

VERBALIZATION OF MYTHOLOGEMES IN THE UZBEK LITERARY TEXT

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Abstract

The article discusses the concept of mythologemes in Uzbek literary texts and more specifically dwells on the articulation of these basic structural units of myth. The study, based on research into their function in Uzbek folklore and classical and contemporary narratives, looks at how mythologemes can serve to underpin the development of cultural identity, world vision, and collective consciousness in Uzbekistan. Within the frameworks of structuralist theory and cultural linguistics, we will be able to analyze in this paper the verbal forms and narrative functions of mythologemes, holding cultural values and historical traditions in Uzbek literature.

Key words: *Mythologemes, verbalization, Uzbek literature, folklore, cultural identity, collective consciousness, heroism, oral tradition, structuralism, cultural linguistics, nomadic heritage, Islamic influence, national identity, globalization*

Introduction

Lying at the crossroads of several ancient civilizations, Uzbekistan is a country with a highly advanced tradition of literature, deeply rooted in the complex cultural heritage of its people. Of the constitutive elements which distinguish Uzbek literature, the most characteristic feature seems to be that of the use of mythologemes or invariants, that is, repeating symbols, themes, and narrative structures representative of a culture's underlying myths. This paper looks at the verbalization of mythologemes—that is, how they are expressed and spoken in the language of Uzbek literary texts, from folklore up to contemporary times. To understand mythologemes means to understand values, beliefs, and social norms implicit in the culture.

The term "mythologeme" was introduced into science by Claude Lévi-Strauss, who understood it as a basic unit of myth, functioning in language just as a phoneme does. When articulated in a text, such units already function as carriers of some deeper cultural meaning, connecting the work with the collective consciousness of a community. These elements appear in the oral traditions of folk tales, in classical poets like Alisher Navoi, and in modern-day authors concerned with issues of identity in the perspective of globalization.

At once it is required to explain some basic notions in order to understand verbalization of mythologemes in Uzbek literature. Mythologemes are images, themes, or motifs that constantly appear in various myths and stories, moving beyond the framework of just one story. They are constructive elements of mythology and possess deep meanings touching upon culture.

As for the verbalization of mythologemes, it means how cultural symbols are literally expressed through specific phrases or metaphors or specific narrative structures. The process of verbalization doesn't just involve translating thoughts into words; rather, it consists of abstract cultural ideas changed into linguistic forms to which the reader or listener can relate. This would then most probably involve figurative language, poetic devices, and culturally detailed imagery in the case of Uzbek literature.

The structuralist approaches to mythology will be introduced here-theoretical framework of Levi Strauss, Barthes, semiotics by Eco, and cultural linguistics by Palmer and Sharifian. The course debates how mythologemes will be identified and categorized within a given literary text and then analyzed, proceeding from their verbal representation.

Mythologemes are a sort of cultural code that carries the worldview and valorization of the very society they represent. In Uzbek literature, mythologemes more often than not have to do with the nomadic heritage of this country, Islamic traditions, and influences of the Persian, Turkic, and Russian cultures. Representations of heroism, honor, sacrifice, and the eternal struggle between good and evil-so deeply rooted in Uzbek folklore-are common mythologemes.

The literary tradition of Uzbekistan is predetermined by a specific cultural and historical context. The literature of this region represents something of a mosaic of the

influences of the Silk Road that crossed here and combined under its cupola the cultures of the Persian, Turkic, Arab, and Russian peoples. This very amalgamation of the cultural traditions already discloses itself in the mythologemes which appear in Uzbek literature.

Before the advent of Islam, present-day Uzbekistan was inhabited by numerous nomadic tribes with their respective mythologies. Such myths, passed on by oral tradition, were very often about gods, heroes, and spirits linked with nature and cosmos. The mythologemes peculiar to that time are very often based on fertility cults, the cycle of seasons, and the struggle of chaos against order. Many of these motifs can be traced in modern Uzbek folklore.

With the spread of Islam in the 8th century, new mythologemes were brought in, many of which were connected with Islamic dogma and stories from the Quran. The prophets, saints, and moral lessons became vital in Uzbek storytelling; these religious figures were often inserted into the matrix of pre-Islamic myths, thus creating a hybrid mythology that expressed both local and Islamic values.

During the Soviet period, Uzbek literature faced serious changes when writers, first of all, encouraged the adoption of socialist themes and ideals. Even during the Soviet era, however, mythologemes did not disappear but survived in different forms: folklore heroes were reimagined either as images of the working class or as struggles against imperialism. In modern Uzbek literature, mythologemes play an important role, especially in those works that involve questions of national identity and cultural heritage.

Uzbek folklore is rich in mythologemes that came down from generation to generation. Stories about heroes-Alpamish, tricksters-Nasreddin, wise rulers-Amir Timur-are saturated with repeating motifs of cultural values and collective consciousness of the Uzbek people.

It becomes one of the most salient mythologemes in Uzbek folklore: the image of a hero sacrificing for the salvation of all. This could be seen within stories like "Epic of Alpamish," where the hero went to great lengths and trials for the salvation of his people. The verbalization of this mythologeme will include grand, poetic language to underpin the hero for strength, courage, and moral righteousness.

Another figure very common in Uzbek folklore is the trickster. Often this figure is represented by such a character as Nasreddin Hodja. Within this mythologeme, the themes of wisdom, cunningness, and humor are articulated. The verbalization of this mythologeme is often represented in wordplay, humor, and irony as reflections of the trickster's wit against those holding power.

The role of nature is very great in Uzbek folklore; therefore, mythologemes about the earth, sky, and water are so characteristic. Very often, they are personified, internally filled with spirit. The same is revealed by their word expressiveness, rich, descriptive, and emphatic.

In classical Uzbek literature—from the creations of poets like Alisher Navoi—mythologemes come out in strongly stylized, metaphorical form. Works by Navoi are saturated with allusions to Persian and Islamic mythology, with local Uzbek symbols and themes.

One of the central mythologemes in Navoi's poetry is divine love; very often, it serves as a mirror to the earthly love of people. This mythologeme is expressively verbalized by means of extensive metaphors; the beloved is compared with the moon, a rose, and other natural symbols of beauty and perfection.

It is equally true that many traditional Uzbek writings also included mythologemes, which inculcate a moral lesson as drawn from faith, whether religious or otherwise. These are conveyed in parable or allegoric forms, where the characters perform certain roles representative of broader ethics. The recurrent mythologeme in one of the famous stories of Yusuf (Joseph) epitomizes his victory of patience, faith, and justice.

In modern Uzbek literature, mythologemes continue to play a great role; however, now they are more inclined to take the form corresponding to contemporary problems. Contemporary writers apply mythologemes to such topical themes as national identity, cultural heritage, and globalization effects.

Most of the contemporary writers in the turbulent process of modernization seek to explain in their works the fateful questions of their identity and keeping the continuity of the cultural tradition. In these works, it often comes to the verbalization of mythologemes of homeland, family, and tradition, which sometimes turn into a symbol of resistance against the erosion of the culture.

The revelation of the tension between tradition and modernity is more and more characteristic for Uzbek writers in the globalization context. Such mythologemes are expressed by narratives that contrast old and new, rural and urban, and local and global values.

Verbalization of mythologemes in Uzbek literary texts is polysemantically diverse and multilevel; it is productive for the understanding of cultural identity and collective consciousness. From the ancient oral traditions of folklore to highly stylized poetry, first in the works of classical writers like Navoi and then in the works of contemporary authors, mythologemes served and serve as a powerful tool in the presentation of cultural values and beliefs. A study of the forms and manner of articulation of these mythologemes carries even more intensive cognition of the special cultural landscape of Uzbekistan and of the lively role of myth in forming human experience.

Thus, the mythologeme in Uzbek literature is not only a repository of national cultural heritage but is in continuous development owing to the unceasing dialogue between tradition and modernity.

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