



## SOCIO-PSYCHOLOGICAL BASIS AND APPEARANCES OF THE USE OF MYTHOLOGICAL IMAGES IN MODERN UZBEK POETRY

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### Abstract

This article explores the poetic features of the depiction and interpretation of religious-legendary and mythological images in modern Uzbek poetry. Mythological and religious-legendary images of dragon, "yuha", jinn, devil, giant are metaphorized and stylized in modern Uzbek poetry. Their figurative meanings of evil, greed, horror, cruelty, huge, scattering fire, causing death are shown on the basis of examples from modern Uzbek poetry.

**Keywords:** religious-legendary image, mythological image, jinn, dragon, "yuha", devil, Azrael, metaphor.

### Introduction

The emphasis on expressing the realities of the period through images and motifs in folklore is growing in modern literature, especially in the works of artists of the 70s and 80s of the last century. They contain folk tales, legends, fairy tales, epics, anecdotes, songs, proverbs to complain about the times, to seek solutions to the social pains and worries of the Motherland and the people, which are difficult to express openly, to protest against the tyranny of the oppressors, to call for the struggle for freedom and liberty, the desire to make creative use of ideas, images and motives is strong, which shows that poets and writers have reworked the artistic form, style, image or motive of folklore works in the way of their purpose. It is observed that they followed folklore traditions in order to implicitly (secretly) reveal the realities of the massacre period in the vernacular.

During the years of independence, the principle of reflecting the spirit of the new age in modern Uzbek literature, pride in our great figures and glorious history, educating young people in the spirit of the ideology of national independence has strengthened. At the same time, in modern Uzbek poetry there is a tendency to honesty, openness, to express the previously impossible "dangerous", complex life problems, the flaws of the recent political system.

There are such pages in the history of our country that its interpretation and image are reflected in art. In particular, our literature symbolizes the effects of the



Second World War, the repressive policies of the dictatorial regime with the blood of millions of citizens, the tragedies of the cult of personality, the atrocities committed by enemies in the first years of independence, religious extremism and terrorism.

Any war has always brought endless calamities to human beings. That is why he is always condemned. While the theme of war is interpreted in modern Uzbek poetry, it is noteworthy that it is expressed through evil mythological images. In many poems on the subject the image of war, invaders, cannons, fire is given, mainly through the metaphor of the dragon. The leader of the fascists Hitler, and the fighter jets are depicted as a witch. The atomic bomb, the battlefield can be seen through the metaphors of hell. We have detailed our analysis of the expression of the realities and people of the war period through the metaphors of dragon, witch and hell in our article "Expression of the realities and people of the war period through mythological images" [6, p. 461-465]. Continuing our reflections, in this article we want to illustrate the socio-psychological basis and appearances of the representation of the realities and people of different periods and objects of new life through mythological and religious-legendary images.

### **Materials and Methods**

Metaphorization is a great means of influencing a speech addressee. In psychology, it is considered important because it affects human behavior by appealing to the emotional realm of the psyche and the mind.

In fiction, however, metaphor is widely used to create paints of positive or negative meaning, as well as to create satire as a play on words.

J. Lakoff and M. Johnson in English linguistics, A. Baranov and Yu. Karaulov in Russian linguistics, and A. Abdullayev in Uzbek linguistics have researched the methodological and cognitive features of a simple metaphor. The researches of G.Snesarov, A.Abdullaev and D.Uraeva served as a methodological basis for writing this article.[4,8,9,10]

### **Results and Discussions**

Through speech, a person expresses his thoughts and feelings and tries to convey them effectively to the listener. Metaphor is one of the best ways to influence the target audience. In psychology, metaphor is widely used in fiction to create positive or negative meanings, as a play on words, while it is important in influencing human behavior by appealing to the emotional realm and the mind.



In J. Sirojiddin's poem "Tarix varaqlari – kech kuz xazoni" ("Pages of History – Late Autumn"), poet used the meanings of the dragon to greet, swallow, fly through the sky and scatter the poison killer (spraying fire) on a very large area, and likened the passion to a dragon:

"Nafsimiz quritdi dengiz, ko'llarni,  
Tog'larni yamladi nafs otlig` ajdar" [7, p. 56].

(Translation: "Our souls (passions) have dried up the sea, the lakes. The dragon named passion swallowed the mountains.)

History has witnessed that man has inflicted great damage on nature and society because of lust. Even the greatest wars were started out of lust, in the hope of gaining wealth and fame. Due to cruelty to nature and wars, the seas receded, deserts expanded, people and animals perished, the climate changed, water and air were poisoned, and domes were replaced by cults. In this respect, when the poet compares lust to a dragon, we witness its truth.

J. Sirojiddin also artistically describes the dark days of the past as the appearance of a giant, a demon or a dragon and arousing fear:

Tarix deb atashgan bu zulmat aro  
Tikkaygan har vaqo qutqu solajak.  
Kim der: "dev yo jin bu!", kim der: – "ajdaho!"  
Kechir biz gumrohni yorug` kelajak [7, p. 55].

(Translation: "It is between darkness that we call history Every event you look at will be blessed. Who says, "This is a giant or a jinn!", Who says, "A dragon!" Forgive us for misleading, the future".)

In O. Khodzhieva's poem "O`zbekistonga faxriya" ("Honor to Uzbekistan"), the murderous system that oppressed the people of the country as "enemies of the people" and "nationalists" is compared to a dragon:

O`g`lin ajdahoga bergan Onaday,  
Quyumlarda qaqshab, qorlarda chopding.  
Bahri muhit ichra sadaf donaday  
Nosiriyni qayinzorlarda topding[1, p. 200].

(Translation: "The mother who gave her son to the dragon, You snorted in the snow and ran in the snow. The sea is like a pearl in the environment You found Nasiriy in the woods".)

The poet's poem "Giryra" ("Tears") also resembles the Soviet period, which separated the Uzbek from the creators as Kadyriy, Cholpon, Osman Nasir:  
Ko`zlari ko`r zamona,



Qulog`i kar zamona.

Qurbonlik so`rab o`tgan

Qizil ajdar zamona[1, p. 204].

(Translation: "A blind eyes period,

Deaf period,

He asked for a sacrifice

Red dragon period...")

At this point, the poet also points to the motive of the dragon, which is widely used in Uzbek folk romances and fairy tales, to make a sacrifice every day. For example, in the epic "Rustamkhan" this traditional motive is known. It is also recalled that in the "Ilohnama" and the "Shohnama", the serpents from the shoulders of the tyrant Zakhak were motivated to offer sacrifices.

It is no secret that the bloody policy of the beginning of the last century struck an ax to the roots of thousands of our spirituality, dragged them into the trap like a "yuha" (900 – 90 000 year old dragon), and killed them at a time when their creativity was in full bloom. That is why in the chapter "Turg`unlik yillarida" ("In Years of Stagnation") of the poem "Nega men?!" ("Why Me?!"), written by O. Matjon, reflecting the tragedies of repressive politics, the bloody system that destroyed the real people of the nation is given directly in the image of "yuha":

Hech kim o`z moliga qo`yolmas bahr,

Boru yo`g`imizni bilmaydi dunyo.

Hech kimdan so`ramay-netmay ne yuho,

Bu yurt dan qurbonlik yamlashga tushdi[2, p. 19].

(Translation: "A sea that no one can put in their possessions,

The world does not know our pipe,

Which "yuha" without asking anyone

From this land came the sacrifice".)

The poet even used the metaphor of "yuha" to show the bloodthirstiness and savagery of the policy of repression, in which our "innocent" ancestors, branded "enemies of the people", in fact, sacrificed our nationalist ancestors without asking.

Hence, the poet expressed the level of evil of the system and the hatred of the people towards it at the highest level. A murderous system that has massacred innocent people is equated to an evil and greedy creature "yuha" who devours his prey without licking it.

In the following verses from the poem “Karantinda” (“In Quarantine”) by K. Norqobil, the suffering of the coronavirus is equated with the evil and cruelty of the devil, and its death is likened to Azrael.

Bunchalar johilsan, ey qizil iblis,  
Aziyat tortmoqda sendan odamzod.  
Qudratingni tanga goh ettirib his,  
Azroil misoli jon olasan,dod![5]  
(Translation: “You are so ignorant, O red devil,  
Mankind is suffering from you.  
Feeling your power sometimes,  
You'll die like Azrael!”)

Undoubtedly, the biggest threat to the social, political and economic life of the peoples of the world today is the coronavirus pandemic. Fiction, like all fields, did not fail to respond to it, of course. Many of the poems of modern Uzbek poetry published on social media today use mythological images that carry the meaning of evil in order to express hatred for the coronavirus.

Spirituality is the soul of a nation. The destruction of a nation begins, first of all, with the loss of its spirituality, its values, its books. That is why in the past, the invading "giants" spared the flowers of the nation, which knew the future of the country and tried to lead it to enlightenment, freedom and liberty. Unfortunately, they were captured by an ignorant people, who threw them into the mouth of the "dragon" with their own hands. Therefore, in the following lines, the leaders of the repressive government are directly likened to a giant and a dragon:

Elni yov bosganida,  
Ruhin dev bosganida,  
Manman degan botiri  
O`q yeb yiqilganida,  
Shirin ko`rinib joni,  
Unutib bor dunyoni,  
Ajdarga beravergan  
Nodon ulus o`g`lonin...[1, p. 364]  
(Translation: “When the country is invaded by the enemy,  
When the giant presses his soul,  
Even when the best hero is hit by a bullet,  
Forget the world as a sweetheart.  
The foolish nation gave his son to the Dragon”.)



Hence, the metaphorization of the image of the dragon also refers to the image of the invading rulers in the artistic creation. The motive of the dragon in fairy tales asking for food (living human) from the country under its rule every day served to express the idea that the invading rulers collected large tributes every year from the occupied territories or enslaved many young men and women. In fact, each image reflects the great social pain of the people in an artistic way.

In the following poem by O. Khojiev, fighter jets are compared to dragons:

Og`zidan o` t purkab, sochib tutunlar,  
Qirq boshli ajdarday o`tdi quzg`unlar[1, p. 368].  
(Translation: "Spray fire from his mouth and smoke  
Forty-headed dragons passed like ravens".)

As can be seen, there is an artistic truth in the resemblance of the forty-headed dragon to the planes that flew from all sides, sprayed fire, and destroyed everything.

In the following poem by Z. Muminova, the Internet is likened to a dragon, which is not inferior to the devil in misleading people:

Internet degan ajdar,  
Simidan oqar zahar.  
Dod demay ro`zi mahshar,  
Bolaga kitob bering[3].

(Translation: "The poison that flows from the wire of the dragon called the Internet. Give the child a book so you don't regret it later".)

In fact, some negative, malicious software on the internet swallows a child's spiritual and mental world and destroys his or her flawless world. It illuminates and burns his body like a dragon's flame. In this sense, the internet is like a dragon that poisons the human mind.

## Conclusion

In general, while mythological images are metaphorized in poetic speech, symbolic images are created while retaining some of their characteristic sema. This is directly demonstrated by the above analyzes. While modern Uzbek poetry reflects the tragedies of the former regime, the evils of the period are represented by negative mythological images, while the hope and salvation of the future are expressed through mythological images in a positive sema. Negative mythological images are also metaphorized for the purpose of figurative representation of

wars, harmful vices, dangerous diseases, and this serves to affect the reader emotionally.

In modern Uzbek poetry, mythological images have a special place in the creation of various poetic and symbolic expressions in the interpretation of the realities, people and objects of the periods. In literature, the creator uses mythological images typical of folklore and uses them in the way of his purpose and idea.

Thus, while modern Uzbek poetry reflects the tried and tested events of different periods, the peculiarities of the period are expressed through negative mythological images. This served to ensure the verbal expressiveness of the artist's feelings (hatred).

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