

## SOCIO-PSYCHOLOGICAL FOUNDATIONS OF THE USE OF MYTHOLOGICAL IMAGES IN MODERN UZBEK LITERATURE

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### **Abstract**

In this article, the story "Treasure" by Isajon Sultan, one of the famous authors of modern Uzbek literature, is analyzed, and the writer's ability to use mythologies in order to clearly reveal the hero's character is shown. In the story, it is highlighted that the mythological figure - Khizr and the image of the adventures of the king who went on a journey in his footsteps performed a mythopoetic task in the modern epic interpretation.

### **Key words**

contemporary Uzbek literature, prose, story, genre, style, folklore, ethno-folklorism, hero, mythological image.

Reflecting on the image object of fiction and the artistic interpretation of universal problems in it is one of the urgent problems not only of Uzbek literary studies, but also of world literary studies.

It is known that the origin of fiction goes back to the oral artistic creativity of our ancient ancestors. Folk art served as the cradle of written literature. Our ancient ancestors first expressed their artistic observations verbally. Folklorists unanimously evaluate oral works in the archaic form as the first examples of literature. According to folklorist O. Qayumov, the tradition of taboo in archaic mythology forbade people from telling stories about people. Therefore, the mythological images that appeared as the first artistic image acquired an unnatural appearance.

The artistic image reflected in the first image object of artistic thought acquired a mythological essence and was described as a completely unnatural creature. During the process of thinking, mythological images gradually become a hybrid image (half animal, half unnatural creature), then zoomorphic image (like animals, snake-dragon, dove), composite in the next stages of thinking (half man, half horse, half human half ox, half man, half fish) and finally, at the last stage of artistic thinking, the image of a full-blooded human entered the object of the artistic image.

Based on the comments of this researcher, we came to the conclusion that there is a commonality in the gradual improvement of artistic thinking and the development of the interpretation of epic reality. In our opinion, the dominance of fantastic fiction in epic reality, mythological motifs laid the foundation for the appearance of mythologemes.

Tasks specific to myths - charisma caused the appearance of mythological images in human form. Khizr, peace be upon him, is one of those images that can be interpreted as a person belonging to the world of the Unseen, capable of performing various strange events in human form.

In today's Uzbek storytelling, there is a lot of interpretation of events related to mythological images, which have been the cause of strange events among our people for centuries. In particular, the influence of folklore is clearly visible in the stories of the famous Uzbek writer Isajon Sultan. The writer's story "Treasure" is beyond the possibilities of human thinking, that is, it refers to the reality that happens in the Unseen, the remnants of archaic thinking are reviving in the minds of modern people, and the views of our ancestors about the mysterious world are showing a new dimension in the consciousness of the new generation. It is important because it is focused on performance.

In the story, the epic hero sets off in search of Hazrat Khizr. He visits the sanctuaries of seven Pirs in Bukhara, Nurota. He is influenced by the peculiarities of the nature of the desert and the desert, and thinks that he can achieve his goal. The plot of the story is the image of the experiences and events that passed through the mind of the epic hero. Visiting the graves of saints, asking for help from the souls of dear people is a traditional culture of our ancestors, and this culture appeared in connection with ancient animistic ideas. According to the Russian philosopher F.N. Petrov, who studied the traditional culture of Eurasian desert peoples, the traditional culture of the ancient desert people's understanding of the world is based on living and sacred counting of the forces of nature. Their views on the environment are based on the belief that even after the death of a person, his spirits can have a certain effect on the living. Folklorist Olim Qayumov explains the tradition of visiting the graves of saints and asking for help from the souls of saints in connection with shamanism. According to his interpretation, due to the ancient shamanic faith of our ancestors, the tradition of asking for children by circumambulating the graves of deceased saints and asking their souls for ease of difficulties was formed, and even after the introduction of Islam, this tradition was preserved as a value among our people. . According to the researcher D. Nazarova, in Uzbek classic poetry, prophetic and prophetic figures such as Jesus Christ, Khizr act as patrons who provide spiritual support to the lyrical hero. In our opinion, the

researcher here considered the role of patronage of mythological characters, that is, their behavior as mythological patrons.

This worldview, which took place in the artistic thinking of our ancestors and traditional culture in social life, gradually began to find its expression in artistic thinking.

In the stories of Isajon Sultan, the leading motif of visiting the graves of saints, the fact that this mythological motif is the basis for the formation of the entire plot, the image of the epic hero's belief that he will find Hazrat Khizr in this way is also an expression of the ancient Turkish traditional culture in our modern thinking. In the story, the writer describes his adventures on the pilgrimage to the holy places, and describes the dahma, who settled down in front of the rocks on the mountain. This pilgrimage, with a spring coming out of it, sometimes made me think about the unknown pictures and shapes carved by our ancient ancestors in the lap of the surrounding rocks. A story that I heard in my youth comes to my mind and tells the reader a folk tale. The hero's recollection of the story and retelling it is the motive of remembrance. The motif of memory plays a special role in the plot system. The task of enlivening the development of events through the memory of a narrative or legend that describes certain events by the hero was also recognized in the dissertation work of the Russian literary critic G.D. Buyantuyeva. However, our observations show that the motive of commemorating certain events by the epic hero serves not only to enliven the formation of the plot and the development of events, but also to reveal the artistic idea of the work. In the analyzed story of Isajon Sultan, the coming to the mind of the epic hero of the narration - the motive of commemoration should be considered as a set of semantics of religious views about the real identity of Khizr, revealing the essence of popular views related to Khizr, and the knowledge of humanity about the secrets of the Unseen World.

It is known that any artistic work is based on logic. The creator aims to convey some logical content - understanding to the reader through the artistic expression of the image of certain events. The use of complex folklorisms in an epic work - revealing the essence of events by recalling a narrative or a legend, the use of mythologies or mythological images is a hidden semantic complex and is one of the details of artistic skill specific to the individual style of the writer.

Speaking about the people praying to the souls of the deceased saints, the writer said: "I saw an old man who was only a day or two away from the end of his life and was begging to be saved from the disease that has stuck to his body and is currently suffering. I also saw the merchants, these people, who could see the incalculable wealth of the world, were begging to be added to their goods again. However, when they left this place, no one knew who would be able to return

safely to the world of wealth. The desire to live in this crowd was so strong that it was unbelievable. A decrepit old man of ninety-six came to him asking to get rid of the white spots that appeared on his body. They brought a crippled man in a wheelchair, suffering from an inexplicable and incurable disease, and he was begging for a cure. "Only the wind was blowing freely, scattering the sand and dry grass on my face." This image, reflecting the philosophical content, reveals the essence of human and natural elements. He compares the greed, ungratefulness, insatiability of the world, the hope of the helpless, to the freedom and carelessness of the wind, playing with the leaves. This method of comparing reality is one of the leading features of Isajon Sultan's prose and is a unique individual style of the writer. During the events of the story, the epic hero continues on the path of pilgrimage

When he approaches each dahma, dust and leaves are said to hit his feet by the shaman. In the following picture, the fact that the leaves that were brought by a shaman and hit on the feet of our hero were taken far away is revealed in special philosophical passages. the motive of his disappearance acquires a mythological essence. Said by Miskin "Didn't you hear that every Musa has a Khizr, my boy?" - gives a logical meaning to the mythological essence of the image. In our people, Khizr asks something from people in different guises, often as a poor person. However, there are mythological representations that it has the property of appearing unexpectedly and suddenly disappearing from sight. In the writer's mind, the primitive religious views of our ancestors are the manifestation of Khizr in the form of a poor man, the shaman taking the hazan not to the feet of the epic hero, but to the faraway places, the vivid imagination of nature, the epic interpretation of mythological visions related to the existence of a certain absent mystery in natural phenomena. has expanded its mythological function in modern epic reality. To be more specific, the mythological image - the description of the adventures of Khizr and the king who went on a journey in his footsteps, performed a mythopoetic task in the modern epic interpretation.

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