



# GENESIS AND EVOLUTION OF THE POETICS OF MYTH IN THE WORKS OF UZBEK WRITERS

**Pardaeva Dilfuza**

*Senior lecturer of Russian language and literature department, Karshi State University, Uzbekistan*

## ABSTRACT

*The myth contributed to the birth of literature and was the source and beginning of literature. It is difficult to overestimate the importance of mythology in the development of various types of arts, in the very development of artistic and figurative thinking, and, of course, primarily in the development of fiction. The article discusses the definition of the myth of various researchers, as well as the use of myth elements in the work of such an Uzbek writers as Alisher Navoi and Askad Mukhtar. On the example of their work, an analysis of the poetics of myth, as well as the use of mythological motives that perform certain artistic functions, act as expressive and visual means.*

**KEY WORDS:** *myth, mythology, poetics of myth, tradition, literature, myth elements, writers.*

## I. INTRODUCTION

World literary criticism of the second half of the 20th - early 21st centuries considers with particular interest the issue of the use of myth in fiction. Of particular importance are the issues of study, analysis of the relationship of myth to poetic creativity, genesis, evolution of the use of the poetics of myth, functionality, transformation of myth in the modern literary process.

The myth made its contribution to the emergence of fiction and was the basis of artistic creation. The study of this phenomenon began a very long time ago, already in the ancient period, and since then many definitions have arisen.

## II. LITERATURE REVIEW

The largest specialist in ancient mythology A.F. Losev in his book "Dialectics of Myth" notes: "... the myth is (for the mythical consciousness, of course) the highest in its concreteness, the most intense and extremely tense reality. This is not an invention, but the brightest and most authentic reality."<sup>1</sup>

In the philosophical encyclopedic dictionary, in the article by E.M. Meletinsky, one can find the following interpretation: "Myth - (from the Greek - legend, story), archaic narratives about the deeds of gods and heroes, behind which there were fantastic ideas about the world, about those who govern it gods and spirits."<sup>2</sup>

On the one hand, myth and mythology are a creative tradition, especially for early-written literatures; on the other hand, myth performs certain artistic functions, acts as a means, a device. The conscious appeal of writers to the mythopoetic heritage is usually called mythologism. The types of mythology can be different. It depends on the method and direction of the writer, on his writing style. In ancient Eastern literature, there is also an appeal to mythology. At the same time, the poetics of myth in ancient literature is characterized by such specific features as consideration of natural phenomena, in particular of heavenly bodies, which become a sign of time, periodicity, universal order and predetermination of the fate of the main characters.

<sup>1</sup> Losev A.F. Dialectics of myth. - M.: Pravda, 1990. - (electronic version of the book from the Library Fund for the Promotion of Psychic Culture Development (Kiev)).

<sup>2</sup> Philosophical Encyclopedic Dictionary. - M.: Soviet Encyclopedia, 1983. - P.378.



### III. ANALYSIS

Traces of the influence of ancient mythology, the use of myths at the plot level, in creating the characters of heroes, in the very style of narration can also be traced in the work of the poet, thinker, humanist of the 15th century Alisher Navoi (1441-1501). The poet in his work also turns to ancient myths. The predominance of the mythologically fabulous beginning, the artistic and emotional predestination in the poems of A. Navoi help the writer in the construction of episodes, in the creation of the versatility, polyphonicity of the depicted images, which preserve the autonomy of folk poetic folklore as a plot basis, on the other hand, folk legends and myths are associated with subjective sensations, the poet's inner vision, his emotional projections. The range of issues of concern to A. Navoi is wide and varied - this is social injustice, the depravity of man and society as whole, reflections on the eternal questions of life - about good and evil, about the moral and moral qualities of a person, about the mystery of life and death. His lyrical and philosophical reflections are imbued with a sense of anxiety and pain, for the state of society, the poet sees the way out in the inner improvement of man, in serving people, in non-violence.

A. Navoi freely introduces myths into the fabric of the work, sometimes giving a new color, but retaining the basic motives. In his works there are mythological characters such as div, yadzhuzh and ma'juzh, peri, dragon, Semurg, Kayumars, Zahhak. In addition, in his poetic work, A. Navoi also uses traditional images, for example, the tree of life, living water, sun, month, wind, stars, etc., which acquire mythological meanings. These images are used by the poet to express specific aesthetic goals when he thinks about the phenomena of his time, about his problems. However, such a "modern" attitude to mythology does not reject the original features and original originality of his works.

The myths in the work of A. Navoi also fulfill characterological functions. To describe and characterize his heroes, he refers to the names of mythical heroes, comparing them with the characters in his works. In the process of getting to know the myths, A. Navoi introduces us into the world of fantasy, miracles, magic, on the other hand, into the world of concrete phenomena of the 15th century life.

In such a fusion of mythological material and modernity, A. Navoi's great skill is manifested. The poet gives a secular essence and vital content to some religious and mythological images and concepts. This concerns the poem "The Wall of Iskander", where the images of yajuzh and majuzha are used by the poet as a symbol of violence, enslavement, calamity and misfortune. In the work of

A. Navoi, cosmogonic mythology is widely used in order to build the composition of the work. The poem "Seven Planets" is a vivid evidence of this: seven planets, seven palaces, seven days of the week are associated with the geocentric system of the universe and cosmogonic mythology.

In such works as "History of Saints and Sages", "History of the rulers of Ajam", one can trace the painstaking work of the poet on myths, legends, historical sources, which preceded the creation of "Khamsa". A. Navoi in the poem "Confusion of the Righteous" (Mahzon al-Asror) actively and creatively weaves biblical and Koranic mythology into the fabric of the narrative. Thus, in the chapter "Description of the Soul", the well-known and widespread among many people's myth about the creation of man is used as a plot opening:

In the garden of Eden - at the dawn of time  
Man was created from clay.<sup>3</sup>

N.M. Mallaev notes: "Khamsa" was born not only as the embodiment of historical conditions and needs, but also as a result of the influence of myths and legends, stories and fables, images and winged expressions created by the artistic fantasy of the people."<sup>4</sup> Images are usually constructed using comparisons taken from the environment. These comparisons, based on external similarity, sometimes grew into vivid descriptions, which made up and add special charm to the poems. In this poem, humanistic tendencies, ethical pathos, a persistent desire to create an image of a worthy, ideal king who guarantees a just, human order, not devoid of utopianism, were clearly revealed.

The heroic-romance epic of the Middle Ages relied on its own tradition and widely used pre-Islamic mythological plots, partly associated with Zoroastrianism, and historical ones, glorifying the ancient Iranian kings and heroes. Incarnations were organically included in the plot of the tale and myth, since the closeness to nature, non-isolation from the environment - natural and social - lay on the whole perception of the primitive man.

The book of Uzbek researchers M. Juraev, M. Narzikulova "Myth, folklore and literature" provides an analysis of the use of mythologism in the work of A. Navoi, where it is noted that, according to their historical foundations, the mythologisms used in

<sup>3</sup>Navoi Alisher. Anchovy. Confusion of the righteous // Translation from the Old Uzbek by V. Derzhavin. - In \_\_\_\_\_ access \_\_\_\_\_ mode: [https://librebook.me/smiatienie\\_pravednyh](https://librebook.me/smiatienie_pravednyh).

<sup>4</sup> Mallaev N.M. From an eternal spring. - T. : Publishing house of literature and art, 1983. - P.103.



the works of Alisher Navoi can be divided into the following types:

1. Mythologisms related to the mythological views of the ancient Turkic tribes and their customs and beliefs.

2. Mythologisms from the "Avesto".

3. Mythologisms arising on the basis of the poetic transfer of mythological ideas and legends associated with Islamic beliefs.

4. Mythologisms that arose under the influence of legends and traditions created by our people in the Middle Ages.<sup>5</sup>

Gradually in literature there is a decline in mythological thinking, its degeneration into a system of philosophical allegories and conventionally poetic techniques. The image of the first man passes into medieval folk ideas. Durbek, Ferdowsi, Omar Khayyam and others write about him.

In the 50-80s of the twentieth century, literature again, with special interest, turned to myths. This tendency can be traced in the works of Central Asian writers, such as Ch.Aytmatov, Sh.Rashidov, A. Mukhtar, O. Bokeev, A. Alimjanov, T. Zulfikarov, etc. The poetics of myth helps each of them find writers eternal moral supports and values in the problem of good and evil, in self-knowledge and the laws of human spiritual development. One of the writers who continued the tradition of using the poetics of myth in their work is Askad Mukhtar. A. Mukhtar's novel "Chinar" (1969) is a fundamentally new phenomenon, both in plot and compositional construction. In the Uzbek literature of the 60s, the novel occupies a special place as a search for new forms, new solutions. I would especially like to note that in this novel it is possible to trace elements of the so-called conditional mythological or mythological prose.

A. Mukhtar's novel "Chinar" reflected the desire of modern literature to use the poetics of myth to enrich the image of contemporary reality, artistic and philosophical understanding of human existence and people's life. The author defines his work as follows: "a novel in legends, stories and novellas." The travel genre helps to connect and illuminate the destinies of dozens of people, to plunge into the historical past and visit many parts of Uzbekistan and the world. Compositionally, all the threads of the plot are drawn to the main character Achil-buva, a six-year-old age-old who, together with his grandson who came from abroad, makes trips to visit relatives,

and at the same time through the labyrinths of his memory and destiny.

It should be noted that the systemic, highly artistic use of mythopoetic elements does not destroy its canons, but enriches the work in creating the versatility, polyphony of the depicted reality. In A. Mukhtar's novel "Chinar" various folklore genres are presented. In the narration, one can single out a myth, a legend. Such are, for example, the myth of the Chinar, which reflected the national idea of the sacralization of trees as a sacred symbol of life, the spiritualization and transfer of human qualities. The best feelings and character traits have always been put into the myth of the tree of mankind.

#### IV. DISCUSSION

In A. Mukhtar's novel, Chinar develops into a symbolic national image of the keeper of the best traits of the people: kindness, love, devotion, loyalty, perseverance, which creates unity among people.

From the very first lines A. Mukhtar disposes the reader to the perception of Chinar as a living person, a symbol and guardian of the foundations of the people. The story begins in the epic style, "It's not a cloud on the side of a mountain. And our Chinar."<sup>6</sup> The author himself notes: "One could, of course, start a story without remembering the plane tree, but in our district it does not happen that they talk about something without remembering the plane tree."<sup>7</sup> So the myth of the plane tree sets the tone for the rest of the story. Immediately after the introduction follows the author's exposition of the myth (legend) about "Chinar". This legend should be cited, since it has a conceptual meaning and gives a philosophical multidimensionality and polyphonic sound to the whole story. "Achil-buva stood on a stone mortar all night. He stood and peered into the tree. And, they say, when midnight came, the plane tree suddenly rustled with leaves, said:

- I will not burn, I cannot burn, because then the end of life will come. And life is eternal, life is endless.

Those who were young at that time began to grow old, and the old people say:

- At the time of my youth, they thought that the plane tree is old, now I have grown old, but the plane tree is still the same. And they also say: the one who heard the voice of the plane tree is immortal."<sup>8</sup>

<sup>5</sup> Myth, folklore and literature./Mamatkul Juraev, Manzura Narzikulova. - T.: Publishing House of the National Library of Uzbekistan named after Alisher Navoi, 2006. - 184 p. - P.92-93.

<sup>6</sup> Mukhtar A. Chinara. - T.: publishing house of Gafur Gulyam, 1983. -- P. 3.

<sup>7</sup> In the same place.

<sup>8</sup> In the same place. - P. 5.



As you can see, the excerpt reveals the skill of A. Mukhtar in the synthesis of the poetics of myth, and the harmonious use of myths and legends of the Uzbek people.

In the story of Chinar, at first the myth dominates, then the legend, the reality, while the image of Chinar, as the keeper of the national foundations and the best features of the people: kindness, loyalty, love and devotion, is later associated with the image of Achil-buva, six years old the same age.

In the novel by A. Mukhtar, several more myths and legends function, which somewhat transformed their mythological essence, significance and were brought by the author into the plot of the narrative, although the impact of these elements on the plot-compositional structure of the work is palpable. At the same time, situational analogies can be traced, given in allegorical terms before each chapter of real characters.

The motives of homesickness in the legend about the eighth wonder of the world, which tells about the fate of Abu Nosir Farabi, correlate with the fate of Bazarkul and Anabibi, cut off from the homeland. The legend of the land of love echoes the love story of the granddaughter of Achil-buva Kamila and Matniyaz.

In A. Mukhtar's novel, the emotional and psychological projection of myths and legends in the structure of the context also serves to create a special tone, in the framework of which further narration is perceived. The motives of homesickness, not slow life, but death in a foreign land are vividly reflected in the legend of the eighth wonder of the world. In the country of Bilujiston, slaves from all over the world are building the eighth wonder of the world. Farabi, looking for his brother, sees the unfortunate, living and dying everywhere. And those who were dying did not know what disease they were dying of, and every day there were fewer slaves, and the day came when the alarmed Shah was afraid that there would be no people left to finish building the eighth wonder of the world. Listen and remember. Not in order to save people from death, but in order to complete the eighth miracle, the shah ordered to increase the food for the slaves and give them sugar almonds once a week and meat once a month. But the slaves were dying. And then, recognizing the dervish Al-Farabi in his clothes, the legend says, he was summoned to the palace and showered with gold. Farabi, not afraid of the shah's anger, replied that he was unable to stop the plague, that the slaves were dying of boredom. "And longing from parting. Return them to their homeland and the pestilence will end." But the shah ordered to put Farabi in shackles and put him on the hardest work. But Farabi did not break his spirit, taking out a nai from the khurjun, he

played the melody of Pegiravi-diyar, which means "Harbinger of the Motherland." People who at first listened in silence, gradually began to speak: "You hear, these are the waves of Syrah, stroking the wormwood shore. Farab's gardens are making noise! No, this is the wind of the steppes. And the slaves shouted in chorus: This is the voice of the motherland! And then their backs straightened, their eyes sparkled and none of them died anymore, because they recognized in the Farabi melody that their Motherland was alive.<sup>9</sup>

In the light of this legend, the tragedy that happened to the daughter of Achil-buva Anabibi and Bazarkul, who, by the will of fate, were thrown into a foreign land, intensifies. And the grandson of Achil-buva, who was born far from his homeland, admits that it seemed to him that his father's greatest fault was that he deprived him of his family. "Made him (me) a wanderer."<sup>10</sup>

The legend of the Turtle is parableally associated with the fate of Akbarali from The Tale of One Moment. A. Mukhtar is creative, as if synthesizing a new myth, while combining elements of legend and myths. It is well known that one of the functions of a myth is etiological, i.e. explaining the origin of this or that phenomenon, object, animal. So, revealing the transformation that took place with the turtle, the author in the myth notes that she was not always like that, enjoying life. Once the country was attacked by enemies and, unobtrusively, the turtle decided to wait out this difficult moment, hiding among the stones. Cowardly clinging to the stones, she lay for many years and overgrown with a stone shell<sup>11</sup>. In the light of this myth that condemns cowardice, we show and perceive the fate of Akbarali.

The legend of Don Juan and the commander with a story about the tragic prisoners of a concentration camp tortured to death by the "doctor" Kurt Berger and the doctor Kariyeva Umida, exposing the scientific experiments of a fascist doctor. As the researcher of the image of Don Juan and the Commander Vsevolod Bagno notes: "The myth of Don Juan is the myth of retribution."<sup>12</sup> The hero of Askad Mukhtar did the same, he killed the one who decided to laugh at the living soul, taking away all the joys of life.

Don Juan is an immortal, universal mythological image of the world.

<sup>9</sup> Mukhtar A. Chinara. - T.: publishing house of Gafur Gulyam, 1983. -- P. 25.

<sup>10</sup> In the same place. - P. 19.

<sup>11</sup> In the same place. P.151

<sup>12</sup> In the same place.



The text of the novel includes legends, myths, one way or another related to the artistic context. It should be noted that legends and myths enter the text as separate, autonomous parts of the whole, so to speak, in a stylistically distinctive key. Excluding one of them from the context of the novel would not violate the ideological and artistic integrity of the narrative. How, say, it is unlikely to exclude without violating the artistic integrity of such works by Ch. Aytmatov as "Skewbald Dog Running by the Edge of the Sea", "Storm, Stop", "Bad Thing".

In A. Mukhtar's novel "Chinar", proceeding from the above, it can be noted that legends and myths do not constitute the main part of the artistic context. But this does not at all diminish their ideological, philosophical, aesthetic significance. It should be noted that myths and legends are included both in the plot of the work and in the structure of images in a somewhat transformed, transformed form, performing the function of strengthening, highlighting the main, according to the author, thought in the stream of ideas. The author often refers to the mythopoetic polyphonicity of sound and philosophical multidimensionality in the coverage of events, to enhance the severity of the conflict of plot situations, one way or another, fitting into the artistic context, they create an emotional and psychological background.

In mythology, ideas about the world order are associated with the symbolism of the garden. The legend of the dried garden in this work allegorically reflects the problems of the collective and the individual in a special tone, in a different way, in the light of this legend, the relationship between Yuldash and Farmonov appears.

The use of legends, myths, determines the internal dialectic of the narrative, although talking about an organic entry, when the whole narrative was a single system, when a change or inclusion of one of the elements changed the structure of the narrative, is generally not observed.

At the same time, these elements, in addition to narrative, plot-forming, perform another function - expressing the essence of the peculiarities of national characters, everyday life, and worldview of heroes.

It should be noted that only a highly artistic harmonious entry of mythopoetic elements contributes to the enrichment of a work of art, polyphony, vivid emotionality and philosophical multidimensionality in the coverage of reality.

## V.CONCLUSION

From the very beginning of its emergence and up to the present time, literature has constantly turned to myth and its relation to mythology has changed from era to era in accordance with the change in the general historical and cultural situation.

The myth was undoubtedly the source and cradle of fiction. Unlike the primordial myth, a myth in literature is an artistic image, in which, however, its mythological components are present as a defining structural principle and as a basis for further interpretations and artistic creation.

In the novel by Askad Mukhtar "Chinar", the novelist of the writer manifested itself - an appeal to conventional mythological prose. The writer uses the poetics of myth to enrich the depiction of contemporary reality. When creating his work, A. Mukhtar resorts to the methods of personification, symbolism inherent in the poetics of mythologizing. His legends and myths exist autonomously and are not woven into the text of the work.

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