

INTERPRETATION OF MYTHOLOGICAL IMAGES IN THE STORIES OF SHUKUR KHOLMIRZAEV

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Annotation. In this article, we can see that the use of mythological images in the author's stories has helped to increase the artistic value of the work.

Keywords : celestial, anthropogenic, cult, ethnogenetic, totemism, encyclopedia, fetishism, myergan, myth, jinn, agronomist.

The relevance of our work in the stories of Shukur Kholmiraev is determined by the effective use of myths about the origin, celestial myths, anthropogenic myths, worship myths, ethnogenetic myths. We know that the concept of myth consists of the words totemism, fetishism, animism. According to dictionaries and encyclopedias, the word "totemism" is derived from "its seed." The Uzbeks respect animals and birds such as wolves, camels, bears, horses, sheep, snakes, fish, swallows, eagles, roosters, and musicians. We see that most of the stories have such totem images in their titles. In the story "In ancient times" we find totemistic views of trees.

He jumped up and looked out of the door, his eyes involuntarily falling on the fallen branches of a large walnut leaf. The doves that landed on a king rose to their feet. Osar sighed and said, "Hey, he's gone ... My grandmother is leaving. He planted the same walnut! he said. -Yeah, those apricots, quinces, red apples, cherries in the mud ... These trees are also the old woman's children. He used to say ... I wonder if trees age earlier than humans? " No, they're getting old, in my trunk. However, even after my grandmother's death, these trees will continue to bear fruit: for us ... " Grandma's mind wandered, even though she was out of her mind, and she laughed, and the words, "It's old enough," made her go back and look for the missing old woman. We can see that the story ends with one of the passing drivers taking the old woman home and finding her. We can see that the author skillfully gave the following images of the double mulberry trees:

Double mulberry trees are called a "gate" by drivers, and to some extent it was a stop. Osar knows from the moment he recognizes that there are mulberries: even ten or twenty years ago they were old, their roots were bent, their bark was too small to fit in their arms, they were always young. Dwarf lizards were scurrying between the beheaded branches; always on horseback, as they came and went to the center of the district, they rested under the mulberries, rested a little on the road to water their horses, and even in the heat of summer it had plenty of water. . The writer could have used a single tree as a mulberry tree. But the fact that these two mulberries are meant to me remind me of my mother and father, as if Allah had created everything in pairs. . But Osar cries when he says that his grandmother was still young when she was left by her grandfather, saying she did not marry to another man.

We can see that the author's story "Fatherland" begins with a totemistic myth about the vine.

The story begins: I have a nephew named Mansur. A tall, sharp-nosed guy who looks like me. He works as an agronomist on a state farm. His work is well. But on what day did he complain:

- Do you know grandfather Kudrat on the stream? He has ten goats. It stands close to the vineyard. Behind the wall is his house. I was touring the vineyard this spring. I saw that one side was bruised and the other side was red and cold. I checked to see what the hell was going on. Not cold-blooded cattle ate! "I'm going to die, Sattor, the cattle didn't come in!" he says. After all, I see that the cattle have been destroyed. Here we can see that he used the phrase "demon struck" in reference to the vine, and in the story "Dew fallen clover field" he used the same phrase "demon struck" to Ikromjon.

Ikromjon does not drink, he drinks sometimes. But "He has to go home on time ... Shouldn't Tursunoy wait? Work tomorrow ... How do I look at people when my eyes are red?" he drank in moderation. Considering that the words "jin ursin"(damn it) are used in both stories, I think the meanings are the same. Only one is applied

to the current and one is applied to the person. He did not know what had struck him that day, how long he had been sitting, and how much he had been drinking.

In the philosophical story "Adam" we can see that Rahima used such a mythological image of a demon in the words of the old woman who came to her senses three days later and said to her daughter.

"Am I crazy?" I remember ... then I became very relaxed, demon possessed.

In this sense, his works "Blue Sea", "Death of a Hunter", "Mirzo Ahad cried", "Bandi Burgut", "Loneliness", "Almond blossomed in winter" are especially characteristic.

As we analyze the writer's stories, we can see the myths associated with the concept of fetishism. Dream myths are given more in the writer's stories. Intelligent people considered the ability to dream in a person to be a special quality. They were the ones who dreamed, uncharacteristic, and unnoticed. Even books explaining dream interpretations have been created. One of the oldest books is called The Race Book.

To create an ideal hero who would realize this idea, that is, to create the image of the Soviet man, just as the idea of building a certain society was at the heart and purpose of ideology. Such a demand for literature required the discovery of the essence of the Soviet way of life. If a work of art did not depict the friendship of different nationalities, if it did not reflect the fact that representatives of other nationalities did not work side by side with one nation, the work would be criticized for not serving international ideas. The greatest feature of the mythopoetic images that first gave impetus to literature and art is that they taught us to pronounce the word with a symbol. Although man has grown technically conscious away from the emblem, he is becoming more and more superficial in his understanding, enjoyment, or other emotional perception of nature and its emblems. In folklore, the phenomenon of treating nature through symbols or perceiving nature through symbols is given through the symbolism of dreams. Finding a dream and its interpretation means that it plays an important role in the fate of the hero.

In the story of Sh. Kholmiraev "Blue Sea" we can see that the mythopoetic images are very skillfully and masterfully expressed. All the events in the work are told in the language of the young artist Yulchiboy. On the instructions of the head of the farm, Yulchiboy went to Barnaul and brought Umrzak Ivan Ivanovich to Uzbekistan as the 40th nation.

The protagonist of the story "Blue Sea" Umrzaq Altai is a teacher at the Teachers' Training Institute, where he teaches folklore. In the early sixties, in general, in the Altai Krai, classes in local public schools were transferred to Russian, and Umrzaq aka began to write petitions to Moscow. When the answer does not come, he has to take his pain from "vodka". One day he got into an argument with a Russian guy and was imprisoned. When the case is brought to court, he is charged with strange charges: "Nationalist ... Incompetent ... hooligan" and so on.

What we call, a teacher is sentenced to ten years. When he is released from prison, of course, he will not be hired. And, worst of all ... he can't have a "propiska" for his house: he will be banned from doing so ... With his wife Tarlan and daughter Sirgha in the suburban (in the flat more precisely "sheep") begins to work as a cleaner. At that time, now he is out of humanity: the goal is to spend the day and put ointment on the wounds of the heart from "vodka", or rather, to forget the world ... Shukur Kholmiraev does not disappear through this image remembers the spiritual riches that remain. When the protagonist arrives in Uzbekistan, he weeps in grief at the disappearance of the masterpieces of folklore. Tired of crying, Umrzaq rushes deep into the house and laughs in his head as he looks at the plant on the hillside. In my opinion, the issues raised by the protagonist of the story Umrzaq aka are still relevant today. Just as everyone's happiness and joy are different, so are their sorrows and griefs. An unemployed, homeless, childless man from another country, the Island of Uzbekistan, a lost riddle, a quick-witted, zealous for his proverbs, and thus a central problem, trying to understand the real reasons that forced the writer to hold a pen, we can understand him that he wanted to deal with these problems. Indeed, the main problem for the literature of all times is that man is a man, his place in life, his dignity, his home of suffering. Shukur Kholmiraev said in an interview: "There is no problem" for literature that is more interesting than Man, more valuable than Man, more precious than Man and more savage than Man! And so, his Eternal task is ... to write, to reveal, to discover, ha-ha: to be able to unravel the most hidden aspects, in the end, to help the Virtue ... the perfection of man! In conclusion, real creators are doomed to do this "work". "Not necessarily, they are doomed!", how right they were when they said.

Unless the Altai people have the undoubted Spirit of the surrounding forest, water, animals and birds, but the Spirits are invisible, they should not be angered at all. They believe that if the spirits are offended, the people will be hungry, that is, the hunt will not be successful, and prosperity will rise from the household - the "furnace". That is why, from time immemorial, they have been speaking in the nature department in a secret dialect similar to "Aesop's language", which means that no animal is called by its real name ... For example, "snake-snake" - " whip, belt ("илон-йилон"ни -"камчи, қайиш", " wolf-pipe "-" blue dog, long tail ("бўри-боруни"ни – "кўк ит, узун куйрук"), [Selection Volume 2, 2005.180b]. In my opinion, based on the coverage of the topic, the writer must have provided a continuity in combining the theme, problem and idea, while giving an idea of why there are forests, water, animals and birds without dwelling on the human spirit. At this point, we thought it necessary to make a comment on the naming of Umurzak. In the mythology of the Turkic peoples, especially in the Altai, the elements of fetishism and totemism have a special meaning. Usually, in Turkic peoples, the only son is named Umrzak with the noble intention of "long life and continuation of the generation". In the example of Umrzaq aka, the reader who reads the story learns that no matter what conditions and situations the people go through, they will return to their selves and live only through the pursuit of their own selves. In the story "Soul", the protagonist (the writer himself), who was tired after a long day of walking and sleeping like a rock, was asked by his father during breakfast in the morning, "How, a wolf, a fox?" When he asked, he answered without saying a word, and that the cat had eaten the pheasants he had shot all day, and that he was jealous of his friend Nazrullah and had lost it.

Notice the beginning of the story of the Death of a Survivor Hunter.

He didn't think he could die either. He wanted to kill ... animals, birds, in short, there was enough prey to hunt in Alatag, and when he took a gun in his hand, he was thinking of shooting something from them without realizing it. Sometimes, for example, when he was going on a deer hunt, the sparrow he encountered on his way would not spare the chills. The shepherd would not let the lizard live even if it encountered a bird of prey. [Selection Volume 2 2005.19 b]. This is how the work begins. As you read the play, Omon the sniper lies paralyzed on both legs behind a trivial carelessness. Again, the writer uses myths to reveal the content of the work, and this is illuminated by his aunt Mazifa, who lives in the Red Village.

But he came and cried.

"I've got an eye for you," he said. "It doesn't matter if you kill the living thing later." Qusham is a creature of God ... My sister was once a human being ... If the writer could convince the protagonist of these words, the work would not end in tragedy. The sniper's snarling squirrels would not have ended up being found in the spring after the winter. Recently on the internet in India, a creature with a human head and arms appeared. I saw a picture of the head of his body resembling a bird. But at the time of writing these stories, the writer's internet has not even dreamed of seven sleeps. As long as the writers have a strong sense of anticipation of a certain time, the evidence is clear.

The author says in the story "Bound Eagle":

My dear, the reason I am also describing the bridge is that your "romantic" friend loved such mysterious places: I had seen the cult even in the moonlight. Also the cemetery above the shed. After all, there are so many mysterious legends about bridges, cults, tombs. The ghosts used to say that they were the addresses of old women ... Oh, my dear, I still want to believe that. You may not believe it. I believe. What's the matter? We only fill in the gaps that we do not have in each other ... [Selection Volume 3, 2009.10 b]. It is in this story itself that the artistic content is manifested in the active dialogue of the issues raised in the works of the creator. "Ajina" is an Arabic word meaning "demons", a plural form of the word "jin". There is a popular belief that a sinful spirit that kills itself or is not accepted by the spirit world will wander around the earth and eventually turn into a ghost. In the scientific literature, ajina is a mythological image. So, humanity, which knows that there is a ajina, believes that its place is under the flower bush, jiyda, under the trees like walnuts. The writer may also have meant to me that someone was doing research on the legends about the bridge, the cult, the tombs. True, there is work to be done, but how much has not been done yet ?! Each cemetery has its own name. I think everyone should know why it is so named. In order to know and learn this, it is necessary to conduct inquiries and surveys.

In the story "Ahad Mirzo cried" we can see the myths about these cemeteries.

- I know ... But for some reason I didn't pay attention! said Ahad Mirzo. "Anyway, it's not good for this grave to be alone here ... Hm, you know, brother, do you think it's standing in vain?" See, it is surrounded by a wall. I have a flag, a flag! Let's check now. Oh, come down you too ... Look, look at that! Look at this stone. There's oil spilled on it, there's matchsticks, there's a light here ... That's the problem! [Selection Volume 1, 2003. 94b]. The image of lighting a lamp on the tomb indicates that the ghosts will rejoice, that someone in this world is lighting his lamp. This means that someone came to bless the grave and stopped Golib from bulldozing the tomb with the image of lighting a lamp.

"You're lying, you're lying!" I know from your eyes ... Otherwise, when I said we would break it, why didn't you say yes? No, brother, don't count the dumplings raw ... I didn't notice anything! But you ... not you, your mother, your father, your grandfather, you know the history of it! How can you convince me that your mother didn't like the light here? Or who can you guarantee that I did not recite the Fatiha while your father was passing by ?! A? That's it! You can't fool me! [Selection Volume 1, 2003.-95b]

Ahad Mirza and Golib goes on for a long time. Eventually, an old woman came to the grave and told Zinnat that she was an old woman. Ahad goes to the old woman's house and hears that her whole family has been killed by the fatwa of Khaliqboy Eshan. Because they don't even know where they are buried, someone tells them that a light will come on every Tuesday to show them the grave, and that their ghosts will rejoice.

- Ghosts ... Do you believe in ghosts?

He gets angry at the question and starts yelling at the dog. It is natural for anyone to say yes to this question. Personally, I believe too.

But the protagonist of the story, on the contrary, does not believe it.

I'll flatten the bar! So that there would be no myths about them and no one would come and light a lamp and worship ?! This is another modern man ... You know how important this work is! He will not be able to come to his senses for three months, because he means that we will remove the last of the old, the remnants of religion, which are still in the minds of the people, that is, some of them. Three months later, Ahad Mirza became a man. He went to the Raykom and told the secretary that he would not work after that and that was he would hear his last words.

"After all ... But let me have my last word," Ahad Mirza continued. - There is a lot of talk in Eshan, mullahs and muftis, comrade ...

A writer is a writer who has found himself. That's why his heroes are like no one else. The writer himself says: As a writer ... I came out more literate. I can pray and attend the mosque as a "Muslim" who is able to silently translate the testimony of the word, as if he was interested not only in Islam, but also in the emergence of other faiths and understood the history of the creation of the most primitive deities. We can say that he was right when he said that he had died.

Shukur Kholmiraev's story "Almond blossomed in winter" also contains mythopoetic images related to dreams.

I had a dream that day. I was standing on the roof. A caravan of cranes is passing through the sky. There were white clouds in the sky here and there. I am a young child. "Enajon, Navruz has come!" I shouted. [Selection Vol. 1, p. 418] The interpretation of the dream is said to indicate that goodness is inevitable. The reason why his return to childhood and his connection with Navruz testify to the greatness of the writer's views. Because Navruz is the beginning of a new day, the forgetting of all that is left in the past, the need to live with the present through the image of Nosirjon. The plot of the writer Nosirjon, who woke up with a dream story in the play, reflects the fact that he was the only Muslim among the patients in the ward.

If you read Shukur Kholmiraev's dream mythopoetic description, you will confirm that the writer wants to return to his childhood, but unfortunately it is like a dream, he can never go back, but childish thinking is in the image of Nosirjon. There was an abundance of humanity in him. The most important thing was simplicity, childlike sincerity.

In Shukur Kholmiraev's stories, each of the mythopoetic images has an independent plot. The logic of the images presented in the stories is connected with the events of the time and with the thoughts and feelings that arise in the writer as a result of these events in such a way that they cover issues that cannot be explained. Such life events, problems of life, people's dreams are expressed in the shell of folk legends, through its deep philosophical conclusions. The wisdom of the people, its intellect, expressed once again the great role played

by the writer in the realization of the ideological intentions of the writer, whose dreams were expressed. On the basis of mythopoetic images, research on the important issues of the period began to bear its fruit. At a new stage in the development of our literature, on the basis of the achievements in this area, the mythological and poetic images of the hero's philosophical generalizations, reflecting the language's aspirations and noble intentions in a simple and fluent language, found expression in Shukur Kholmirzaev's stories.

In the stories of Shukur Kholmirzaev, the mythopoetic images served as a good material for the writer in the extreme poeticization of the existing images, further deepening the essence of the events. Mythopoetic images, in turn, show how important they are, showing their worthy place in the artistic study of human destiny and the problems of life.

In conclusion, any traditional images, while retaining any mythological features, do not fail to reflect people's views on social life, experiences, feelings. Not only do we become aware of the spiritual world of our ancestors, but we also feel the need for it today. Mythopoetic imagery in the author's stories is expressed in the assessment of how ordinary people are able to maintain their dignity, their humanity.

List of used literature

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