



INTERPRETATION OF SYMBOLIC-FIGURATIVE EXPRESSIONS ASSOCIATED WITH THE CULT OF FIRE IN ANCIENT LEGENDS

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ANNOTATION

In this article, the scientific-theoretical analysis of the artistic expression, aesthetic functions of the rudiments associated with fire and fire, one of the four divine elements in ancient legends, the people's philosophical views on the divinity of the fire and its shamanism was made.

KEY WORDS: *imagination of primitive people, complication, inferiority, fire fairy, eternal fire, indelible fire, ritual, fire cult, superstition, religious-mythological concept, animistic and shamanistic views, xor - azim, fire and fish, old fire, Khuja, Zardusht, chronicle, furnace.*

Great importance is attached to the study of the work "Avesto" in the years of independence, even its world-wide celebration of the 2700 anniversary in Khorezm is the cult of fire it further revived the study of the concepts involved. It is as follows take advantage of the opportunity to shoot in the following years in Uzbek folklore research of related religious mythological concepts for scientific purposes increased interest compared to making. In the meantime, the current spiritual-educational need dictates a deeper and wider coverage of the genesis of ancient legends, rituals from folklore studies. Because they are also a product of specific ethnic thinking and attract attention in terms of expressing artistic ideas, motives, images, in particular, ancient mythological concepts in the works of oral creativity of the people.

The struggle for mastering the cultural heritage is a gross social movement and plays an important role in the spiritual perspective of our people. After all, various traditions and rituals, the image of fire, which is reflected in folk works, and its analogs symbolic-alligatorial interpretation in terms of the fact that mythology, which forms the ancient layer of folk artistic thinking, plays an important role in the study of archaic texts to the symbolic-ritual essence, collecting and researching them became one of the main tasks. In this regard, we draw on the scientific-theoretical analysis of artistic expression on fire and its analogs in ancient legends. The famous scientist Tura Mirzaev and the great folklorist Mamatkul Juraev concluded: "a certain part of the acetic views in Avesto is absorbed into the plot of

Uzbek folk epics, fairy tales and legends. "Legends, legends, complications settled in the hearts of people, to some extent they guided their thinking. And this served the formation, development of the oral creativity of the people, the expression of the dreams of a particular people, nation with high poetic skill, and ultimately the emergence of epic works. As the ancient legends testify, there were tests related to fire.

"Pod Mehrosipandozor lived in such a way that when they poured lead into his chest, he felt the effect of milked milk. But from the heated lead the sinner was instilled in his breast, his body was burnt and he himself was killed. The test of the "Killed fire" is also from var, and the fact that the "Shahnoma" epic Siyovush passed unscathed between the two threshing fires testifies exactly the same ritual. The name of some variants of in "Rashn yash" is mentioned in the style of "olov vari", "moy vari", "barsan vari". There is an ancient legend about the appearance of holidays associated with fire in the work of the King of Persia, which includes 400 years of history, depicting the fifty-year royal dynasty, consisting of sixty thousand bytes, written in thirty years:

Kayoniy kuch bilan otdi toshini,
Ilon qochib qoldi surgab loshini.
Qoya toshga tegdi otgan tosh dadil,
Bu zarbadan tosh ham bo'lgandi chil-chil
Toshlar orasidan chiqqanda uchqun,
Uchqundan hatto tosh qip-qizil gulgun.
Ilon o'lmadi -yu, ammo o't sirin
Bilib oldi Hushang bu ishdan keyin.
Endi bildi toshga urilsa temir,



Olov chaqnar ekan bundan ham axir.
Jahondor yazdonga deya ofarin,
Shukrona sajdaga egib qomatin.
"Bu olovmas",-dedi ,xudo hadyasi,
Endi shunga bo'lsin yurak sajdasi
O'ltirib boshladi bazm va bayram,
"Sada" deb nom berdi dildan arib g'am.

Legends date from the primitive era to the artistic-aesthetic expression of the imagination of people about the essence of life, the high moral relations between man and nature . The harmonization of worldly philosophy with divine thought, Fire worship, worship of fire, the attainment of the value of divine blessings, the reverence of prosperity is an artistic fact among the ancient legends.

Hazrat Sulaymon's sweetheart Bilgiz's father is a man, his mother is a fairy. Those nymphs became pregnant and gave birth to a girl, reaching the moon-day. Pari immediately put the girl on fire. The father said to his wife in anger: - you deliberately killed the child!- that quickly got the child out of the fire. At that time, the fairy remained "let's go". Fairy ceased to deceive, and after a long time, fairy again became pregnant and gave birth to a son, reaching the moon-day. Fairy immediately threw the boy in front of the dog. The dog immediately gnawed the child and disappeared from sight. From the husband: - Why always walk to the opposite of a man? "When asked, fairy replied, "Our Daughter is fire, our son is brought up by the dog." (3.b: 64). According to folk songs, the fairy-tale human thing appears in such images as even: soil, grass, fire, flowers. Thousands of poetic compliments on joint beliefs with the upbringing of the girl fire in the legend. The material thing has the property of both goodness and evil in the fire. The fire has the property of burning, the fire is grayish. The beauty of sweetheart, belonging to the female sex, is that the lover sets fire to his soul and makes his body gray. Folklore scientist Askar Musokulov interprets the term "Wife" in the adjective "mistress of fire". In some legends, an invisible flash is lit on each person's head. But, it also burns on the head of a happy person.

Legends associated with the cult of some fire also acquires a toponymic feature. There are also legends about place names, river and city names. Here is one of the legends that has such a feature: ' as the King grew older, he got into thinking about the wrong deeds he did in his youth. One day he calls his minister at that time and sends him to find out the situation of the people who were thrown into the desert. The minister went to the desert and saw that all people are alive. He asked the people "how did you survive?";- he asked. -They replied that Xor-razm. At that time, when they say "xor" - fire, and

fish meat - "razm". "Xor-u razm" we caught the fish and cooked it in the fire" they said. If not, we have given you this land. Let the name of your country be Khorezm !,- said the minister.(4.B: 24) There is information that Khorezm has a sacred place called "Old firebirds". In the ruins of the medieval capital of Khorezm, the holy tomb of the "Old flame bird" is preserved, and in its name it is understood that it is an ancient fire-place of pilgrimage. The rectangular top of the brick, which was turned over from the top of the grave, not too high, was filled with soil .According to the sheikhs, it is designed to activate a large number of candles. The name of the grave can be said in an escaping way. Because the proverb about this person does not confirm his connection to the fire. The flame motif is also found in the legends of Khorezm. In one legend, Geshtasp, a descendant of Jamshid, orders the burning of a secret fire into a tree grove near the palace. Legend has a biblical character. One aspect attaches, even if it is the connection between the fire and the tree. This motive is incredibly primitive and is plagued by such divine habits as the release of artificial fire by rubbing Wood in ancient times.

Among our people, there is an unusual divine touch to such items as a mirror, a knife. About this can be cited hundreds of examples from folk tales, fairy tales. "Hearth", one of the analogues of fire, also acquires a special symbolic - figurative meaning. The expression "hearth full gray" expresses the meaning of prosperity, fullness. In the steppe, the shepherds also boil the cauldron in their armies, after cooking, they collect the ashes of the oven. And this is a symbolic sign that you are managing the otar an enthusiastic and vigilant shepherd. The hermitage is decorated with various decorations of SA-13888, AFR-5733, symbolic ovens found in the Samarkand Oasis. (7.b: 272). This situation once again confirms our thoughts.

In conclusion, a system of philosophical views connected with fire has been formed among our people, and their origin goes back to the concepts of mythological imagination of primitive people. From ancient times, our ancestors understood the flame as a close companion, guardian, striving to glorify it. As a result, many traditions associated with the cult of fire arose. Many traditions, vital concepts of mankind are directly related to fire. The vital need for fire has led him to be sanctified and sanctified. People wished that he would never be extinguished, forever, and created mythological interpretations of "switchness fire", "eternal fire". Those who dream of the fire and nature, the immortality of human life, in the embodiment of "eternal fire". The same reason is inherent in the oral creativity of the people fairy tales fire is interpreted as a means of eternal life. Even the



world of fire is described as a peculiar mysterious world, and the mythical views on fire are directly related to the name of the prophet Khizr, the manger – destroyed. In ancient times, on the basis of the revival of the flame, mythological concepts of fire goddesses, fire fairies were formed. There are also such worlds of fire as the world of humans, according to the image of primitive people, created by the imagination of complications and legends, the image in fairy tales is cursed. He has his own rulers and laws. The roots of the Judaic views associated with the cult of Fire go back to the pre-Islamic religious mythological concepts, more precisely, animistic and shamanistic concepts. A number of rituals and mysteries, representing the belief to the cult of fire among Uzbeks, have been preserved so far. Ancient legends as a product of the word art are also phenomena of artistry. It is impossible to discover the meaning-essence by reading them once. People of literature always read them and discover new magic. Above, we thought a little about the cult of fire, the rudiments of fire, the idea of the divine element of fire, the symbols of artistic interpretation. The study of ancient legends, the scientific-theoretical study and interpretation of new aspects, which are an artistic expression of the century –old dreams and hopes of our people, is an important task of today's literary critics.

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