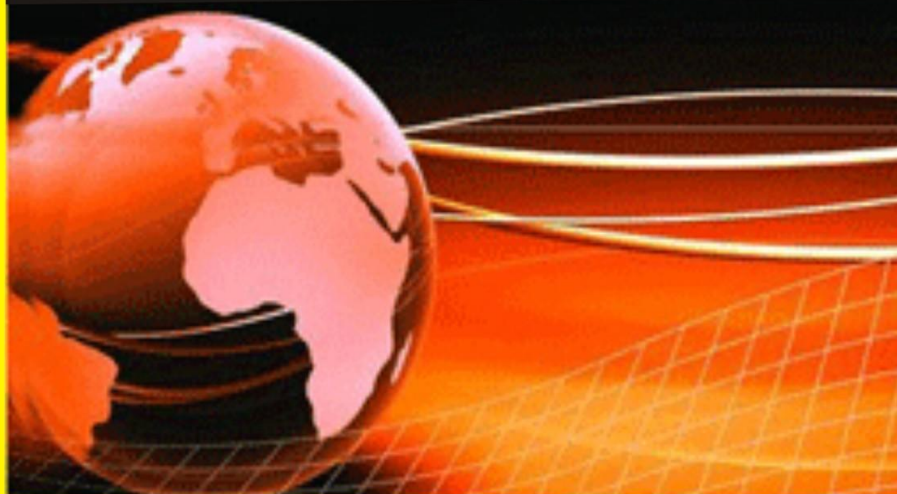


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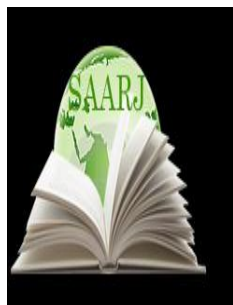
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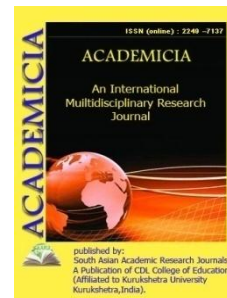
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64.	<b>EFFECTS OF TREATMENT OF SOIL IN DIFFERENT METHODS AND DEEPS ON AGROPHYSICAL PROPERTIES OF SOIL AND CROP YIELD</b> Khasanova Feruza Marifovna, Karabaev Ikromjon Turaevich, Akhmadaliev Abbosbek Usmanalievich	454-58	10.5958/2249-7137.2020.00933.7
65.	<b>EXPRESSION OF THE REALITIES AND PEOPLE OF THE WAR PERIOD THROUGH MYTHOLOGICAL IMAGES</b> Nurullaeva Sarvinoz Majidovna, Uraeva Darmon Saidakhmedovna	459-63	10.5958/2249-7137.2020.00934.9
66.	<b>GROWTH AND DEVELOPMENT OF SECONDARY CROPS IN AREAS SUBJECT TO IRRIGATION EROSION</b> Juraev Mukimjon Yakubdjanovich, Khosilbekov Jaloliddin Kamoliddinugli, Atabaeva Mamura Sadirdinqizi	464-67	10.5958/2249-7137.2020.00935.0
67.	<b>PROBLEMS ASSOCIATED WITH EXPOSORTI OF SMALL BUSINESS ENTITIES IN THE CONTEXT OF THE PANDEMIC AND THEIR EFFECTIVE SOLUTIONS</b> Musayeva Shoirazimovna, Tursunmurodov Sirojiddin Musaffarovich	468-72	10.5958/2249-7137.2020.00936.2
68.	<b>AGROPHYSICAL AND AGROCHEMICAL PROPERTIES OF INFLUENCE OF RECYCLED SOYA AND SOIL OF THE FIELD</b> Eshonkulov Jamoliddin Saporboy ugli, Shamsiyev Akmal Sadirdinovich, Kamilov Bakhtiyor Sultanovich, Ashirov Yusufboy Rakhimberganovich	473-77	10.5958/2249-7137.2020.00937.4
69.	<b>WAYS OF FORMATION OF PERSONAL CREATIVITY</b> To`rayeva Nargiza Zokirjanovna, To`lqinova Xojiraxon Ikromjon qizi	478-81	10.5958/2249-7137.2020.00938.6
70.	<b>EFFECTS OF HALAXYPHOP-R-METHYL AND INDOXACARB PESTICIDES ON THE STRUCTURE OF THE INTERNAL ORGANS OF RATS</b> M. J. Parpieva, D. S. Tychieva, M. G. Numonjonov	482-86	10.5958/2249-7137.2020.00939.8



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## EXPRESSION OF THE REALITIES AND PEOPLE OF THE WAR PERIOD THROUGH MYTHOLOGICAL IMAGES

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### ABSTRACT

*This article discusses the metaphorization of the realities and people of war period in modern Uzbek poetry through mythological images. The interpretation of mythological images on figurative sense in Uzbek modern poetry was analyzed in this article. Metaphorization of mythological images dragon, witch, hell and their representing figurative sense based on comparison in modern poetry was shown through the examples given from modern Uzbek poetry.*

**KEYWORDS:** *Modern Poetry, Mythological Image, Metaphor, Metaphorization, Dragon, Witch, Hell.*

### INTRODUCTION

There is a page in the history of the 40s of the world that its interpretation and description are also reflected in artistic creativity. These are, of course, the realities of World War II. It is no secret that war has killed millions of people, destroyed thousands of prosperous places, and brought endless disasters upon the nations.

Modern Uzbek literature also shows the expression of realities and people of the period through various mythological images in order to reflect the spirit of this period.

It is well known that the primitive man, interested in knowing the world around him and the causes of events, imagined it. As a result, mythological images emerged as emotional images.



Mythological images emerged as cognitive and conceptual generalizations of unknown events (for example, illness, war, lust) as a result of one's interest and need for knowledge in the process of cognitive activity.

Mythological images are mythonyms, which are in the languages of all nations and are codified based on the national and cultural concepts of each nation. Metaphorization of myths is often expressed in human contempt. For example, in the Uzbek literature the image of witch has become a symbol of intensive expression of greed (devil – a symbol of cunning, dragon – a symbol of evil, Azrail – a symbol of cruelty, hell – a symbol of suffering, giant – a symbol of hostility).

#### **MATERIALS AND METHODS:**

The Russian scientist N.D. Arutyunova believes that "the more abstract and the more abusive meaning of the word, the easier it will be metaphorized"[1]. According to Aristotle, metaphor is an "abbreviated figurative comparison". In general, metaphorization is the use of words in a literal sense to create a vivid image and in order to express the emotional response to the subject to which the speech is spoken.

Symbols and metaphors are often used as a distinctive style of artistic expression. This means that through metaphorization the concrete image is conveyed to the reader's imagination.

In this article, the metaphorization of mythological images in modern Uzbek poetry is illustrated by examples from the works of modern poetry. The article was written by D.S. Uraeva, Dr. in Philology, "The stylization of prose tales in Uzbek children's literature"[9]. In our previous work on the metaphorization of the mythological images of the dragon, the devil, the witch in modern Uzbek poetry, we have made some analysis. At the heart of the metaphorical phenomenon lies the idea of simulation (acquired) that is obtained by comparison [4, p. 234]. And our work covered the subject of the war period.

**RESULTS AND DISCUSSION:** The interpretation of the Second World War in contemporary Uzbek poetry draws attention to the fact that the realities and people of the time were represented by mythological images.

In many poems on the subject of war, the image of war, invaders, cannons, fire can be seen mainly in the metaphors of dragons, Hitler, fighter jets, lizards, atomic bombs, and the battlefield shows through the hell image.

The dragon is one of the most complex and universal zoomorphic images, which is depicted in the oral folk art of various peoples as a two-winged, fire-breathing, two or three-headed mythical creature in the form of a snake [3, p. 23].

In the "Explanatory Dictionary of the Uzbek Language", the word dragon – "ajdaho" – comes from the Persian word, which means a mythical huge snake, and in a figurative sense is used to express hatred of an evil person, a bloodsucker [7, p. 44]. In fiction, it is mainly a symbol of evil and greed, and in a figurative sense serves to express hatred and greed.

In the "Brief conceptual theomorphic dictionary of metaphors of the Uzbek language", the image of a dragon is used in more than ten meanings [3, p. 24]. Also, the word "dragon" is used to express body parts (braids, eyes), very strong feelings (for example, love, passion, ruthlessness), negative character traits (boasting, greed, robbery), malicious system (for example, the former

totalitarian system, period of repression), illness (trouble, ailments), a difficult life full of trials, war, technical weapons, raiders, rapists, criminal groups, greedy people, as well as extremely capable people (athletes).

Oydin Hodzhieva, a representative of modern Uzbek poetry, used the dragon image to show that war is devastating, destructive, killing people everywhere:

Qishloqlarning ne-ne oghlonin

Yutdi urush degan ajdaho [8, p. 274].

(Translation: "The sons of the villages were swallowed up by a dragon called war".)

In poem "Mother", the powerful representative of the 20th century Uzbek poetry Tura Suleiman described Hitler as the witch and dragon:

Ajdaho misol elga

Baralla ochib oghiz,

Urush boshlaganida

Gitler nomli yalmoghiz,

Oldinma-keyin ketdi

Uch oghlim sallotlikka [6, p. 56].

(Translation: "My three sons went to the army one after the other when Hitler, the witch, opened his mouth like a dragon".)

In modern Uzbek poetry, the image of the witch symbolizes such concepts as war, sorrow, loss, greed, with its features such as swallowing, malnutrition and greed. This image is often used in a portable sense, not directly stylized, that is metaphorized, which ensures speech expression. It should be noted that "at the base of the metaphorical phenomenon lies the idea of identification (acquired) as a result of comparison".

The image of the witch is found in folklore of almost all the worlds, and in many folk fairy tales and epic poems have two aspects of it: the support and patronage of the epic hero and its opposing and destructive qualities. According to Kyrgyz mythology, the witch is a seven-headed demonomorphic creature. Ancient Turks have been compared to dragons by their appearance, which are considered to be active characters in the oral traditions of ancient Turks. In Uzbek folk poetic creation a witch is a mythical creature, who is depicted as a lonely ugly old woman. In the following lines from Jamal Kamal, the witch and the dragon were symbols of evil and greed:

Kelishdi barchasi noningni yeb,

Qoningni ichmakka,

Nahanglar, ajdaholar,

Yalmoghizlar ozmi tarikhda? [2, p. 233]

(Translation: "All came to eat your bread and drink your blood. Are there fewer sharks, dragons, witches in history?")

This poetic passage uses shark, dragon and witch to describe invaders who invaded our homeland in the past. The destruction of the occupation by bloodshed, destruction, burning, ashes, and destruction is equated to the damage caused by the shark, the dragon and the witch. In addition, these traits portray aggression and greed, which are peculiar to the invaders. In general, the common characters that combine these three images are swallowing and greed.

Oybek's epic poem World War II also uses a witch metaphor. Signs of flying, sudden appearance, malice and magic by the witch are copied in fighter jets:

Davrim balosining shum qanotidan

Qarsillab quyildi yalmoghiz oti! [5, p. 58]

(Translation: "From the ominous wing of the disaster of my time, a fire of the witch cracked and poured".)

Each line of the poem is filled with deep human pain, sorrow and pain. The poet describes the atomic bomb as "a sinking in the sky", "witch fire", "catastrophic sun", "death light", "fire of dragon" and reflects the horrors of this weapon that threatens human life. Thus, the "plague of the time" - the "wing of the plane" from the plane's wing - describes how bombs were poured on people and, in an instant, "thousands of people" turned into ashes. As the poet writes about this, the American plane that brought the death to America is called the "crooked ass," with its metaphorical "incomparable executioner".

Words expressing mythical-religious concepts are considered to be fundamental in the formation of metaphors. In the following poetic passage, the atom is expressed by the metaphor of the "ambassador of hell":

Jahannam elchisi – atomni kordik,

Mahshar gulkhanini kordik qalovda.[2, p. 355]

(Translation: "We saw the ambassador of hell - the atom. We saw Mahshar's campfire in the castle".)

In the Great Patriotic War, balls are fired and the battlefield, which remains in the fire, is likened to hell:

Ona yurtim, deya tikdi-yu jonin,

Dozakh azobida qoldi-yu, biroq

Qilt etmadi uning idrok-imoni:

... «Ulug` vatan» sozi chiqdi osha choq. [8, p. 45]

(Translation: "He sacrificed his life for his motherland. He was tormented in hell, but his perceptive faith did not falter and then the word "Great Motherland" came out".)

**CONCLUSION:** Thus, artistic speech, which is characterized by such categories as image and imagery, reflects the aesthetic function of the language. The metaphor is mainly used as an illustrative tool to influence the reader with a particular force, to create an image. Therefore, they express the various emotions of a person expressly. In modern Uzbek poetry mythological images play a special role in the interpretation of the theme of war in the creation of various

poetic and symbolic expressions. The writer uses mythological images of folklore in his writing to use them for his own purposes and ideas.

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