

# Positive and negative features of mythological images in the epics “Beowulf” and “Alpomish”

Kaxxarova Shaxlo Shaydulloyevna<sup>1</sup>

Baxronova Zulfiya Ravshanovna<sup>2</sup>

Teachers of

ESP for Humanitarian Subjects, Foreign Languages Faculty

Bukhara State University

## ABSTRACT

At the time of what is considered primitive today, our ancestors were a hundred times more poets than we are. Thousands of years ago, the way of thinking of our ancestors was in the form of “poetic observation”: they accepted their life and everything in nature as a symbol of their imaginary concepts. At that time it was understood that the sky, water, greenery, sun, moon, light and darkness had a soul; the day was replaced by night, and the struggle between good and evil was thought to be over.

**Key words:** myth, literature, philosophers, scholars, poets, mythological imagery, ancestors.

## I. Introduction

The subject of myth and literature has been the subject of heated debate among philosophers, scholars, and poets since the advent of writing. There have been various currents that have identified and analyzed the impact of myth on literature; some of these currents advocated bringing literature closer to real life, realistic imagery, and pushing mythological imagery out of it, while others raised the issue of bringing literature closer to myth. As the human mind moved away from myth, the mythological world, the primitive imaginary world of the ancestors, and ascended the ladder of development, the subject became more and more intense.

## II. Literature review

In the twentieth century, the century of high technology, despite the achievements of physics and chemistry, mythology again became the main subject of literature. The masterpieces of world literature, such as «Ulis», «Yolg'izlikning yuz yili» (A Hundred Years of Loneliness), «Qo'rg'on» (The Fortress), «Yusuf va uning birodarlari» (Yusuf and his brothers), «Pedro Paramo», «G'azab va Shovqin» (Wrath and Noise) confirm this. The literature of the twentieth century, which mastered the critical, romantic realisms of the XVIII-XIX centuries, and effectively used its rich experience in the study of man, analyzes the world and psyche of man. As he became closer to the human psyche and heart, he encountered mythological symbols such as the first human world in that psyche and heart. It was only then that myth began to be accepted not only as a method of expression, a means of art, but also as a poetic language that analyzes and studies man. That is why today, when we talk about the relationship between myth and literature, we need to pay more attention not only to the plot and image, as a means of art, but also as a poetic language that reflects the human psyche. Indeed, the works of writers such as Thomas Mann, Franz Kafka, and Joyce emphasize the creation of a model of a mythological process in the inner and outer worlds, rather than the parallel mythical plots we are accustomed to in the past. For this reason, in our century, myths in literature have been renewed in a sense, and as the human psyche has been penetrated, its layers of consciousness have been discovered, and literature has become a true anthropology, so has the need for a myth that civilization sees as a new bubble.

## III. Analysis

Myth, so to speak, expanded the possibilities of style in art, gave freedom to poetic observation, and filled it with a philosophical dimension. It is well known that myth is a collection of ideas about the creation of the universe, the transformation of chaos into space, the ordering of chaos, and the creation of the world and man in general. This is expressed in the fact that in the play, as in the world in myth, the world of the writer is wounded; that is, in a play about the wider world, only the world in which this particular idea is embodied and expressed is created. This small world is the product of the writer's mythological observation of the big world. Simply repeating the myth is not yet a creation. Even in the West, before the birth of advanced literature, there were many writers who published works in the spirit of mythology, simply reversing the myths or making small changes, but this was the first stage of high fiction. His higher stage is reflected in the writer's work, in the model of the world he created. The logical connection between the ancient man's conception of the creation of the world, the divinity, the imagination born of the forces surrounding him, and the writer's conception of the world is the most important aspect of turning mythology into poetics. Myths have, in a sense, given an answer to man's place in the universe. The literature has not yet fully clarified the issue. Today's literature, too, naturally blends with myths and follows the laws of mythological thinking as it seeks to define man's place and mission.

In the composition of folk epics, the mythological bird conveys an important message to the epic hero. An example of this is the image of a goose in the epic "Alpomish". Alpomish was interpreted by Allah as a place of help: “There was a Jewish village on the mountain called Hoy. One of them was Shakaman, a sniper. His profession was

hunting birds in the mountains. One day he went to the mountains and shot a goose. The goose did not fall, but flew to the left, dizzy and fell into the dungeon where Alpomish was lying. But Alpomish was drunk and didn't know it was five years. It looks like a goose that is covered in red blood and is worried about it. Alpomish, who was in prison, also looked at the goose. At the command of the goose, Gabriel took the seal from the goose's tongue and spoke like a man. Then Alpomish and the goose looked at each other and talked.

*“ O’zginamni baland tog’dan uchirdim, Pok bo’lmasa ajal to’nin bichirdim,  
Nima qilay xudoyinning hurmati, Bo’zlab qolgan Boybo’rining hurmati,  
G’arib bo’lgan yolg’izliging hurmati, Qilgan gunohingni endi kechirdim.”*

The goose's response to Alpomish shows that the goose was an assistant, an ambassador sent by God to Alpomish, who conveyed an important message to the hero. The narrator is a mythological image:

“Arza xatim, jonivor, senga omonat,  
Omonatga qilma, jonvor, xiyonat,  
Ho’y tog’idan o’tgin sog’u salomat,  
Ushbu arzim Boybo’riga omonat,  
Xudoyim o’zingni qilsin salomat.”

There is also the image of the bird of happiness and fortune in folk epics, which serves to identify the chosen person, the king, in the composition of the work. This bird, which appears in folk epics, was created under the influence of Semurg, Anko and Humo, and is responsible for creating happiness and luck in the composition of epics. They are artistic generalizations arising from the interconnectedness of the concepts of the sacred bird, luck and fortune in the minds of Uzbek ancestors living in the ancient world. These birds are the artistic embodiment of the ideal ideas of human happiness, a just king in epics. , is a unique artistic expression of their dreams and aspirations. Ideal ideas about a just king are processed in the minds of the people and reflected in artistic images and reflected in specific motives. In folk epics, the fact that Semurg flies a bird and identifies a tall man (landing on his head) ensures the logical continuity of the plot, making a change in the fate of the protagonist, defining him as a just king.

Quloq soling Boysaring tiliga,  
Ko’chib ketay men ham Kashal eliga.  
Davlat qo’nsa bir chibinning boshiga,  
Semurg’ qushlar salom berar qoshiga,  
Banda ko’nar tangri qilgan ishiga,  
Quloq soling Boysari nolishiga.

The cult of the horse is directly related to the way of life of the ancients and originated during the domestication of horses and their use as farm animals. The half-horse, half-human paintings found in archeological excavations, the placing of the horse's skull as a guardian in arable lands and melons, etc., are examples of the belief in the cult of the horse that has survived in primitive minds. Geographical names such as Zariasp in ancient Bactria and Khazarasp in Khorezm are actually associated with the cult of the horse. That is why in Uzbek folk epics such epic horses as Girat, Girkok, Boychibor, Jiyronqush, Majnunqush play an important role. Thus, primitive concepts and beliefs about nature and life gave rise to animistic and totemistic views. These views, in turn, formed the motifs and plots of the first fabricated fairy tales and legends.

If we look at the protagonist of Beowulf, we can find some interesting facts. Although Beowulf is not a historical hero, there are a number of historical figures in the character. Examples include wars between North German tribes and wars with other South German tribes and the causes of the war. Similar historical similarities can be observed throughout the work in the description of the protagonists, the sequence of events, and the debates. For example, Higelak, the king of the Gauts, has a number of similarities with Hoxhilak, the king of the Danes, or the fact that the story of the march against the Franks described in the play is recorded in Gregory Turk's 515 chronicles. According to the geographical data described in the play, a map of the location of the Anglo-Saxon tribes in the middle of the VI century can be found.

However, it should be noted that this work went through several literary stages before it came to us, and therefore underwent a number of changes and various factors. As a result, Beowulf has come down to us as an epic of not one but several epochs of English folklore. In particular, the adoption of Christianity by the Anglo-Saxon tribes led to significant changes in the composition of the Christian Church in the original form of this work. For example, fanatical divine names, gods, and heroes of German mythology were removed from the epic in a work that was unsuitable for Christianity. Such factors in the work are a characteristic feature of works created before the adoption of Christianity. However, the adoption of Christianity by the Anglo-Saxons led to a religious interpretation of the work. For example, the evil creature Grendel is interpreted as the ancestor of Cain, a sea creature. In certain episodes of the epic, the name Abel (Noah, Noah) appears which refers to the biblical prophecy of the flood. Even the protagonist, Beowulf, is raised to the level of a Christian divine hero, a perfect man who bravely fought the fiery dragon, risking his life for the people and the country, in accordance with Christianity. It can be said that there are similarities with the heroes of ancient literature.

#### IV. Discussion

Beowulf, like all other Anglo-Saxon poetry, is an alliteration of ancient German poetry. However, in contrast to other Anglo-Saxon poetry, Beowulf's epic contains many examples of literary and poetic symbols, such as synonyms, metaphors, and idioms. The only surviving copy of the Beowulf epic is 1,000 years old. But it is known that the work was created a long time ago. Prior to the creation of the work, features of the feudal system began to appear among the Germanic tribes. But the poem is characterized by epic archaism.

It is also possible to say that the play contained some subjective views in the depiction of objective reality. Because, based on the work, the world of Beowulf is described as the world of life of knights and kings, which is spent in luxury and feasting. The non-existent kingdoms and their kings are also depicted in the epic, and it can be concluded that the protagonist himself did not have a historical prototype. At the time of creation, people believed in the existence of fire-breathing dragons, cannibals and creatures.

That is why we can often meet such mythological heroes in the play. It is no exaggeration to say that the wars and disagreements in the epic are described in their historical light. Interestingly, the work does not contain any information about England or the lands in front of or near it. However, in Beowulf, in addition to the Germanic tribes, there are also images of tribes belonging to a number of European countries.

There are a lot of folklore motifs in this epic. For example, at the beginning of the play there is a talk about "found child" Skild Skeving. The boy's ship came ashore off the coast of Denmark. At that time, the people of Denmark, a country without a king, will be confused. It is this boy who grows up to be the king of the country and the founder of his own dynasty. After Skild's death, the people express their gratitude by filling the ship with various valuables and sending it to its destination. The plots of this motif are typical of fairy tales. The giant creatures that Beowulf struggled with are typical of Scandinavian mythology. The fiery dragon is a feature of the mythological tales of the West and North Germanic tribes. In describing Beowulf's youth, the protagonist is portrayed as lazy and greedy until he has the full power of thirty warriors. Nevertheless, Beowulf is portrayed as a hero who is brave, courageous, true to his word, and willing to risk his life for the benefit of the people and the people. The protagonist's honesty and truthfulness can be seen in the debates between Beowulf and the other protagonists in the epic. For example, in a dispute between Beowulf and Unferth, even when Unferth deliberately tries to derail the protagonist, Beowulf responds bravely to his words and declares that he does not want to be in a hostile spirit. In the power test, Beowulf offers a real enemy creature, Grendel, on the battlefield, not the battlefield. Many aspects and aspects of this epic are based on folklore. The play provides not only information about the ancestors of the English people and their way of life or geographical location, but also about their specific nationality, features of folklore, past, religion, worldview and culture. This, in turn, is further proof of the historical and national significance of the epic Beowulf in the history of English literature.

Beowulf depicts a terrifying creature as a mythological figure. This negative myth is created in opposition to Beowulf, a positive image, and one of the main motives of mythology is the victory of positive images against evil, which forms the basis of the epic. Beowulf has a force of 30 soldiers, and although he is much weaker than this monstrous creature, his intelligence and desire to liberate the homeland motivate him to victory.

*The strength of my body. Themselves they beheld me  
When I came from the contest, when covered with gore  
Foes I escaped from, where five I had bound,  
The giant-race wasted, in the waters destroying  
The nickers by night, bore numberless sorrows,  
The Weders avenged (woes had they suffered) Enemies ravaged; alone now with  
I shall manage the matter, with the monster of evil,  
The giant, decide it. Thee I would therefore Beg of thy bounty,  
Bright-Danish chieftain, Lord of the Scyldings, this single petition: ....*

So, along with most of the positive characters in the epics, we also come across a series of characters such as the writing characters - dragons, giants, monsters, old witches, cannibals. According to them, a brave and courageous warrior who travels dangerous paths on a long journey is met with unexpected and unexpected panic attacks. In the story, the hero, of course, defeats the creature, liberates his homeland and lives in peace, and of course it will. The determination of the truth in the oral tradition of the people is a sign of its end.

*Hrothgar sees no way of escape from the persecutions of Grendel.  
Beowulf, the Geat, hero of the poem, hears of Hrothgar's sorrow, and resolves to go to his assistance.  
With fourteen carefully chosen companions, he sets out for Dane-land.  
The vessel sails like a bird.  
In twenty four hours they reach the shores of Hrothgar's dominions.  
They are hailed and challenged by the Danish coast guard who is struck by Beowulf's appearance.*

At this point, we cannot imagine a single thought, fairy tales, folk tales and legends without the image of a giant or a creature. Creatures attract people with their supernatural images. The first ideas about the creature were based on the image of a legendary giant, which is at the center of the most ancient myths and is interpreted with supernatural features.

Images of creatures found in folklore can be divided into the following groups:

*I.Archaic image:* in world folklore, in particular I. Fraser and Y. Propp's work interprets anthropomorphic images in folklore as the result of animal civilization. There is a basis for this comment. In particular, the inhuman and unnatural appearance of the creature is associated with this civilization. In our view, the ancient serpents and human-eating creatures later took on the appearance of giants or creatures as a result of civilization. According to Propp, not only images, but also the gods gradually evolved from beasts to humans. The image of the creature was first in the form of a beast, and later in the form of a man. Even Tiamat dev, who gave birth to the land and people in Turkish mythology, is depicted in some legends as a goose, a duck, and in some as a snake-dragon.

The fact that a creature has two heads, four heads, a horn, a man, a tail, flies, and can take the form of a bird, carrying a hurricane, is a product of satanic imagery, indicating that the image of the creature came from a wild animal or dragon. That is why the creature is often found in our epics as a symbol of the power of writing. The closeness of the giant and the dragon is also reflected in the epics, especially in the sacrificial rites in Beowulf. The girl or boy who is sacrificed to the dragon is exactly the same as the people who take the giant to eat.

For example:

*The warriors abided, till a certain one gan to  
Dog them with deeds of direfullest malice,  
A foe in the hall-building: this horrible stranger  
Was Grendel entitled, the march-stepper famous  
Who dwelt in the moor-fens, the marsh and the fastness;  
The wan-mooded being abode for a season  
In the land of the giants,  
when the Lord and Creator Had banned him and branded.  
For that bitter murder,  
The killing of Abel, all-ruling Father  
The kindred of Cain crushed with His vengeance;  
In the feud He rejoiced not, but far away drove him  
From kindred and kind, that crime to atone for, Meter of Justice.  
Thence ill-favored creatures, Elves and giants, monsters of ocean,  
Came into being, and the giants that longtime Grappled with God;  
He gave them requital. ("Beowulf", Grendel the Murderer, 25).*

Propp describes the dragon's flight and multi-legged as an epic mess. The fact that the image of the giant originated from a dragon does not deny that the origin of the mythical views about the giant - "gods". According to world folklore, Zeus was represented in the form of an eagle, Anibus in the form of a wolf, and Hermos in the form of a winged bird. The image of a giant in folklore dates back to the time of civilization, when it took on the appearance of a man, retaining the characteristics of a dragon.

There is closeness to each other in the depiction of Dev and the dragon in the epics. *"The dragon's mouth was like a minaret, his head was like a maple tree, and he opened his mouth like a cave and fell to the ground, trying to swallow Beowulf, or" the giant with fire coming out of his mouth approached in terror.* «There is closeness in both images.

*II. Cultural Appearance:* As people became more civilized, freed from their weaknesses in the face of nature, and understood the mysteries of the universe, the gods also began to take on human forms. While the giants retained their archaic appearance, they did not completely get rid of the signs of savagery. The fact that the giants are holding a baton means a one-on-one battle.

*III. Symbolic image:* Since our fairy tales and epics are examples of art, the image of a creature serves a specific function as a specific symbol.

For example, the creature in the folklore "Beowulf" not only exaggerates the heroism of Beowulf, but also symbolizes the desire to overcome the suffering of the people. The image of a creature in folklore is a symbol of various ideas, goals and philosophical concepts. In the same way, fairy tales and epics end with goodness and justice. As a person strives for the future, thoughts of the end of life sometimes lead to open and, in many cases, secret observation. Of course, the beginning is more mysterious to man than the end. That's why we can easily "digest" the world's greatest discoveries in the world of science and technology, and watch movies about the legendary Hercules, Jason, Achilles or Ali Baba and the Forty Thieves. By the way, there are a lot of myths and legends about the promotion of national folklore in Uzbek folklore, which are not inferior to Greek or Roman legends, but rather slightly superior to them. But not only do we have to introduce them to the world, we also introduce them to our own people.

## V. Conclusion

When classifying the myths found in the epics "Beowulf" and "Alpomish", based on ancient mythological motifs and images, they can be divided into three-dimensional models of the universe. The images that embody this three-tiered model of the universe are: God; Earth-water; Fire-water; Mountain; Forest cults.

So, along with most of the positive characters in the epics, we also come across a series of characters such as the writing characters - dragons, giants, monsters, old witches, cannibals. According to them, a brave and courageous warrior who travels dangerous paths on a long journey is met with unexpected and unexpected panic attacks. In the story, the hero, of course, defeats the creature, liberates his homeland and lives in peace, and, of course, so be it. The

determination of the truth in the oral tradition of the people is a sign of its end.

It should be noted that although much research has focused on the interpretation of mythological images, this topic now requires a more serious, broader, deeper and more objective study. Nowadays, many literary critics and historians refer to folklore works, especially Turkish mythology, as a source of rich literary material. Learn as “the most unique example”. Folk art has a great social value as an integral part of national culture. It provides extensive knowledge about the history, life, customs, worldview, social relations, and dreams of the people. It expresses the artistic taste of the people, the international aesthetic attitude to reality. Its role in the development of aesthetic perceptions, in the perception of beauty, the value and value of the artistic word, the richness of the native language is incomparable. Folklore has played an important role in the development of professional arts - literature, theater, music, cinema and others.

#### References:

1. Avdiyev V. I. History of the Ancient East. - Tashkent: Uzbekistan. 1964.841-p.
2. Afzalov MI About Uzbek folk tales. Tashkent “Fan” 1964.120-p.
3. "Avesto" / Translated by Askar Mahkam // "Art". 1991. №5.16-20-p.
4. Imamov K. Uzbek folk prose.- Tashkent: “Science” .1981.224-p.
5. Jorayev U. Saidjanov I. History of world religions. -Tashkent: Sharq, 1998.153-p.
6. Jumayeva S. Interpretation of images in folk tales. –T.: Fan, 2012. –90 p.
7. Jumayeva S. Plot and motives of fairy tales about animals. Uzbek language and literature. 1996. №5.
8. Jalolov G. Poetics of Uzbek folk tales. –Tashkent: “Fan” 1976.240-p.
9. Eshankulov J. Dev's artistic image. Uzbek language and literature. 1997. №3.20-23-p.
10. Karimov B. About some features of Uzbek folk tales. Uzbek language and literature. 1995. №5-6. 57-62pp.
11. Razzokov H. Mirzayev T. Sobirov O. Imamov K. Oral poetry of the Uzbek people. - Tashkent: "Teacher". 1990. 320-p.
12. History of Uzbek literature. 5 volumes. 1 - tom. - Tashkent: “Fan” 1977.420-p.
13. Qayumov O. On the genesis of the image of Paris. Uzbek language and literature. 1998. №4.14-15-p.
14. Imamov K. Essays on Uzbek folklore. Three volumes. Volume 2 T. Fan. 1989. 320-p.
15. Cosben M. O. Essays on the History of Primitive Culture. - T.: Fan. 1960. 242-p.
16. Qayumov A. Ancient monuments. T.: Fan. 1972. 210-p.
17. Obidov T. The story of wire-dancers.-T., 1963.13-p
18. Essays on Uzbek folklore, 1-2 years, -T., 1988—1989. 56-p
19. Uzbek folk oral poetry, -T., 1990, 27-p.
20. Mengliev B., Karimov R. Theoretical fundamentals of uzbek-english parallel corpus \ JOURNAL OF CRITICAL REVIEWS ISSN- 2394-5125 VOL 7, ISSUE 17, 2020.
21. Mengliev B., Sobirova Z. Some issues related to the transfer of english tourism terms in uzbek language \ JOURNAL OF CRITICAL REVIEWS. ISSN- 2394-5125 VOL 7, ISSUE 15, 2020 \ <http://dx.doi.org/10.31838/jcr.07.14.194>.