

# *History of Myths and Mythological Images in Uzbek Literature*

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**Abstract** – Mythological legends are distinguished by their colorful themes, unique sources, various images, and the transmission of ancient beliefs in fiction. Mythological myths are distinguished by the fact that they were created for the first time and expressed the seed, tribal beliefs, worship of gods, worship of idols, worship. This peculiarity is an important feature of this type of myth. The motives that make up these different stories are distinguished by the nature of the creation of divine phenomena. This feature is the special qualities, the defining properties of the studied legends.

**Keywords** – Mythological legends, fiction, type of myth, gods, heroes, symbols, rituals, cults.

## I. INTRODUCTION

In mythological legends, the connection of events with great water, fire, flood, supernatural power, giant figure, god, miracle of the Pirs increased the power of influence, gaining faith, and belief in the 12 gods, served as an incentive. In short, these myths describe the family, the tribe, the beliefs, and the characteristics of this type of myth. Titan heroes emerged as the creators of goodness, the symbol of fire, the element of water, the gods of fertility, and the worship of supernatural beings in their time, encouraging them to consider it sacred, strengthened faith, and finally the epic tradition of each allowed to form as. The origin of this type of myth was based on the influence of dualism, the constant conflict between the gods of good and evil. This is described in mythological legends as the intertwining of the two gods. Qayumars, the god of goodness, at the same time, acts as a creator, Ahraman, the god of evil, the destroyer. In battle, Qayumars is defeated and given peace, tranquility, and abundance. Legends call for the belief in the god of goodness and the worship of his blessings. The great ideas are conveyed on the scale of fighting against tyranny. These kinds of legends have an ancient history and are based on an

unconscious attitude to the phenomena of nature and society, reflecting social thinking, various rituals, concepts, some elements of patron cults. Most importantly, this type of myth is characterized by mythological concepts, beliefs in cults, and the ability to describe the causes of the emergence of nature, the characteristics of primitive society. They are simple concepts, trying to determine the cause of a factor in the occurrence of strange symptoms.

## II. LITERATURE REVIEW

Mythology is primarily an artistic reflection of the thinking of primitive society. The earliest mythology served as the main source for the emergence, formation and development of artistic creation, especially folklore. Analyzes show that mythology has traversed a long historical period as the basis of primitive culture, the dominant idea of the ideology of the tribal period. It is the product of primitive thinking, which is the unconscious artistic thinking based on the tribal ideas of primitive people about the universe. Mythology is the same truth for the creator of myths.

Of course, not all imagination is knowledge. Even the most ancient myths and legends contain knowledge, or rather,

bud of knowledge. Because any myth is not only a product of human imagination, but it is connected with the existence, the secrets of the whole universe. That's the problem with studying. For example, the legends of the peoples of the world, especially the ancient Turks, state that "there are great and useful forces in nature — the land where the sun and water are eternal, and the destructive forces — the land where darkness and calamity reign forever. According to the Avesto, there are two worlds, good and evil. So, according to mythological notions, man was born to fight evil. He must not be defeated by evil, but defeated by it.

### III. ANALYSIS

**Mythological images** are mythological characters that have a mythological basis in folklore, oral art, written literature, and works of art. Mythological images are an animated symbolic representation of a particular event, which conveys the essence of reality in a metaphorical, symbolic and allegorical state, and is its formal embodiment. Mythological images are the product of primitive artistic fiction, various phenomena in the universe, nature and society, had served to explain the causes of the supernatural forces that exist in the human imagination. After the formation of artistic thinking, mythological images, which are an integral part of mythology, have moved into literature and art. These include works of Uzbek classical literature, epics from the series "Alpomish", "Kuntugmish", "Rustamkhan" and "Gorogly", mythological images in Uzbek folklore, legends and fairy tales. Mythological images in folklore and written literature serve to show the full expression of artistic interpretation and the breadth of poetic thinking. Kayumars, Anaxita, Akhriman, giant, fairy, dragon related to Avesto myths in Uzbek folklore; water cult related Hubby, Sust wife, Water wife, Half wife; Haydar, Yalli momo, Naked father, Choymomo, imagined as the "piri" of the wind; Ayamajuz, Aziz momo, Ahman Dahman related to the national calendar; thunder, and lightning "owner" Guldur momo; Adam Ad, Olangasar, Dorokoz, described as legendary heroes; there are many heroes, such as monsters and monsters, who express their views on evil forces.

Mythology (myth ... and ... logy) - 1) a coherent system of mythological imagery created by a particular people, a set of myths. Thus, Greek mythology, Indian mythology, Uzbek mythology, mythology, which played an important practical role as the first stage of human spiritual development, is the basis of primitive culture, the main means of understanding the world, the beginning of artistic thinking. The basis of mythology had the myths about the origin of the human

universe, nature, man, celestial bodies, objects and phenomena.

The archaic layer of mythology is the solar, lunar, and astral myths about the sun, moon, and stars, the celestial myths about the origin of the universe, the anthropogenic myths about the creation of mankind, and so on. It consists of totemistic, animistic, and cult myths that express religious beliefs. In areas with a high level of agricultural culture, calendar myths based on symbolic and metaphorical interpretations of natural and social changes and myths about the cult of nature are widespread. In particular, the mythological plots about Osiris (ancient Egypt), Adonis (Phenicia), Dionysus (Greece), Siyavush (Central Asia) came into being in this way. Mythology, which at its first stage consisted of only the simplest primitive beliefs in the Qiyat period, became a perfect system that included a series of mythical plots, mythical images, and imaginations about the universe, society, and nature throughout the evolution of human thought. The oral art of the Uzbek people has been passed down from generation to generation for centuries. Folklore works reflect the spiritual image and wisdom of our people formed over the centuries. One of the urgent tasks of today is to study such examples of folklore, to pass them on to the next generation, because no evil ideas can threaten a person who is well acquainted with the examples of folklore. It is a well-known fact that people who have studied folklore have become the most advanced people, poets and writers of their time. Therefore, the study of folklore is one of the important factors in our formation as a spiritual, enlightened person. Examples of Uzbek folk art reflect the ancient ideas of the Uzbek people, which are reflected in their own mythological motifs and mythological images. Such a system of images performs certain poetic functions in the works of folklore. Uzbek folklore has a unique system of images, such images include mythological images. Mythological images appeared on the basis of myths, which are the product of primitive human systems of thought, and such images play an important poetic role in the system of folk tales and epics. Such mythological images include horses, camels, wolves, birds, dragons, giants' pari, epic patron, etc., and they form a separate system of images. Initially, he recorded and examined some examples of Uzbek folklore and the publishers were European tourists, ambassadors, and scholars who lived in the second half of the nineteenth and early twentieth centuries. Diaries of such scientists as A.A. Kushakevich, N. Lyapunova, A. Vasilev, A.N. Samoylovich and His works contain important notes on the life, customs and oral traditions of the Uzbek people. For example, his impressions of folk songs, jokes, hobbies, folk festivals are

described; some oral drama, some fairy tale details. Uzbek folk tales, riddles, proverbs and sayings, as well as oral theater N.P. Ostroumov's activity in collecting and publishing samples is significant. Although he originally pursued missionary goals, his work in this field was an important contribution to the objective study of Uzbek folklore. Some examples of Uzbek folklore from the same period are in the world also became known on a large scale. H. Vamberi, a Hungarian scholar and traveler, played an important role in this. In his chrestomathy-textbook "Chigatoy language textbook" published in Leipzig in 1867, he translated more than a hundred folk proverbs and excerpts from the epic "Joseph and Ahmad" into German, published together with the text. In 1911 he published the Khorezm version of the epic "Yusuf and Ahmad" in full.

#### IV. DISCUSSION

In the XIX century, at the initiative of some folklore and book lovers, as well as bakhshis, some manuscripts of folk epics began to appear. Such publications were created as a result of translation or reworking of folk epics and fairy tales. Such works include "The Story of Gorogly Sultan", "Yusufbek and Ahmadbek", "Tulumbiy", "Chor Darvesh", "Rustami Doston", "Tahir and Zuhra", "Oshiq Garib and Shohsanam", "Sanobar", "Bozoglon", "Bahrom and Gulandom", "Hurliqo and Hamro", "Aldarkosa". Collection and research of folklore, mainly XX revived from the 1920s. Tashkent, Syrdarya and Samarkand on behalf of the Uzbek Board of Education Gazi Olim Yunusov, who conducted observations on folk art in the regions. In 1922 he collected many fairy tales, songs, riddles and proverbs spread here. For the first time in the history of epic studies, Fozil Yuldosh oglu and Hamroqul Bakhshi wrote a part of the epic "Alpomish". The scientist summarized the results of his observations and wrote an article in which he first thought about the great examples of the Uzbek epic: "Alpomish", "Gorogly", "Yusuf and Ahmad". It is noteworthy that the researcher compares the epic "Alpomish" with such famous epics as "Odyssey", "Iliad", which played an important role in world literature.

Examples of folk art are people's way of life, social and domestic life, work, views on nature and society, beliefs and religious ideas, feelings about man and the world, the art world, the level of knowledge, thoughts about a happy and just time found its expression. Folk art has been developing since ancient times. With the development of society and the strengthening of the division of labor, the specialization of some talented people in the genres of folk art has increased. Any badiha, creative behavior, innovation has taken place within the framework of stable traditions and teacher-student

relationships. On the one hand, the traditions themselves developed, on the other hand, during each performance or practice, changes, innovations, new works, options appeared. Some have been forgotten, dropped from execution and practice.

Folk art plays an important role in the emergence and development of professional art. In turn, professional art has influenced and enriched the development of folk art. The need to preserve and develop the samples of folk art in the society, to restore the lost ones stems from the desire to meet their aesthetic requirements, to live well and improve their lives. Today, great opportunities and conditions have been created for the preservation and development of folk art. This is evidenced by the fact that there are museums and nature reserves nationwide, the scientific study and publication of folk art, the existence of many folklore and ethnographic ensembles, the implementation of measures to promote the arts. Folklore with the formation of human speech, the people's oral art began to grow. Species and genres also began to emerge without mixing. These syncretic creations, which include various forms of human artistic thought, are inextricably linked with all aspects of primitive human life and activity, reflected people's religious and mythological views, basic scientific (empirical) knowledge, and ideas about nature and society. However, such examples of folklore have not reached us, but their traces and some parts are reflected in various ideas and views on the way of life of the people, as part of folk customs, rituals, ceremonies, holidays, in some written sources, in folklore works written in later periods, preserved only as a residue. The emergence of writing also gave rise to literature historically associated with folk oral art. The main feature of literature is the connection of the literary text with some creative activity (writer, poet, and playwright), the consolidation of writing as a specific creative movement, which is a unique turning point in the development of human artistic thinking. Although literature took all aesthetic concepts and artistic forms from folklore during its development, it developed independently on the basis of specific artistic laws. As an independent form of word art, folklore also coexisted with it. Because the general aesthetic demands and needs of human society have for many years been inextricably linked not only with literature but also with folklore. The independent development of these two types of word art, the difference in the social environment in which works of literature and folklore are created, and the diversity of the creative process have further enhanced their specific features. As a result, literature and folklore continued to develop as two independent types of word art - oral and

written - with their own specific aesthetic system, composition of genres, and artistic features.

### V. CONCLUSION

The oral nature of the creative and executive process and the participation of the majority (collective) in it are the main features of folk oral art. Many of its features, such as tradition, variability, popularity, anonymity (author's anonymity), are reflected in this main feature of the creative process inherent in folklore. Samples of folklore are created orally and are widely used in oral repertoire and mass repertoire in connection with ancestors and generations. The plethora of plots provides an opportunity. In every artist and in the performance, something in the traditional work changes, something is interpreted differently from the previous one, something is added or dropped. Such variability depends on the social environment, living conditions, and the needs of the audience and the potential of the performer (creator). But any change, any re-creation during the performance, takes place within the framework of the strict traditions that have been entrenched for centuries. This means that the viciousness of the living oral tradition leads to the spread of many variants of folklore.

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