any circumstances. Mythology draws its reader into such a sphere of influence that it reveals the importance of reading slowly, thoughtfully, and reflectively. If Franz Kafka writes through symbolic strokes, Joyce shapes a complex and incomprehensible psyche. In the artistic world of Albert Camus, philosophical and spiritual perception matures within the transforming nature of the "self." The forward movement in the artistic thinking of all three writers enables the reworking of metamorphoses. "As the human mind moved away from myth, from the mythological world and the earliest imaginary universe of our ancestors, and ascended the stages of progress, this theme became even more intense. Even in the twentieth century—the age of the atom and the spacecraft—despite the achievements of physics and chemistry, mythology once again became a subject of literature. As a result, a movement called 'neomythologism' emerged, and for the first time it began to study scientifically the relationship between myth and literature. Through major works of advanced twentieth-century literature such as *Ulysses*, *The Magic Mountain*, *Doctor Faustus*, *The Castle*, *The Trial*, *The Plague*, *Pedro Páramo*, *One Hundred Years of Solitude*, *Sartoris*, and *The Sound and the Fury*, it became clear that renewal in literature, the expansion of its possibilities, and its elevation to a new level could not occur without myth. Consequently, the science of psychoanalysis emerged, seeking the relationship between myth and literature not merely in dry plots but within the human psyche itself." From the above passage, it becomes evident that every literary product of a particular era is the result of psychological processes generated by contradictory historical experiences. Against the background of these reflections, myth appears as the principal means of expression connecting humanity with both its history and its present. In general, the interpretations of James Joyce can be viewed as a movement from literary influence toward creative individuality, much like the progression of thought itself. The manifestation of these interpretative features in Uzbek literature can indeed be observed in the artistic explorations of writers such as Nazar Eshonqul, Ulugbek Hamdam,

Isajon Sultan, and Shodiqul Hamro. Their creative works are marked by the emergence of new Uzbek mythological novels and novellas.

Professor Q. Yo'ldoshev writes: "When a creator begins to think universally, a cinematic approach to humanity and the world gains priority. When an individual or a nation enters the global stage and comes closer to others, cinematic imagery becomes the principal means of literary expression. This is because, at such moments, aesthetic consciousness becomes somewhat estranged from abandoned national values and simultaneously somewhat alien to newly adopted foreign values. Neither an individual nor a nation can pass painlessly and easily from one state to another. In such circumstances, the creative personality becomes inclined to look at both the self and the state of the world through an ironic lens, portraying shortcomings uncompromisingly and often in exaggerated forms. That is why the theorist of the new novel, Umberto Eco, states: 'Irony is the play of the metapoint, the square of narration.'" As we can see, Professor Yo'ldoshev approaches the issue with deeper insight [20]. The writer interprets dozens of dimensions of irony connected with human destiny. Just as life itself is complex, approaching such complicated concepts requires great sincerity. John Steinbeck also profoundly developed in his other works the idea that human destiny must never be treated lightly. Life is complex, and the paths one must traverse are never entirely smooth. This principle acquires a conceptual character, revealed through the fragile destinies of countless ordinary people fluttering around time, environment, and historical circumstances. The lack of trust among people, the tension within relationships, conflicts, and the obsession with status and fame are all reflected in these portrayals. At the same time, the deepening influence of Western literary traditions on Uzbek literature created fertile ground for the discovery of new talents. We intend to analyze details connected with the symbolism of the pearl in the following chapters as well.

Conclusion. The interaction between myth and the novel in twentieth-century literature played a significant role in renewing artistic thinking and expanding the aesthetic possibilities of prose [1;3;15]. The works of James Joyce, John Steinbeck, Franz Kafka, and Albert Camus demonstrate that mythological thinking became an important means of revealing the psychological, philosophical, and social dimensions of human existence. Through mythopoetic interpretation, writers were able to express the inner conflicts of individuals, the contradictions of society, and the spiritual crises of modern humanity[5;7;16]. The analysis also shows that twentieth-century prose increasingly shifted from external plot dynamics toward the exploration of internal psychological movement. In this process, myth functioned not only as a narrative structure but also as a symbolic and philosophical model connecting the past with

the present. The literary experiments of James Joyce, especially in the sphere of mythological and psychological representation, strongly influenced the development of modern world literature and inspired new artistic approaches in Uzbek prose. Furthermore, the influence of Western literary traditions contributed to the emergence of mythological novels and novellas in contemporary Uzbek literature. Writers such as Nazar Eshonqul, Ulugbek Hamdam, and Isajon Sultan creatively reinterpreted mythological and modernist traditions within the context of Uzbek national consciousness and artistic thinking[20;21;24]. Therefore, myth remains one of the most important artistic tools for understanding human destiny, historical memory, and the spiritual condition of society in both world and Uzbek literature.

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