

The Manifestation of Mythological Imagers in Poetry in Modern Uzbek Poetry

Zumrad Masharipova

Independent researcher of Urgench State University, Uzbekistan

Received: 31 March 2025; **Accepted:** 29 April 2025; **Published:** 31 May 2025

Abstract: This article examines the poetic depiction of mythological images in contemporary Uzbek poetry. In particular, it is analyzed how the images of the fairy and Khizr in the imagination of the ancient people perform an aesthetic function in the poetry of contemporary poets - Halima Akhmedova, Guli Askarova, Iqbol Mirzo, Erkin Azam, how national and universal ideas are expressed through these images. It is highlighted that mythological images appear in poetry not only as an artistic symbol, but also as a symbol representing human spiritual experiences, hopes, and moral values. The study reveals the harmony of mythological images with modern poetic thinking and their place in today's literary process.

Keywords: Mythological images, fairy, Khidr, modern Uzbek poetry, artistic thinking, symbol, poetic interpretation, national values.

Introduction: In literary studies, it is always important to study the system of myths and mythological images, symbolic images that arose on the basis of mythological concepts, and aspects of traditional poetic symbolic images. It is in the process of research that ideas become clearer, the poetic essence of our fiction increases. In Uzbek literary studies, the significance of myths in the formation of folklore traditions has been studied in detail by such scholars as M.Zhuraev, U.Khamdam, U.Zhurakulov, T.Rakhmonov, S.Khamdamov. In the poem "Divine Season," H. Akhmedova describes the mythological image as follows: Gulbuta ostida sochlarin tarab,

Guldanmi, oydanmi kelgan parilar,

Junun vodiysida adashgan dilni

Gulxan og'ushiga chorlab kuylardi.

Parilar ovozin sehridan sarxush,

Jiyda daraxtlari oyni o'ylardi.

H. Ahmedova is a poet with deep imagination. In his poems, he also travels to the mythological world with that world of imagination. In the above poem, the fairies invite the lyrical hero, yearning for the mythological world, into their world. The presence of fragrant flowers in paradise is not alien to our

mythological imagination. Fairies descended from paradise, combing their hair under a flower bush, invite the lyrical hero into the embrace of the bonfire. The oleaster is a tree of paradise. The tree of Paradise that grows on Earth longs for its dwelling place. Intoxicated by the voices of fairies, he yearns for the moon, that is, for the sky inhabited by fairies, and the lyrical hero dreams of joining the oleaster tree, putting on the silk dress of fairies, and going to the land of fairies:

O'shanda

Parilar yurtiga ketgim kelardi,

Jiyda daraxtining o'ylariga ergashib.

Parilar xayolin kiygan ko'nglimga,

Turardim bir libos kabi yarashib. [2.121]

In T. Khodzhaev's "Turkic Legends," "Fairies and angels are in the sky above the world. Fairies and angels live in the heavens, in comfort, or in paradise with innocent people," we observed in the following poem by H. Ahmedova.

The image of the fairy is a world of beauty in the people's ideal, a perfect embodiment of appearance. The fairy is very little visible to the eye. When manifested, it deprives a person of their mind and consciousness. Pari, having a positive quality, being an

imaginary embodiment of human beauty, having a stable life, never dying, doing good to people in her place, is sometimes embodied in her negative character. Such behavior is measured by cunning, witchcraft, and infidelity in the fairy.

H. Ahmedova, wisely using the inexhaustible treasury of folklore, creates the image of a fairy, that is, the image of a fairy:

Yunus baliqlarning ko'zidami ishq,

Parilar dil solgan daryoda ko'nglim.

Garchi havozodman, havodir naslim-

Yer bergan mahdudvash sadoda ko'nglim. [3.15]

One of the rare examples of folk oral art is the epic of Yunus Pari. Yunus is the daughter of the king of fairies. Its destination is not a river, but Mount Mount Qaf. Fairies can take any appearance, including the appearance of a fish. Water fairies live in the river. The lyrical hero's heart falls into the river inhabited by fairies.

The fairy is a product of the most delicate, most subtle point of human imagination. Fairies appear in fairy tales in various forms: pigeon, grass, snake, old woman, deer, monkey, human, and others. They live in the legendary Garden of Eram, Mount Mount Qaf. They are guarded by formidable demons. He sets difficult conditions, tasks for testing in a clash with the hero. If he fulfills the conditions, he will achieve union with her; if he fails, he will be sentenced to death. Therefore, the hero of the fairy tale strives to win, mobilizing all his intellect, physical and spiritual strength, and even miraculous power, fulfilling the condition and marrying her. In the next poem by H. Ahmedova, which calls the reader to reflection; The lyrical hero describes his beloved as "the sultan of the city of Susambil":

Susambil shahrining sultoni eding,
Parilar zotidan edim, o'ynardim.
Bir tun uchib borgan edim qoshingga
Sevaman, deb aytding, kuyding, qo'ymading.

In the poetess's poem, we witness the extremely consistent development of the image of the "fairy." According to ancient beliefs, the fairy was created from fire. It's impossible to see it with the naked eye. The fairy possesses the power to enchant and drive people mad with her beauty and grace. Fairies can take on various forms and appearances. They often appear in the form of beautiful girls, women.

Behisht bog'i edi, uchib yurardik,
Qayg'udan - kadardan dil forug' edi.
Sen eding, men edim, bir yurak edik,

Osmon yorug' edi, tun yorug' edi!..[3.15]

Susambil is also extremely picturesque. The

poetess compares the nest of her lover to Susambil, describing him as the sultan of this corner. The Garden of Paradise is a pleasant garden that breathes only tranquility, purity, and beauty. The lyrical hero flies with his beloved in this beautiful garden in the sky of sweet dreams.

In our view, fairies also differ in mentality. In particular, in the imagination of the Uzbek people, the peri is depicted as a delicate girl with long black hair, a slender figure, and a white silk dress, while Europeans describe her with long blonde hair and blue eyes. Each nation can evaluate such ideas and interpretations based on its own taste and mentality. In the following poem by Z. Mirzoeva, she describes a fairy with loose hair:

Sochlari yoyilgan hurga aylanib,

Tushimda ortidan yig'lab yugurdim. [4.7]

This image, created in the imagination of a person, is also used in written literature and is expressed to a certain extent for an ideological and artistic purpose, this image is used to describe a person's character, their true appearance. In our people, the image of a fairy is treated with special reverence. Pari is considered one of the main characters in folklore, especially in such genres as dastan, fairy tale, and song. It has its own diverse characteristics and qualities. The leading characteristic for the image of the fairy, the main quality that comes to mind when the word "fairy" is described and mentioned, is incomparable beauty, infinite grace.

In G.Askarova's poems, the image of a fairy is also observed:

O'n sakkiz yosh-eng go'zal dunyo,

Pari bo'ldim uning bahrida.

Qo'llarida qilich, gul tutgan

Shahzodam bor uning bag'rida.[1.19]

In the poem "Fairy Tale," the poetess describes how, at the age of eighteen, she became a fairy-like beautiful girl. In fairy tales, heroes fight with giants to gain power over fairies. Perhaps the lyrical hero's prince passed the fairy's conditions at the age of eighteen. Involuntarily, through his creative imagination, he goes to his prince, who has overcome all obstacles and holds flowers in his hands, to be honored with the happiness of achieving union with a fairy, not a sword in his hands. The poetess's beautiful imagination continues:

Shundan keyin hur bo'laman men,

G'ilmonlarning ko'zin yoshlayman.

Murodimga yetib, taxtimda,

Malikaday yashab boshlayman. [1.66]

The free fairy believes that when she reaches her

prince, she will live like a princess. At the end of the poem, he concludes his poem with the words: "I will not acknowledge your three worlds, I will remain eternal at eighteen." But time does not stand still. And it's impossible to stay at eighteen. The poetess also uses this image in her poem "O'lan":

Pari qizlar holvangni yerlar,

Osh tortarmish mardona sherlar.

Taqdiringdan ko'rasan, derlar

Yo "ha" degil, yo "yo'q" de, dilim.[1.166]

Each region has its own customs and traditions. In particular, when going as a matchmaker, halva is brought to the bride's house in the Samarkand region. The bride's friends are also given this halva so they can find their happiness faster. G. Askarova, whose poems carry a folk tone, incorporates the customs and traditions of the region where she was born and raised into her creative works. In folk songs, there are superstitions associated with the concept of fairies. Pari is used in folk songs in two senses. First: as a destructive, mythological image of a negative type. This image and concept of fairies corresponds to all six qualities of fairies described in the Avesta. For example, 1) human-like; 2) animal-like; 3) beautiful; 4) evil; 5) sorceress; 6) connected with giants[5.24] From this point of view, the images of lovers and mistresses in the songs, the image of a fairy who brings coldness between them, correspond to the concept of a fairy in the "Avesta." In G. Askarova's poem, the fairy is embodied in the form of beautiful girls. In G. Askarova's poems depicting wedding ceremonies, the image of a fairy is often depicted.

Just as the views and perceptions of the people regarding the mythological images described above are diverse, the mythological foundations and genesis of the image of Khizr also trace back to examples of oral folk art, such as legends and epics. Through the image of "Khizr," in our imagination, a perfect person is embodied, who is a symbol of goodness and gives blessings and peace. It is known that even today, our people have various views and opinions about those who have been blessed by "Khizr." According to folk beliefs, in legends, it is said that a person who encounters Khidr will have great luck, happiness, and wealth.

There are various opinions on the etymology of the word "Khizr," and researcher T. Khodzhaev conducted scientific research on this topic. The scholar collects and discusses the features characteristic of the image of "Khizr" by M.Sayidov, B.Sarimsakov, I.Hakkul, and the etymology of this word.

B. Sarimsakov specifically notes that the etymology of

the word "Khizr" is related to the word fire, emphasizing that it originates from ancient beliefs about the purifying properties of fire among many peoples.[6.18-19]

T.Khodzhaev comes to the conclusion that the word "Khizr" is etymologically related to greenery. Khizr can be seen as a mythological image on earth, in the steppes, among people, in folklore works, epics, fairy tales, songs. Khidr is manifested in folklore works with his good qualities. In folk legends and narratives, Khizr is interpreted as the owner of life's water, eternal, and extremely powerful compassionate figure who helps people in difficulty and who seek help through his name, who can give strength and great power to epic or fairy tale heroes, who guides and mentors positive characters in the work.[7.43-48]

In his article "Epic Interpretation of the Image of Khizr in Uzbek Folk Tales," F. Nurmonov cites the opinions of a number of scholars, such as V. Barthold, M. Afzalov, I. Goldzier, K. Imomov, and Tolstov, about Khizr. Among the opinions, the following quote by the famous orientalist scholar V. Bartold draws our attention: "Despite the fact that the legends about Khizr are not known to people of other religious sects and are widespread among Muslims, they have characteristics not typical of Muslims. Khidr's name is not mentioned in the Quran either. Through the image of Khizr, legends of different eras and peoples are united." The question arises: why is Khidr, who has no connection to Islam, known only to Muslims and not to people of other religious denominations? What aspects of this image do they not resemble Muslims? Researcher F. Nurmonov's quotes from scholars complement each other, all serving to prove that Khidr has no connection to Islam. F. Nurmonov reinforces these thoughts in one of his articles. "In particular, V.V.Bartold, Y.E.Bertels, M.Afzalov state that the image of Khizr was created before the Muslim religion, it was the product of the creative search of working people for a very long time." Thus, they put forward the idea that the image of Khizr has nothing to do with the Muslim religion.

Researcher M. Narzikulova interprets the image of Khizr in several aspects. According to the interpretation of Eastern mythology, "Khizr is a symbol of blossoming plants, greenery, and the natural world of spring," the scholar adds to her opinion with the quote of literary scholar M.Juraev: "Khizr is depicted in artistic creativity in the form of an old man with a green robe and turban, a long spear in his horse-riding hand."

Rabguzi's "Chapter on the Words of Khizr and Elijah" begins as follows: "The meaning of Khizr is green. Wherever Khidr (peace be upon him) sat on a stone, that stone would live on. That's why it was named Khizr.

They say: Wherever he sat, that place would turn green. The following statement, that is, Barthold's opinion that the name Khizr does not exist in the Quran, is incorrect. Indeed, in Surah Al-Kahf of the Holy Quran, the stories of the prophets Moses and Khidr are given.[8.334-337] "This story describes scenes about Moses' (peace be upon him) pursuit of knowledge and Khidr's (peace be upon him) blessing with awareness of the unseen, which was not given to other prophets" [8.326] - explains Sheikh Alauddin Mansur.

Sh. Turdimov, in the article "The Image of Khizr in the Cycle of "Gorogly," says that "in the pre-Islamic mythological system of our people, Khizr was associated with fire, fire, the sun of the highest status, brought summer, revived all nature, life, and was worshipped as a noble spirit that gave them life." This article also details Khizr's connection with Islam.

The image of Khizr is also found in modern Uzbek poetry. Our people have beliefs about Khizr coming on the night of "Laylat ul-Qadr" in the holy month of Ramadan. It has become customary to wait for his arrival without sleeping until morning. According to the elders' belief that "Khizr comes to a clean, clean place," they keep houses and courtyards neat and tidy. In O. Hojiev's "Fashion from the Kindergarten," the life experiences of a girl who eagerly awaits the visit of Khizr are also depicted through the image of Khizr, as noted above:

Qalandarning liboslari,
Sirli soz ham bo'ldi nihon.
Darvozda turar g'arib
Bir bechora juldur chopon.
Oyoqyalang, yoqasi chok,
Boshda telpak yag'ir-yarg'oq.
Ko'zlarida bechoralig',
Qo'llarida irg'ay tayoq.

According to folk beliefs, Khizr is an image of a spiritual guide who helps those in difficult situations, appearing to people in various forms. Thus, the image of Khizr is depicted as a symbol of goodness both in folk art and in written literature. Consequently, figurative expressions associated with the image of Khizr are also often found in our classical poetry. In classical poetry, the image of Khidr is compared to the symbol of immortality, life, the lips of the beloved, and other organs. O. Hojiyeva's poem continues:

Qizcha nogoh seskandi-yu
Ko'zlariga inonmadi:
Zar kiyimli qo'shiqchi shu
Yirtiq to'nli insonmidi?

Yer yutdimi? Yutdi osmon?

Chinmidi bu, yoki ro'yo?

Qizcha yig'lar hayron-hayron,

Hiqqillardi: - Xizr bobo! [9.58]

To the lyrical hero of the poetess, Khizr appears in the form of a Kalandar in a tattered robe, a torn robe, an old hat, barefoot, holding a stick in his hands, and suddenly disappears. Z. Muminova has many creative works devoted to social themes. In particular, in the poem "The Language of Navoi Repeats in the UN," feelings of gratitude are expressed. They are expressing their dreams and aspirations by wishing for the blessing of Hazrat Khizr upon our rare language, which has been polished through centuries. The use of the folk applause "Dunyo turguncha tur!" creates analytical folklorism.

Toshlarni sindirib yorib chiqqan nur,

Senga ravo bo'lsin hazrati Xizr,

Dunyo turguncha tur! Dunyo turguncha tur!

BMTda yangrar Navoiy tili. [10.4]

The poet skillfully uses mythological images in poems on social themes. It is known that Satan is a religious-mythological image that leads people astray. Kh. Akhmedova, in her poem "Yolg'on qasida," presents the image of the devil:

Qushlar so'lagidan etilgan paydo,

Makring olovidan ko'r barcha qaroq.

Tund yaproqlar ichra yasharsan tokay,

Shayton peshobidan iylangan tuproq. [3.118]

Satan leads people to his forbidden paths. All religions condemn Satan as a misleader of people. The lyrical hero also expresses the people who fell for the devil's deception in the style of "Blind from the fire of your deception." The dark one emphasizes that he is being drawn into his trap.

Ko'zi ochiq ko'rmasdan,

Shayton yo'ldan urmasdan,

Otadan yuz burmasdan

Bolaga kitob bering! [3.118]

According to religious sources, it was Satan who caused Adam and Eve to sin, and Allah expelled them from paradise. However, there are other views about Satan. For example, I. Haqqul provides information that he initiated a completely new interpretation of the image of Satan in Sufi literature, that is, he praised the devil as "my friend and teacher." Hallaj's recognition of the Devil as a teacher is due to the Devil's great purpose and determination, his loyalty to friendship, and his ability to act based on his own capabilities. As noted in

religious sources, such qualities as suffering and fighting, as well as the devil, demonstrate steadfastness in his love for God and will never deviate from the path of love. "Truth says: 'I will subject you to eternal torment.'" Iblis said: "Will you see me while subjecting me to torment?" Haq said: "Indeed." Iblis replied: "Seeing me, looking at me, and your torments are enough. Thus, Satan is willing to endure endless torments for the sake of Allah. Indeed, a person does not always admit their guilt. Even with a deep sense of guilt, he tries to deceive not only himself, but also others. To avoid guilt, he uses the devil when there is no other plaintiff. Z. Muminova is concerned about the negative impact of social networks on the upbringing of children. The only treasure that enriches a child's spirituality is books. That's exactly why they dream of our children reading books. With his multifaceted creative works, he encourages reading books and teaching.

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