

# ФІЛОЛОГІЧНІ НАУКИ

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## ANIMATIC MYTHOLOGY AND ITS FUNCTIONAL NATURE IN THE CURRENT UZBEK PROSE

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In this paper illuminated the modern world literature, one of the important principles which determines the development of the current Uzbek prose, also is seen in the new type of the relationship between the folklore and written literature among genres, the folklore poetics are not only as the compositional basis which forming the structure of the work, but also it is observed the artistic image tools and epic plots arsenal give national-ethnographic colorit to the work. This is particularly obvious mythological imagine system which one of the most ancient forms of the perception of the world and particularly, the specific expression of the myth's plots in the artistic context are studied and analyzed.

**Keywords:** remythologisation, Turkic literature, Uzbek prose, mythology, myth, folklore, plot, mythologisation.

**Formulation of the problem.** Myth is not only the sample of expression of universe, world and reality by means of mythical prototypes, but also is considered cultural phenomenon which allows to express the most modern problems in the conditional symbolic forms due to being immaterial cultural heritage system which gathered comprehensive philosophical and moral potential itself. We think that appealing to the mythology arsenal, appealing traditional folklore motives and images specific to the ancient mythology of our people, are cause for the implementation of the their artistic purpose of the writers in the current world literature, in particular, in the current Uzbek prose.

Initially, our ancient ancestor understood and realized the universe and the world by the myth; imagination about the man and the world, concepts, attitudes, and beliefs, the interpretation of traditions and rituals were delivered through the myths to the generations. At present, although the myths lost their primary the sacral-ritual function, they are still used in the creativity of works of written literature as the conditional typical means of interpretation of reality. In other words, as in all stages of the history of literature mythological motives are used commonly in the current period's literature, namely, understanding of reality through the mythological imaginations, using the various functional forms of myths and poetic disturbings, also, creating tradition «the literary myths» have been continued actively. In particular, occurring globally of the interest of the writers in the myths in the twentieth century, according to the description of E.M. Meletinskiy, began the «remythologisation» process in the written literature [7, p. 10].

**Analysis of recent research and publications.** In the world literature, using such as dimiphologisation, remiphologisation and myphologisation forms of artistic myphologism method is seen in the K. Volf's «Medea», J. Joys's «Ulis» D.G. Lorens's «Winged snake», J.R.R.Tolkien's «The Lord of the Rings» works, as well as in the works of the famous writer ChingizAitmatov [8, p. 92].The artistic myphologism in the written literature is one of

the specific forms of the poetic conditionality, it is structural modification of the ancient mythological plots and images in the text composite construction. The author can analyze artistically social and moral issues and the complex layers of the hero's spirit in the described provisional reality by the means of the symbolic-conditional interpretation of the mythological codes. We can see this situation in the stories of Isajon Sultan.

In particular, when the hero of the story of Isajon Sultan's «Bogi Eram» reminded the purest childhood period, reminded the meeting with Holmuhammad buva (Holmuhammad grandfather) who dejected from infecting the nature, being dirty of the water of ditches which flowed fresh water in the past: «The old man came near us and stared up into our game. After some times that, we saw that his eyes wet. «Why were you crying, my grandfather?» – I asked. The old man, beard trembling: «In the past I ate the bread which my mother cooked, as flowing and I remember it and I am crying, my son. Alas, I flowed as the bread into the water» – said the old man. I guessed that he wanted to eat the bread, I reminded that I had given my bread bloated into the water. The old man took the bread, and he sobbed without shame [6, p. 367]. The hero of the story followed Holmuhammad buva (Holmuhammad grandfather) who was crying and was continuing his way. As jumping from the ditch beautiful landscape of the mythical place was showed in front of him: «I saw myself in front of the garden which its bent was gold, the holder made from crystal! The boy who stood near the lip, holding the the crystal ring, was laughing at me and calling inside. I went two steps forward, I glanced into the garden. I could not say what I could see, if I said, it would like somehow earthly things. Although the trees there liked the common trees which we saw, they were totally different. The birds, water there.... This garden was heavenly! It was very nice! I groaned non-finding definition for this beauty» [6, p. 367-368].

**Isolation of unsolved aspects of the problem.** The writer in the Uzbek folklore used effective-

ly the «ditch» detail in the using creatively the mythic imaginations about «the other world» trip of the hero. In this respect, used «ditch» architep in the ancient mythology is the mythical item which combined with «own» and «other» worlds, in other words, served as the boundary between «the other world» which was considered the world who people lived and the place of mythological powers. Therefore, the hero of the story passed to «the other world as jumping the «pitch», and in his eyes was appeared «the garden with gold bent, with holder crystal» namely, Eram garden. The writer used the ancient mythological imagination as the conditional-symbolic background through in describing of this wonderful garden at hero's mind, and expressed the mental emotions of today's person who dejected due to the environment has being lost its original beauty from the environmental disasters day by day. At the same time, it is seen that the appearance of the myth with the reality, the hypothetical falsehood with truth synthesis through the complex combination of the space and time.

**The purpose of the article.** Main purpose of this research work is definite the problems of animation mythology and its functional nature in the current Uzbek prose, which is observing in the Uzbek modern prose.

**Statement of the base material.** In Uzbek folklore legends the Iram or Bogi Eram, this epic place called as the land of fairies. According to the mythological concepts, in other words, according to the epic tradition, the Kuhi Kof was interpreted as the boundary between the ground with the Eram garden.

Due to spreading widely the Arab-Islamic sources in our country, the various mythical figures specified to the ancient Arabic mythology, as well as the mythological imagination about the Eram garden were moved to the Uzbek folklore, later, to the written literature. The writer Isajon Sultan weaved skillfully in his work the mythological views of our people about the Eram Garden in order to describe that the spirit of the human loved always the mental beauty.

As illustrated in the story, this wonderful garden was so enchanting the boy, that, he saw the miraculous things which described only in the stories, when he came to this paradise place. «The garden so impressed me, I stepped forward unintentionally. If I stepped again, I would go inside the garden. I could catch the golden dragonflies, talked with the golden-winged Semurg» [6, p. 368].

According to our people's mythology, the Eram garden is the most beautiful and neat place in the world, live here not only fairies, but also mythical birds such as Anqo, Semurg. According to the legend, due to the Eram garden was built with gold, silver, and various gems, the reader can not doubt that flying dragonflies are also with gold here. In this respect, we should say about the «golden wings Semurg» which attracted itself the hero of the story – the boy's attention.

As you know, the Semurg – according to the ancient ancestors' primordial concepts, is the totem-mystic sponsor symbol, is high bird which is the supportive to courage. It is hard to say when the beautiful lyrical image appeared, but the ancient plots linked with the Semurg separated widely in

the folklore of East nations. When it mounted the hero its wings, it could carry to the underground world or return surface of the earth. We can see the preliminary information about the Semurg in the holy book of zarautsizm, «Avesta», as illustrated XIV yasht of the book, the giant bird «Saenz merug'a» built nest on top of the «Life Tree» in the middle of the Vorukasha sea. The first myths about the «Saenamerug'a» (the Semurg) which protected the «Life Tree» from the evil forces with high wings, in our view, was created along the Aral Sea which called Vorukasha or «Qirg'oqsiz dengiz» («Unshore sea»), namely, in the ancient Khorezm oasis.

In fact, Senmurv or the Semurg image in Uzbek folklore tales is the product of the Central Asian mythology. Researcher of «Avesta» mythology, K.V. Trever emphasized that the original name of this imaginary bird was in the form of Saena-merug'a, was meant the «bird-dog». The Semurg was illustrated as the mythological bird that its head liked the dog, the body liked the bird, in the ancient Zoroastrism [14, p. 15-17]. In particular, in the «Bundaxishn» «it was created the living creatures at night in the eleventh, two of them fed their children with the breast milk. These are Senmurv and bats, fly at night. Above mentioned, it was created dog-bird and the muscular animal among the living at the night, because they fly like a bird, have the teeth like a dog, live in the caves like the muscular animals» [14, p. 15]. In the other part of «Bundaxishn» mentioned that «among the birds the two bird were created differently: these were the Senmurv and bat, these animals which had the teeth in the mouths, fed their babies with the breast milk» [14, p. 16-17].

The Semurg bird is considered the character which appeared in the result of the evolution in the epic contemplation system of the Senmurv image in the «Avesta» mythology as the described in the Uzbek folklore fairy tale. Although in the Uzbek fairytales tradition the qualities specific to the Senmurv are not seen in the the appearance and function of the Semurg, but the detail linked with the carrying of the legendary bird the hero to the other world, shows that some characters specific to the «bird-dog» are kept. In the «Zorliq Mungliq» fairytale «Semurgh flyed with the snow and rain and ingested the picked dragon» [9, p. 214]. In the fairy tales which this image participated, the hero who was travelling the other world or coming back the world, until reaching his address, fed the Semurg with meat. As the noted in the «Bundaxishn», this means the Semurgh is «there is teeth in the mouth» namely, the wild animal as the dog. In our view, Senmurv or Semurg is illustrated as the mythical creature with dog body, double wings in the ancient central asian mythology. Later this mythological imaginations were forgotten, it was began to describe as the imaginary bird to rescue the hero the difficult situation, to carry the hero who survived babies from the dragon's attack, to the long locations, to help the epic hero, in the fairytales. In fact, the mythological imaginations about the Semurg are belong to the ancient mythological legends, the dog which appeared from the bird egg by genetically, also, the dog with wings which can fly as the bird – about the grifon.

In the ancient cosmogony myth, was interpreted in conjunction with the legendary life tree which related directly to the forming of the universe with the the Semurg image. In the 62 chapter of the text of the «Minokexrat» monument which was created in the VI century in Pahlavi language (ancient Persian), the image of the mythic expressions which covering this heavenly image evolution was showed: «The life tree which gives the life to the deaths, grows in the middle of the XomaVorukasha Sea. The Semurv (The Semurg) which lives in the life tree, is the sponsor of the goodness. When it flyed every time, the thousands of new branches from tree grew and every time when it landed, thousands of branches broken and the total of seeds of plants were sowed towards to the various fields» [14, p. 11-12]. We can see the imaginations about the life tree associated with heavenly bird in the mythology of the Nordic, Indo-European, Siberia, and the Arab. It is noted that if the high bird describes on the top of life tree in the myth (in the ancient Indo-Iranian deceptions – Semurg, in the Arabs – Phoenix), the snake lies in the roots of tree (in the Scandinavian deceptions Nidxegg snake). The mythic «Life Tree», reminds the Xoma (Indian mythology – Soma) or «Hvarri» («wetlands») tree which is described in «Avesta», there is the similarity between the bird and the snake with the Semurg and the snake which climbing the tree, in the Eastern Folklore.

Isajon Sultan who knew the Eastern folklore and mythology, in his story «Bogi Eram» when described the image of the amazing place in front of the hero, he tried to save the association of the pair of «life tree» with the bird of the archaic mythology. As illustrated at the story, there was «the very large green tree near the bent», its «branches were not appeared among the clouds». Described in this text the «green tree» in the archaic mythology is the artistic interpretation of the life tree, three universe-associated with blue (sky), the ground and the underground world. Therefore, in the cosmogony myth about the universe, the roots of the «world tree» described as their roots to the sky, the branches to the ground. It is a symbol of the universe, or the image of base of the universe, and is described as the axis (base) which holds the world. According to the belief of shamans in Siberia, Demurg eagles often land in the this tree» [15, p. 154-155].

According to the mythological perception, the roots of the «life tree» were under the ground, its branches were adjacent to the sky through the clouds, so these mythical great tree combined three world, namely, blue (top – the place of ghosts), ground (living people) and underground (lower – the property of the deaths). Therefore, in the ancient Turkic shamanistic mythology it was described that the shaman ghosts travelled to «the other worlds» by means of the «life tree» [2].

In the story, it is not surprising to emphasize the color of the tree in the garden is the «green», it is considered the detail associated with the cosmogony myth. Because, according to the myth, the «life tree» is forever green, has being constantly grown, has never dried and always cheerful. That's why, it is called the «life tree».

In the Uzbek myths about the «Life Tree», is appeared the another main aspect. In particular,

in the myth which was reported from D. Ahmedova, who was the residents of Samarkand district of Samarkand region, in 1991, the reasons of the action of the star, were explained with the one of the semantic appearances of the life tree – the legendary maple tree. They said that there was big maple tree in the sky. When some of the leaves ripped, the person who was living on the earth, would loose the life. If when leaves were dropping it would touch a man, his ears would be noisy. In this condition the person immediately had to say «kalima», otherwise he would occur some disaster, they said. when that maple leaf was dropping, it removed descending trail at the sky, the people when saw that, said «the star flew».

This means that the three universe – «Life Tree» which was imagined as the mythology means combined with the blue (sky), the surface of the ground and the underground in the animation mythology, namely, the base essence of this legendary symbol related to the «life and death» contradictory concepts, if we say accurately, every leaf of this tree belonged to the life of each person who was living in the world. The writer Isajon Sultan could show skillfully, myths, animation beliefs about the «Life Tree», namely, he could give religious concepts existing of spirit in the another place in his story. As illustrated in the story, when the hero in the garden Bogi Eram looked at the high green tree, «every time the leaves being compelled to cut off its branches». Look, the bottom of the right leg landed yellow leaf. I saw it and saw the letters in the leaves. It was written on the surface of the yellow leaf «Holmuhammad Ziyo o'g'li».

In the story falling of the green tree leaf and description written on the surface the person's name are interpretation animation imaginations in the written literature. In the myth falling leaves of the «life tree» was imagined to die somehow person in the world. In other words, according to the the old man's mythological understanding, where many people live, the leaves of the «life tree» will be so many. In its branches growing the new leaf shows, to born new baby, falling the leaves shows man's death. Therefore, in the «the Eram garden» story, falling leaf of the «green tree» and existing the letters «Holmuhammad Ziyo o'g'li» is interpreted as the expression of man's life is ending. After he jumped the ditch at the end of the Clover land, the hero of the story who hardened and fainted his sense, as long as reviving in the hug of his mother, he heard the death of Holmuhammad buva (grandfather) who was basking always at the sun at the beginning of the street, in front of the house, from his mother's bad spirit.

The hero of the story achieved to see this strange place – the Eram garden which appeared suddenly behind the clover land in three times. Each time in his view, the huge maple which its branches reached to the sky through the clouds, its falling leaves. The second time the hero who went to the garden to eat cherries with his boy, he saw the Eram garden in the middle of the garden when the bent opened. From the intoxicating beauty of this garden, he saw the falling leaves on the bottom of his foot, he winced when he saw the his father's name on the surface of the leaf. The hero who his heart began to beat fastly and felt something hastily returned



home. When he turned the corner of the the street, suddenly his knees was weak: in front of the gate the local people gathered, his father died. The hero saw this garden in third time, he was elderly, hair and beard were gray. When he rested from the cool of early autumn, the hero looked forward from the lower wall to the the neighbor's homestead and he saw again the familiar scene at the end of the clover land: he saw that the doorman's hair was gray who was near the door of the garden. The landscape of the garden was similar. The gold leaves were falling with sad sound from the giant tree in front of the gate, were dropping to the ground. The number of falling leaves were many, the surface of the ground covered with leaves. «In each leaf was written one name, was not it?» the hero thought and saw the written name of the close friend in the leaf which came under the feet of the hero.

At the end of the story, the fourth time seeing of this garden of the hero is described the following: «Clover land. Two little boy were flowing the bread in the ditch. When I was looking at these boys, I reminded my childhood... my mother... and my father...the hot breads.... The tears were dropping my eyes ....What they were hot breads. They were hot as my mother's hug.... How did I... How did we... Looking them, but could not go away. One of the children saw me. He looked me that why this grandad was crying, as blinking up at me: Why were you weeping, my grandad? – he asked. Oh my child! Why did not I weep, and how I did not say my feelings? In the past, I ate the bread which my mother cooked, flowing the ditch... Alas, I flowed as the bread in this ditch!!! In my body, – my childhood, the weeped face of Holmuhammad buva (grandfather), looking at us... in my language was that answer... in my heart was the fear from the appearance of the strange water-wheels... I took the bread which the boy gave me, and I could not stop crying. Tears were dropping my eyes, I reminded light and flickering moments of my life. And then... and then... I saw the garden again. The doorman near the gate was also old as me. As he was leaning on the cane, was staring wearily. Flood gates of the the garden were opened. Inside was the giant tree which its branches did not appear in the clouds. The leaves were still falling from the branches.... Strangely, this time in fallen leaves whose name was written in it? My name? The doorman and I stared at each another a long time. Finally, when he was leaning the cane, said with the weary voice: – Now you can go, enough.... – said. I looked the behind. I did not see anything

but tear's curtain was blocked my eyes. When I stepped to the garden, I felt something intolerably inspection temperature in my hand. I looked –the bread bloated with water, which the compassionate boy gave me, in clover land....» [6, p. 372-374].

The author affirms the idea that the essence of life consists of aspiration to the beauty by means of the cosmogonic myth about the life tree and animation mythology about existing of human's spirit elsewhere from the body. Seeing of the hero of the story the Eram garden four times during his life, and each time informing the end of person's life from falling leaf of the life tree defy the reader to appreciate the life, understanding connection each other the fate of the world with the all creatures in the universe, preserving the beauty of the universe. In understanding the meaning of the story, one detail of its final scenes episodes, is particularly important. This is the piece of bread which the boy who flew the bread in the ditch, gave the bread – the hero of story sought to address during his life – before stepping threshold of the Eram garden. The hero absorbed into the world of beauty in case of clutching the bread which «although the bread bloated with water, it, did not loose the flavor», in his palms. Theoretically, in this condition given bread by the boy to hero's hand – is the fate of mankind. Indeed, it is not surprisingly the writer called this story «the fate tree».

**Conclusions and offers.** In fact, the myths are considered the «historical memory» associated the thoughts and ideas about the world of our ancient ancestors. When you read the story, because of the author's artistic skill the mythological space with the details of the reality combining, the events which have been happening in the eyes of man with ancient myths interpretations through the under perception of their mind place layer by layer. In this respect, interpretation of the heaven structure of the universe, in order to explain one of the elements of the ancient cosmogony myths – the legendary subject about the Eram garden with reincarnation of human's spirit, namely, the poetic interpretation of animation myth about passing one form to another, consist of the structural and semantic base of artistic text.

In summary, writer Isajon Sultan used effectively in his story «Bogi Eram» not only the spiritual experience of the hero, but also problems of the period, in particular, in expression virgin of the motherland which suffered environmental disasters, the mythological imaginations of our people including the primary beauty of nature.

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## **МИФОЛОГИЧЕСКИЕ АРХЕТИПЫ В СОВРЕМЕННОЙ УЗБЕКСКОЙ ПРОЗЕ И ИХ ФУНКЦИОНАЛЬНАЯ ПРИРОДА**

### **Аннотация**

В данной статье на примере анализа мифологизмов в рассказе Исаджана Султана «Боги Эрам» раскрываются взаимоотношение фольклора и письменной литературы, функционально-семантические особенности древних мифологических сюжетов и образов. Автор доказывает, что мифопоэтическое толкование является своеобразной особенностью современной узбекской прозы.

**Ключевые слова:** ремифологизация, Тюркская литература, Узбекская проза, мифология, миф, фольклор, сюжет, мифологизация.