

# The motive of evolution in Uzbek stories

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**Abstract.** *This article discusses the issue of the motive of evolution in Uzbek literature. A brief description of the phenomenon of metamorphosis written from the history of Uzbek literature to the present day. From the examples of folklore: it is said that this phenomenon of evolution, which occurs in fairy tales and epics, began in the oral literature of the Turkic peoples in the VII century, and this fact is not uncommon in Uzbek literature. Mythological phenomena in world literature have their own content and essence in each national literature. Magic and sorcery save them from disaster when the activity of the protagonist in the oral literature of the East slows down. In this way the heroes achieve their goals, goodness triumphs. In modern stories, the motive of evolution is a symbolic, metaphorical phenomenon, which condemns the negative aspects of human life, such as depravity and evil, and glorifies the pure. This situation serves to make people think independently, to increase the level of thinking.*

**Keywords:** *Mythology, motive, metamorphosis, evolution, fairy tales and epics, Turkish literature, Ovid, Roman literature, Uzbek literature, Kafka, animistic mythology, story, metaphorical style, thinking, universal idea, Rabguzi, a story about prophets.*

**Introduction** One of the elements of the natural process in the folklore of the peoples of the world, including Greek-Roman mythology - evolution, that is, the motif of the protagonist to change his form and appearance by means of mysterious and magical power. .

The meaning of the word metamorphosis is explained in the dictionary as follows: "Changes in the shape and structure of plant organs in the course of historical development, or changes in the appearance and lifestyle of animals as they move from one stage of development to another." 1

"Metamorphoses" is the culmination of Ovidi's work, one of the great monuments of Roman literature. It tells the stories of gods and goddesses, fairies, especially people turning into animals, plants, rocks and mountains.

In fact, the motif of evolution is one of the motifs found in genres of Uzbek folklore, such as fairy tales and epics. The first signs of evolution in Turkish literature date back to the time of the Turkic Hakan. In the tale of Alpomish, Alip Manash's traitorous friend turns into a crane and flies away when the secrets are revealed. In world literature, this literary phenomenon is called "Metamorphosis". 2 Evolution can also be complete or partial.

A classic example of evolution in modern world literature is Kafka's story Evolution. N. Eshonqul writes about the essence of this motive in Kafka's work: In the story "Evolution" Gregor Zamza wakes up in the morning and realizes that he has become an insect, and he dies in the form of an insect. Insect-man is a manifestation of social exclusion, social humiliation. There was no need for Zamza to live as a human being, he was not required to live as a human being, and as a result, evolution took place, and man became a product of the required need - an insect. Zamza's tragedy, as many researchers have pointed out, is not because he was a human being who became a creature of society, but because he did not need to live as a human being in society. Where there is no need, there is no need. In a society where there is no need to live as human beings, people become insects and creatures. "3

Folklorist H. Akramov writes that one of the most common motifs in Uzbek folk tales is the "animalistic mythology" in which animals tear off their skin and turn into human beings.<sup>4</sup>

In the Uzbek folk tale "The Lucky Boy"<sup>5</sup>, a beautiful fish caught by a child peels off its skin and magically turns into a beautiful girl. The image of a beautiful girl in a fairy tale will be the reward of the creator to an innocent young man who is nourished by the spirit of his ancestors and continues his father's work. They become a couple and continue the work of their ancestors, their descendants. They escape the wrath of the king (from the ravages of time) with their magical, mighty power, their entrepreneurship. Out of respect for his hometown and his father's profession, he lived happily in the royal palace. The phenomenon of evolution is performed magically in folk tales. They are the right word before the servant in the testimony of God, sharing happiness with innocent people. Happiness ends with knowing the secret that can marry them or bring them happiness. Metamorphoses are more often seen in fairy tales in the image of women.

This phenomenon is related to biological and social processes - women create, ensure the diversity of the world with their children.

In U. Azim's story "The Goose"<sup>6</sup>, the old woman (respected mother) turns into a goose and saves her son Shakaman from death. The wisdom in the hadiths, "Paradise is under the feet of mothers," finds its artistic expression in the image of the mother who turned into a goose. Alpomish treats the goose and sends it to the embassy in his homeland to inform him of his condition while he is in prison. Realizing that the peace of the people and the fact that the child is not an orphan depend on this hero, the old woman's son throws the goose that he wants to shoot at Boysun's hand. Shakaman, a sniper who did not know how to shoot a goose, falls into the clutches of death out of honor. The old woman will not be able to treat her son. The child's life expectancy is decreasing day by day in the throes of death. The old woman, unable to find a way out of nowhere, asks Boysun for help in rescuing her son. Alpomish bravely decides to give his son Yodgor to the old woman, vowing to save the sniper's life in exchange for his sacrifice to the gods. "My son Kungrad has to live off his debts to everyone," he said.

The old woman refuses. She never wants to save her child's life in exchange for the sacrifice of a baby. Only the great Kungrad begs the people to pray for the fulfillment of his supplication to God. The old woman went to the mountain where the goose landed and prayed to God to turn her into that goose. From the prayers of an entire nation to Allah, and the prayers of the mother-in-law at night, he turns into a goose and saves the liver he gave his life from disease - death at the cost of his life. In this case, the child is a manatee, the mother is a paradise. Because no matter who he was, the sniper was his child. The old mother did what she could do for her child. It allowed new branches to sprout instead of old branches. He did not go behind the eye. So is his happiness. But it's hard to express that opinion about Naiman's mother. It is true that both of them were left to their own devices. Naiman's mother could not save her son and her eyes went back. The mother, who turned into a goose, saved her life in exchange for her body. He still lives. This death is a happy death.

In H. Dostmuhammad's story "The House in the eyes", the protagonist's eyes turn into two dark rooms. Metamorphosis is a phenomenon of evolution. His eyes darken and he argues with an imaginary time in another world. "Dark night, hungry stomach, absolute silence?" The tranquility that the landlord and landlady dreamed of. They don't like noise. The narrator argues with the protagonist. There is a debate about the value of silence, where silence is the opposite of life, and where life finds its place, it should not be celebrated. Its triumph is the defeat of thought. Unable to find their place in a noisy society, the owners and hostesses leave the city. They cannot find a place in a society that is making a lot of noise by burning itself in the work of creation. He cannot live in harmony with society. They do not

have the will or patience to enter into the shape of a jug and enjoy it, to rest in their skins like the walnut kernels. He disappears from the city without a trace.

The narrator-house "as the torment of absolute silence intensifies, the consciousness longs for restlessness - noise. At the same time, he writes, "the slightest noise, like a swaying leaf, gives strength to the imagination." At the same time, the change in thinking turns into a room-homeland and becomes a symbol of a perfect man. After all, in mystical dictionaries, "the eye is the image of a perfect man." Noise always encourages the living to live in connection with the memory of their ancestors. It is a bong that is a spiritual-enlightenment potential that arises spontaneously in nature, connects the past with the present, and lives on the border of consciousness and unconsciousness.

In Joyce's view, there is a "street noise - God", but isn't the human past, the past, the noise? History is the repetition of changes and interruptions of noise ... The taste of a baby, the annoying and cruel ringing of the clock - noise, thought - the seed of noise, everything else is noise! ..

What is more important and fun than listening to noise ?! The views, dreams and hopes of the protagonists of the work find vital wisdom in the various moans of the tea in the narrator. Noise, moaning, supplication, every sound has its own meaning. For example, the sound of a saw is understood as "the cry of a tree trunk" and not just the noise made by the rubbing and cutting of iron.

Just as great people are not born of a wise person, so all the noise generated by thinking does not return to thinking, nor does it enrich it. Only someone who understands and distinguishes it is considered worthy of the pain of childbirth.

In N.Normatov's story "One day he will be an ant"<sup>7</sup>, the protagonist will one day turn into an ant, eating paradise. From early morning until sunset, the ant understands the language and talks to it. The plot is reminiscent of Rabguzi's story "Solomon spoke to the ant" in "The Story of Rabguzi". In it, too, the ant-wise man gives unexpected answers to the prophet Solomon's question, softening his pride. N.Normatov's story also speaks about similar and appropriate aspects - the colorful states of human emotions. The ant speaks of inappropriate behavior in human life, of inappropriate behavior in the name of God's glorious creation. A man who has become an ant always looks at the life of ants, their way of life, with admiration and admiration. The head of the ants was doing the same thing with the citizens. He wonders if he won't rest on the benches like our leaders do.

"O man!" You did not believe me when I said that we will be your people. Now listen. The fact is that we have turned into ants from the brains of the dead in this cemetery ...

If the innumerable senses in the human brain are not used, if they are not activated, they will remain in a slumber. We are ants made of these senses in the brain. "

The answers to the questions of the ant-turned-hero are all vital, and all of humanity knows that our ancestors, who became ants as a result of our unintentional mistakes, misused instincts, feelings, or unnatural actions that led to excessive sinful deeds, are experiencing catharsis all their lives.

The ant invites him to his nest. Mankind, who has become an ant, does not agree to this proposal. "Govdang stays here, his brain turns into an ant," says the ant. He's cowardly here. He doesn't want his brain to leave his body. After all, his brain controls his brain, not his brain. A slave to human desires. That is why his sin is not in what he has done, but in his life. He does not agree to enrich his soul - to leave his body - by feeding a bag of meat for a lifetime, as well as to leave his relatives, children, worries, wealth and the world. For this reason, he cannot go to the condition of the ant - the land of ants.

The ant is not interested in the worries of the human race under the pretext of survival, its activity in building a great future. Because it is a nation that has fallen victim to such aspirations. He is interested in the feelings, experiences, and mental anguish of humanity.

Without such feelings, it means that a person cannot reach the level of a perfect human being in the full sense of the word. The purification or stoning of human emotions in childhood and adolescence is a different category of environment. Emphasizes that it depends on the behavior of the people at the level.

When the person said, "A two-room house made of straw still looks warmer, more comfortable, more spacious and more beautiful than any house I have ever seen. We lived there for eight years, and now I'm surprised that a three-room house with all the amenities can barely accommodate six people," the ant answered "You're falling apart. The sky is too narrow for any living thing that does not feel the touch of the earth." A person who forgets his own traditions and way of life will be trapped in another complex life and will be cut off from his historical roots. In order for man to satisfy his thirst through his roots, to feel the heat of the earth, his foot must not rise from the ground. As the poet says, "a wise man dies when he is cut off." By the way, being separated from the land is a step towards becoming a country without memory, without a past.

Another aspect of the story is the responsibility before the word, the value of the word. The value of the word is measured by its use in good deeds, in good deeds, on the spot, he says. In his life, the ant will never forgive an official who has done harm to people, to his people, who has done no good to anyone, who has looked after everyone with the eyes of interest, in the most beautiful, exquisite artistic style. Even after so much praise, the leader thinks that presenting the house when it's his turn is tantamount to abusing the value of the word.

Ultimately, attachment to a member of nature is one of the hallmarks of Nazar Eshankul's stories. The story "The Smell of Mint" describes the phenomenon of human beings turning into flowers. In Eastern literature - in Islamic philosophy, the flower is a symbol of paradise. Summer is a time of hardship: learning, healing, self-realization, taking the place that our laws and religion want, and reaching the stage of personality. Autumn is the right direction of the acquired knowledge, achievements in upbringing of a harmoniously developed generation, the honor of the Motherland with the qualities of heroism shown to the people. Spring is the happiness of feeling the scent of Paradise (the smell of mint) in return for all the blessings it has done. Nazar Eshankul's transformation into a flower has such a symbolic meaning in the story "The Smell of Mint". In this way, the writer thinks that man is a part of nature, they live in connection with each other, sometimes man turns into living, inanimate objects of nature, sometimes natural phenomena evolve into people in accordance with the actions of mankind. The writer sees this in a dialectical connection.

The story of "Bahovuddin's dog" is told in the language of the protagonist. The director's name was not disclosed. "For any society, it's not the person, it's the position that matters," he said. Secondly, according to the writer, the essence of society is that, whether it is for or against it, it turns any person into an imageless person.<sup>8</sup>

The protagonist of the story is replaced by another director, who is excluded from writing noise in the play without being punished because the director's choice is imminent. The director, who is completely out of work, goes in search of a dog in a garden on the outskirts of the city. He is devoted to this work with his whole being. While searching for him, he begins to feel a purification in his soul. He enjoys the pain. "The more I cried, the lighter it became. I wanted to cry more and cry." He wonders where this weeping drowning is coming from, where it is going, and why it is now familiar to him. D. Mingboeva writes in her book, *The Enchantment of Symbols*, that "the soul of the dead is imagined in ancient Greek mythology as a dog ... In this sense, the image of a dog can be interpreted as a spiritual metaphor".<sup>9</sup>

The director thinks of the dog so much that he dreams of catching up with it, of seeing it, that it becomes an act of purpose. According to Najmiddin Kamilov's Sufism, when Abul

Hasan Kharakani is asked, "What is the sign of a heart that is blessed by God?" "Everywhere you look today, the tide of protectionist sentiment is flowing. As the trees passed by the grass, the sheep, and the walls, he said, "Layla," and finally said from his chest, "I am Layla, Layla is me!" there was a voice. "10

A ghost like a dog was shooting out of the director's body. He searches and strives to achieve his goal, his dream, and a black dog appears in his eyes. Although the black dog is a symbol of the devil in Faust, in Eastern literature it is reminiscent of the spiritual world of the ancestors as a symbol of mourning and sorrow.

The dog lives in the city. Living in the city, the worries of life, the howls of a dog in the amusement park, where young people gather naked to soothe the souls from the noise, sound even more mournful and anxious. The author's phrase "a melody that makes the tail move" has a polyphonic character. It can also be understood as a joyful melody heard by young people who have not yet felt the sufferings of the world, who are completely fascinated by the passions of the transient world. It is also a picture of a state in which the belly flatters its owner in the grief of wealth in order to feed the dog of lust in its heart.

The director is fascinated by the dog and walks all the ways he walks. He observes that the dog is extremely orderly, that he eats only in front of a gate, that he never joins the little squirrels in any interest, nor in the grief of the stomach, that he does not pay attention, and so on. He sees in the dog virtues that he does not have. He begins to imitate her directly. Even as it passes through the small holes it passes, it roams the streets of a deserted city. The first of the tenets of the sect is that in repentance man returns to perfection, to moral qualities, so that "the essence of repentance is to be able to see one's shortcomings, to understand one's condition, to turn away from evil deeds, evil deeds and evil thoughts, to realize the meaninglessness of the world." 11

The director repents of what he takes on the image of a dog and essentially returns to the kindness, devotion, and fidelity in the dog. "Imaginary childhood, a troubled adolescence, the deceptions and betrayals of childhood, the ridiculous slavery of life, the easy betrayal of friendship, the cruel trials of life, and, of course, unrequited love," seem to have allowed him to choose this path. The director turns into a dog day by day, hour by hour. The dog knew what the director was thinking of him, the director knew what the dog was thinking of himself. The director enjoyed telling the dog about his suffering when he was not a dog.

In the garden, the "call of the heartbreaking memory" (I. Haqqul) - the two continued to hunt in the same way. As the director howled, the pains and sufferings in his body became more and more pleasant. At the same time, he regretted why he had not enjoyed such a pleasure for so many years. The process of dogma (loyalty) in the director becomes such that now the dog smells (cleansing). While this situation is not noticeable to him, it is felt by those in the office. The director is accused of bringing a dog to a government office (his own room) and is required to choose either a job or a dog. Naturally, the director chooses the dog. This detail of the scent is a symbol of alienation from "humanity", its corruption, lust, and return to human qualities.

The success of a director, who has devoted himself to the work of the state in return for his skill and perseverance, is not taken into account in the face of a single mistake. How many great works could still be expected from him. Officials are more interested in obedient laborers than rebel-creators. They put the dog's day on him as well, saying that the smell of the dog is coming from the room. Office officials sacrifice a talent just so as not to tarnish their reputation.

The story depicts the process of pushing a person who has never seen enlightenment in society, in society, who has not been able to realize his desires, who does not want to give in to the whirlpool of the environment. The story ends with an unexpected solution - the director completely turns into a dog. Another surprise is that the radio piece he created will win even

the greatest prize. This is a sign that every event that takes place in the heart of nature and does not involve lies, deserves the highest reward.

As a result of strong contractions in the psyche, the fire of goodness burns in the heart, the evil inside is broken, the person tries to find the power to renew himself, the purification caused by such powerful and purifying sufferings - catharsis. Literary critic Uzak Jurakulov describes the situation as follows: "Everyone accepts the death of a dog, or rather, cannot accept it. Only a young journalist, whose mysterious voices of his ancestors live in a mysterious way, understands the essence of this sorrow. As a result, his life is completely ancient, familiar, and at the same time merges with another current, which is different from the current.<sup>12</sup> "In poetry, it is better to portray the supernatural in a way that is unbelievable," says Aristotle. Nazar Eshanqul chose this path and described it convincingly.

When the truth is Allah Himself, all that He has created is a metaphor, an image (N. Kamilov). Apparently, it should come as no surprise that nature and humanity are intertwined and intertwined. Because it is a philosophical concept that arises from people looking at themselves as a symbol as well. That is why Kazakboy Yuldashev said: "I think that every great work of art is a fantasy, it reflects the unique world of a unique person."<sup>13</sup> "Bahovuddin's dog" reflects the world of such a unique person. That's why uniqueness is that in everyday life, it's not like what you see and hear. They are felt and observed with the heart and soul because they are the things that can happen in the human heart. He, too, aspired to be loved in life, to be a doomsday friend of a dear friend, but his dreams did not come true. He found in nature what he could not get from society. He believed in it, he tried. Because society can deceive, but nature does not deceive. Living in the bosom of nature is free, no one unjustly hurts it. The daily, hourly routine does not limit his freedom. What he believes does not turn into worship. The address of the place of repentance can remain faithful to him until he dies. He doesn't wait, he doesn't leave. He has no greed. In short, evolution is an artistic image that, like a metaphor, reveals more or less the characteristics of human beings in one sense or another.

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