

Mythopoetic Images In Shukur Kholmirzaev's Stories

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Abstract: *This article is a study of the history, creative potential, artistic thinking, knowledge and worldview of the people by covering the ideological and artistic aspects of mythopoetic images in the stories of Shukur Kholmirzaev. A comprehensive study of mythopoetic images and finding solutions ensures the unique artistic beauty of the stories and proves that they are an inherently important part of story poetics. Every detail of the mythopoetic images plays an important role in the stories and is manifested in different forms throughout the events of the whole plot.*

Keywords: *mythopoetic, anthropogenic, worship, medicine, images, nationalist, propiska, convict, primordial, cult, masculine, deceitful, savage, poetic, flag, end, dignity, suffering, reality.*

1. INTRODUCTION

We know that the rich oral traditions of the Uzbek people date back to ancient times. The oral art of the Turkic peoples is rich in content and variety of forms. Highly appreciating the great role of folk art in the development of all genres in written literature, M. Gorky wrote to VI Anu: "A writer who does not know folklore is a bad writer. Unprecedented riches are hidden in the folklore, and a conscientious writer should enjoy it." The role of many images, the historical basis of which is associated with mythopoetic images, in the Uzbek folklore is incomparable. Shukur Kholmirzaev is one of our writers who portrayed the story through such mythological images. In particular, the effective use of myths about origin, celestial myths, anthropogenic myths, cult myths, ethnogenetic myths in the author's stories determines the urgency of the writer's attitude to folklore traditions. In this sense, his works "The Blue Sea", "Death of a Hunter", "Mirror Ahad cried", "Bandi eagle", "Loneliness", "Almond blossomed in the winter" are especially characteristic.

2. ANALYSIS OF THE LITERATURE ON THE SUBJECT:

The basis of the article is a 3-volume book by Sh. we used. In particular, f.f.n.dots. Muminov Gaffor's doctoral dissertation on "Folklore in modern Uzbek literature" Eshankulov Joppar Solievich's dissertation for the degree of "Mythological bases and artistic interpretation of the image of the giant in Uzbek folklore", Tavaldieva Gulbahor Nishanovna's story Shukur Kholmirza Principles", Candidate's dissertation on "Artistic and methodological originality of Shukur Kholmirzaev's stories" by Doniyorova Shoira Khursanovna, Candidate's dissertation on "Interpretation of national values in the works of Utkir Hoshimov" by Imomkarimova Madinahon Matlubovna, Ph.D. We got acquainted with Juraev Mamatkuli's

doctoral dissertation on "Historical bases of Uzbek folk celestial legends" and used the information provided in them in writing the article.

3. THEORETICAL AND METHODOLOGICAL BASES OF RESEARCH

and the methods known so far in the field of literature, such as historical, scientific objectivity, systematicity, the principles of determinism, the method of comparison.

4. ANALYSIS AND RESULTS

We know that during the years of stagnation, the idea was to create an ideal hero who would realize this idea, that is, to create the image of a 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 does not depict the friendship of different nationalities, if it does not reflect the fact that people of different nationalities do not work side by side, the work was criticized for not serving international ideas. 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 symbol of dreams. Finding dreams and their interpretation means that they play an important role in the fate of the hero.

In Shukur Kholmiraev's story "Loneliness" we can see that Lev Nikolayevich Tolstoy told the story of a dream in the last days of his life on a train in harmony with nature.

In Tolstoy's mind, mountains, peaks, and lonely roads appeared again, and he remembered a dream he had had the day before: as he was walking down the hill, a bush that had been dragged out of his hand slipped and fell ... [Selection, Volume 3, page 151]]

According to Shukur Kholmiraev, the dream is the first reflection of the changes in the human psyche. The dream is the first reflection of the changes in the human psyche. Shukur Kholmiraev is the first to reflect the changes in the human psyche. It is not in vain that he emphasized.

In the story of Sh. Kholmiraev "Blue Sea" we can see that 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" Umrzak was a teacher of folklore at the Altai Teacher Training Institute. In the early sixties, in general, in the Altai Krai, classes were translated into Russian and began to write petitions to Umrzak aka Maskov. When he didn't get an answer, he had to take his vodka. One of these days, 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 do you say, 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" in his house: he will be banned from doing so ... He says goodbye to his wife Tarloon and daughter Sirga and

starts cleaning in a suburban neighborhood (apartment, more precisely, "sheep"). At this time, now he is out of humanity: to spend a day and put ointment on the wounds of the heart from "vodka", or rather, to forget the world ... Shukur Kholmiraev remembers the spiritual riches that are lost through this image. When the protagonist arrives in Uzbekistan and sees that the masterpieces of folklore are disappearing, he cries in grief. 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 puzzle, a quick-witted, zealous for his articles, and thus the central problem of trying to understand the real reasons that forced the writer to write, that he wanted to deal with these problems. we can understand. Indeed, the main problem for the literature of all epochs is that man is a man, his place in life, his value, his home of suffering. In an interview, Shukur Kholmiraev said: "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 mission is ... to write, to discover, to discover, ha-ha: to be able to unravel the most hidden aspects, and ultimately, thus to Goodness ... to promote human perfection! Alkissa, the real creators are doomed to do this "work". Not necessarily, they are doomed! how right they were when they said. Shukur Kholmiraev's stories are characterized by extreme objectivity in identifying the problem, trying to understand the real reason that forced the author to hold a pen, trying to figure out what problems and issues he wants to dwell on. In the story "Blue Sea" there is a young man named Yulchi, a state farm artist from Umrzak aka

"Why are you telling me a riddle?" Unless I'm a kid ... I don't understand? The fact that he read a whole lecture in response to the question, giving primitive mythopoetic images within this lecture, shows that the work is based on the illumination of the idea of reality.

According to him, the riddle, that is, "tabyshkak" - is the "key" to the Altai folklore. Because the riddles fully reflect the most primitive - the "secret language" of the Altai people, that is, the people who from ancient times to the near future were engaged in hunting and cattle breeding. [Selection Volume 2, 2005.180b] The author states with sufficient reason that the key to the Altaic language is riddle.

Unless the Altai have an undoubted Spirit of the environment — 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 go hungry, that is, the hunt will not be successful, and prosperity will rise from the household - the "furnace". That is why they have long spoken in the nature department in a secret dialect similar to the "Aesopian language", which means that no animal is called by its real name ... For example, "snake-snake" - "whip, belt" , "Wolf-pipe" - "blue dog, long tail." [selection 2, 2005.180b]. In my opinion, based on the coverage of the subject, the writer must have provided a continuity in combining the theme, problem, and idea of why there are forests, water, animals, and birds without dwelling on the human spirit. Notice the beginning of the story of the "Death of a Surviving Hunter".

He didn't think he could die either. He was thinking of killing ... animals, birds, in short, there is a prey worthy of hunting in Alatag, and when he took a gun in his hand, he thought of shooting something from them without realizing it. ayamasdi. The shepherd would not leave the lizard alive even if he encountered a bird of prey. [Selection 2, 2005.19b] This is how the

work begins. As you read the work, Omon the sniper lies paralyzed on two legs behind a trivial carelessness. Again, the writer uses myths to reveal the content of the work, which is illuminated by the protagonist 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 an animal 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. It would not have ended with the sniper's snatching of the savage squirrels, found in the spring after the winter. Recently, a creature with a human head and arms appeared on the Internet in India. I also saw a picture of a bird with a human head. But when these stories were written, the writer never dreamed of sleeping on the internet seven times. As long as the writers have a strong sense of anticipation of a certain time, the evidence is clear.

The author says so in the story of Bandi Burgut:

My dear, the reason I am describing the bridge is that your "romantic" friend loved such mysterious places: I wish I had seen the cult 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 call me the addresses of old women ... Oh, my dear, I still want to believe that. You may not believe it. I believe. What happened? We only fill in the gaps that we do not have in each other ... [Selection Volume 3, 2009.10b] In this story itself, the artistic content is reflected in the active dialogue of the issues raised in the works of the creator. In my opinion, the author may have meant that someone would do research on the legends about bridges, cults, tombs. It is true that there is work 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 inquiries.

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 ... Hmm, you know, brother, do you think it's standing in vain?" See, it is surrounded by a wall. I have a birth, a birth! Let's check now. Oh, come down you down 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. So the fact that someone came to bless the grave and stopped the Conqueror who came to bulldoze 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, 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 guarantee that I did not recite the Fatiha while your father was passing by here?! That's it! You can't fool me! [Selection 1, 2003.-95b]

The argument between Ahad Mirza and Galib goes on for a long time. Eventually, an old woman comes to the grave and tells the winner that Zinnat is an old woman, and then allows the winner to leave. 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 lamp 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 calling 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 everything! So that there are no myths about them and no one comes and lights and worships, you know?! This is another modern man ... You know how important this work is! We will not be able to come to our senses for three months, because we will be able to get rid of the last ... old, religious remnants that are stored in the minds of the people, that is, some of them. Three months later, Mirza Ahad will join the ranks of people. He went to the district committee and told the secretary that he would not work anymore and that he would hear his last word.

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

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

I had a dream that day. I was standing in the roof. A caravan of cranes was passing through the sky. There were white clouds in the sky. I was a baby. I shouted, "Enajon, Navruz has come!" [Selection 1, Vol. 418] The interpretation of a dream is said to be a warning of the inevitability of good. Zero's return to childhood and his connection with Navruz testify to the greatness of the writer's views. Because Navruz marks the beginning of a new day, the forgetting of all that is left of the past, the need to live with the present through the image of Nosirjon. The plot of the events reflects the actions of the writer Nosirjon, who woke up with a dream story and was recognized as the only Muslim among the patients.

"Hey," he said with a laugh. "We dropped out of school in the fifth grade, brother!" He continued cheerfully. Then I lost consciousness ... I was in the hospital for six months. I was cured, but I didn't recognize the letter. Then they answered. I ran to school. I entered the classroom and sat down. But, brother, if the doctors were right, I would have a headache. If I have a headache, I will tell the teacher. He will answer me. Finally, he said, "If you have a headache, go out easily." Then, I would go to class whenever I wanted and walk out when I didn't want to. The kids envied me ... We had a physics teacher. Hey, when you get to seventh! I went to school until seven. Nosirjon laughed. - But I was not written in the class journal. When I was in the fifth grade ... I loved that physics teacher ... Sometimes they would say, "Now there is!" I would go out and take the man's child home from the garden. I would work in the yard. I cut flowers and picked fruit ... [Selection Volume 1, page 420] Shukur Kholmirzaev's dream is to return to his childhood by giving a mythopoetic

description, but unfortunately it is like a dream, he can never go back, but childish thinking Nosirjon you will confirm these points if you read the story of its existence in the image. He had a lot of humanity. The most important thing was simplicity, childlike sincerity.

In Shukur Kholmirzaev'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 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 its dreams, once again demonstrated the great role it played in the realization of the writer's ideological intentions. On the basis of mythopoetic images, research on the important issues of the period began to bear fruit. On the basis of the achievements in the new stage of development of our literature, mythopoetic images reflecting the hero's language, noble intentions in philosophical generalizations, in a simple and fluent language, became a source of creativity in Shukur Kholmirzaev's stories.

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

5. CONCLUSIONS AND SUGGESTIONS:

Any traditional images that retain 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 images in the author's stories are expressed in the assessment of how ordinary people are able to preserve their dignity, human dignity. In Shukur Kholmirzaev's stories, mythopoetic images become a "prey" of Mother Nature in the midst of various events, and the heroes who betrayed its naturalness in order to benefit from it, themselves fall victim to this betrayal. Man's humanity is also seen in his ability to preserve nature as a whole. Although Sh. Kholmirzaev is a supporter of a realistic image, his protagonists are not emotionally deprived, spiritually poor people, but rather emotional, full of emotions. The presentation of mythological images in this regard also serves to provide a unique perception of the reality of life, which is one of the signs of perfection of the protagonists. We have observed that the author used mythopoetic images in only five stories of Shukur Kholmirzaev in his works. Influenced by mythopoetic images, we came to the conclusion that in the works of Shukur Kholmirzaev, real treasures still lie like a mountain, which constantly renews and enriches our written literature.

As we read the stories, we can see that the use of mythopoetic images has become artistic emblems while retaining their original imaginations only in artistic creation. Of course, the story of the work becomes clearer as the writer relies on mythopoetic images and tries to enrich the imaginations of his protagonists in accordance with his ideological intent. In connection with the work we see that the writer's mythopoetic images, which aimed at great ideological intentions, helped him greatly. He wants to create new problems and contribute to

it through the mythopoetic images that underlie him. This also shows that the writer has a high level of skill.

As a result of the comparative analysis performed in this article, we can make the following suggestions:

First of all, it is necessary to analyze Shukur Kholmirzaev's attitude to folklore in more depth. This allows him to open new research in his stories and novels. Mythopoetic images, with their rich potential, wisdom, and richness of logical conclusions, serve as an artistic source for stories. serves to give. The writer enriches his own artistic thinking as he portrays life through mythopoetic images. Presents colorful heroes and images in his works.

Second, if we study the similarities and differences between folklore and the folklore of other Turkic peoples, we will have a lot of information. I think it will be useful if we compare. This will also help to give different ideas to the writer's work in the future and to interpret the process differently

Third, we must not forget that mythopoetic images serve as material for any artistic image, as they are directly related to human thinking, mind, psyche, life, life. At the same time, we need to feel that the interpretation of their meaning should be based not only on the writer, but also on our own attitude. This connection encourages us to preserve folklore traditions. It serves to shape our relationship and provide breadth and depth of thought. It enriches the way of thinking of each reader and serves to create conditional images, works that fill the excitement, thought, imagination.

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