

## Interpretation of Mythological Images in the Works of Isajan Sultan

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### Abstract:

This article talks about the interpretation of mythological images in the works of the talented writer Isajan Sultan.

**Keywords:** modern, folklore, symbol, metaphor, narrative, image, tradition, image, interpretation, myth.

The writer Isajan Sultan brought a unique tone, artistic expression, and imagery to the prose of the independence period. The images in his works were embodied both as a product of the centuries-old literary experience of Uzbek prose and as an artistic synthesis of the modern image form of Western literature. The images in the artist's works are distinguished by their perfection, by inviting the reader to reflection, by their subtleties reflected in the unexpected paces and turns of the dynamics of reality.

The writer infuses elements of folklore into his works. This situation is also visible in his stories. Folkloric elements perform a poetic function in the writer's stories. They occur as follows: a) symbolic images based on mythology; b) fairy tale composition; c) narration within the story; g) use of proverbs; d) description of customs and traditions. It is possible to include such works as "Manzil", "The Garden of Eram", "Ozor", "Farishta", "Arif", "Uzuk", "The history of a spectacle", "Xazinabon" depicting mythological characters. It is known that myths are stories formed according to the primitive understanding of our ancestors. It contains the origin of the universe, man, universe, and their historical foundations. Some of the mythological characters can be seen in the above stories of the writer, they performed a certain poetic task for the composition of the story. For example, several mythological characters were created in the writer's story "Manzil". "After walking a long way, we entered a valley surrounded by mountains. The lakes were crystal clear, and the people were very beautiful. Then we found out that the horse of this country is Kohi Qaf, and these are not healthy people, they are people. In the imagination of the people, there was a mountain where fairies lived. This is considered their country. The name of the mountain was called Kohi Qaf. "... fairies also act as representatives of the "other world", deities of two worlds. For example, in the imagination of the people, the land of fairies Kohi Qaf was also considered the "other world". The person who went to Kohi Qaf did not return alive. After a long journey, the heroes of the story end up in the land of fairies. The fairies hear where the heroes of the story are going and want to turn them away. Many of their partners fall in love with fairies and stay there. While reading this story, some events in it remind us of Alisher Navoi's epic "Lison ut-tair". Both the birds in it and the destination in the work were mystical images. The heroes of the story overcome many difficulties and reach Tilsim Mountain. This mountain was made of crystal, and on each of its caps were written the names of the people who had reached this destination. Our heroes had a different opinion about this mountain. The Tilsim mountain in the story can also be called a mythological image. In the story, there is a character of a young boy, Abdullajan, who did not know where he was going, while the others were looking for treasure. In this story, the writer used mythological images to reveal the bad consequences of lust in a person and the futility of chasing after it. In the story "Xazinabon", the writer wrote about Hazrat Ilan ata's hut. It is said that Khizri

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Ilyas came to this person. Snakes followed him and obeyed his orders without a word. Even a giant one is lying down guarding his peace. In Uzbek folk tales, we have read about snakes turning into people or people turning into snakes. In the fairy tale "Serpent" the serpent is presented as half a snake and half as a girl. That's why it was called a snake. The same meaning is understood in the term "Ilan Agha". According to the story, the snake father is not in the form of half snake and half human, but because only snakes obey him. According to this, it was said among the people that Hazrat Khizr would come to father Ilan. Mythological visions of the snake, myths and artistic transfer of folk views led to the formation of the image of the snake in legends. According to legends, snakes live where there is treasure. They were the guardians of those treasures.

Mythological images are mainly formed in the imagination of people. They are therefore treated as fictional inventions. In general, mythological images give a person the idea of creating something from nothing. In the story "Arif", the writer Isajon Sultan wrote about childhood imagination and games. The story reflects Arif's childhood thoughts and fears, like all children. At first, Arif takes the pinching shiny creature as a friend in his imagination. As Adib said, children have their own fears, their own horrors. Every child weaves his own fear based on his imagination. After a long time, Arif starts to be afraid of the fox. After growing up a little, he is afraid of the yellow girl. "Unlike the others, she could appear during the day.

He found trees and bushes in the deserted moons. It was yellow and small. He would either take her by mistake, or twist her mouth and nose and make her crazy." This little blonde girl was called by other names - ajini, jinn, and so on. The creation of myths was dominated by people's imagination. Primitive environment, society, lifestyle motivated the emergence and formation of such views. In the story "Something happened to my father", another mythological character was written. "Yes, what should a giant do there? Dev will be on our side. It doesn't work, the giant comes out of the cave when he opens his stomach, scares the people of the surrounding villages and fills his stomach. The giant has no clothes, a lungi around his waist and walks barefoot. He will not have a wife or children. On top of that, he will be very stupid." The root of the formation of the mythology of the Turkic peoples goes back to the "Avesta". The images of Ahuramazda and the giant Ahriman in "Avesta", Mitra next to Ahuramazda, his assistants Asha, Sroasha are among the mythological characters. It is clear from the sources that myths were formed on the basis of good and evil. Mythological images, for example, the image of the Giant, can be divided into images that serve goodness and images that serve evil. In the epic "Rustam Khan", Momogul asks the Red Giant to kill Rustam, but the giant Momogul, knowing the mason's evil, instead of killing Rustam, Momogul kills the mason. By including this image in the prose work, the creator reflects the psyche of the child, the fear and anxiety in his heart for his father. The hero of the story imagines the giant in fairy tales, so he imagines it in his life. Mythological images are also found in the writer's story "The Garden of Eram". The name of the story itself shows that it is related to mythology. According to legend, the garden of Eram was built by a king named Shaddad, who claimed to be a god. According to Sheikh Alauddin Mansur, this legendary garden was built for 300 years. Even the king who built this garden did not see it. When he gathers an army and goes to see the garden, Allah encounters a storm and dies on the way. The story tells about the tree of life. Each leaf of the tree of life is a person's life. If it is spilled, human life will also come to an end. Bogi appears in Eram when the hero of the play loses consciousness for a moment and sees the tree of life in it. Through this story, I.Sultan emphasizes to the reader that human life is fleeting and should not be wasted. In the story we come across another mythological image. This is the image of Semurg. We have read a lot about the semurg bird in fairy tales. This bird helps the heroes of the fairy tale with good intentions. While describing the paradise in the story, the Semurg bird appears to our hero as a bird that shares goodness. In the fairy tale "The Hero", Semurg puts the Hero

through seven darknesses. In some fairy tales, he lives underground, and in others, above ground. It can be seen that this bird is a bird that connects two worlds. In fairy tales, the grebe is depicted as white. According to the Russian literary critic K. V. Trever, Semurg is depicted in the form of a half-camel and half-bird on a Sassanid-era jar kept in the Hermitage. There are also myths depicting him as a three-legged donkey. In Uzbek literature, Semurg is described as a bird that brings peace and happiness. That is why our creators use this image effectively. Such mythological images in folklore are a valuable treasure that reflects the dreams, lives, imaginations and beliefs of our ancestors. That's why these images, no matter how much time passes, perform a certain task in our written literature. All elements of folklore can be found in the stories of the writer I. Sultan. The artist used these elements appropriately. Folk motifs were approached by the creator in such a way that the idea was preserved and the form changed. The conclusion is that the role of the spiritual heritage created by our ancestors in the growth of the poetic skill of the creator is incomparable. I. Sultan's stories are a vivid example of this.

Myths are one of the oldest genres of fiction. The history of the creation of myths goes back to the times when the oldest people lived. As a result of primitive people not understanding the true nature of the phenomena occurring in nature and society, fear arose in them and they began to worship them. They created stories about things and events in the creation of the universe through their imagination.

Mythological images, which are one of the elements of folklore in Isajon Sultan's stories and novels, performed a certain poetic function. In the writer's novel "Ozod", we meet several mythological characters, such as Huma, Qaf mountain, Alexander's wall, Gog-Magog. At the end of the free work, Humo finds the bird of happiness. The Humo bird here is one of the mythological characters like Qaqnus and Samandar in folklore.

The Humo bird was called by several names in the poetic works of the Turkic peoples, such as Semurg, Anqo, Davlatqushi, Bakhtqushi, Bulbuligoyo. Humo is a legendary bird image. Symbolic expression of people's dreams of eternal happiness. This is how Isajon Sultan describes this bird in the novel. "It was shining in a beautiful golden color, and it was spreading soft sparks around it. It didn't fly from somewhere, but flashes of lightning appeared out of nowhere. Azod did not know that such a beautiful bird existed on earth. He was not like any other bird, he was free and free with a very noble little head, just and proud, and a straight ass. [1.310]

This huma bird is described in Uzbek folk tales as a helpful companion to the heroes who embarked on the fight against evil for the sake of goodness. Azod also heard a lot about this bird in his childhood. He saw this bird many times in his dreams. He looked for his bird of happiness among all the birds, but he could not find any bird like him. The image of a farmer in the play also lives a life waiting for a bird of happiness. A bird of happiness appears in front of him when he begins to understand the meaning of all the things and events that he encountered on his way after suffering some hardships during the free journey.

The writer describes that the bird of happiness did not fly from somewhere, but appeared from the middle of nowhere [1.310]. Here, the writer refers to the mythological image of samandar, which is characteristic of folk poetic works. Samandar is a symbol of eternal life. Samandar is said to appear in the grass and live in the grass. In the work, the writer described huma bird as a symbol of the transformation of life's hardships into happiness and a miracle of mankind, which is sent by God. The writer described that only a person who has found his identity, who understands the purpose of living, can meet huma bird.

Another mythological image in the novel is Alexander's wall. According to legends, Alexander built this wall to protect the earth from the hordes of evil giants. Alisher Navoi's epic "Saddi

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Iskandari" provides detailed information about the construction of this wall. It is the boundary between evil and goodness on earth, darkness and light. This wall is the end of the world, there is no way beyond it. Here, Ozod begins to see the meaning taking shape. In the play, the ancient enemy of humanity, the evil legendary Gog - Magog, hearing the tree of Malaxima girl Dilorom, attacks the earth from behind the mountains and destroys the whole country. This is caused by evil vices such as greed and pride in people.

The author describes these evil creatures in the work as follows. His body is skinny, his eyes are blue, his face is black. Gog-Magog is given as a symbol of evil in different places of the work. "I guess again, isn't the thunder rumbling over Mount Qaf when people say something wrong, another sign of bad guys? I also think that another child of yours died from the lightning that flashed when the permissible word was spoken. [1. 219]. The main reason for the increase of these evils is the sins committed by people on earth. The stories about Goju-Maguj are mentioned in "Torah" and "Holy Qur'an" and many other scientific and artistic works. In particular, Abu Rayhan Beruni's famous work "Al-osrar al-Baqiya" provides information about the content of the narration about Alexander and Gog-Magog in the Holy Qur'an.

Alisher Navoi in the epic "Saddi Iskandari" describes the Gog-Magog as follows. Their hair is scattered around their waists, one of them is one cubit long, and the other is ten cubits long. His ears stick out from both sides, and his claws are the size of a giant's finger. Their faces are pale yellow and their eyes are like those of a monkey. It has two pig-like tusks in its mouth, with which it can be easily dug. No matter where their teeth touch, it will not grow until the Day of Resurrection. Everyone's mouth is on the chin. [2.395] In expressing his opinion, the writer used this mythological image as a symbol of invasion and disaster.

Isajon Sultan calls the mountain that separates humanity from humans and evil creatures as Qaf Mountain. According to legends, Mount Qaf, i.e., Kohi Qaf, is located at one end of the world, and beautiful fairies and angels made this place a place. This is how the writer described this mountain in the story "Manzil". "After a long journey, we reached a valley surrounded by mountains. The lakes were crystal clear, and the people were very beautiful. Then we will find out that the horse of this country is Kohi Qaf, and these are not human beings, but fairies. The plot of this story is similar to the plot of the novel "Ozod".

Such scope and expansion is due to the appearance of various historical figures such as Khizr (a.s.), Musa (a.s.) or Iskandar Zulqarnayn, who appear in the works of Isajon Sultan, in different episodes. It is true that in other large and small works of the writer, there are excerpts from the works of various classical and modern writers. However, the novel "Ozod" differs from other works of the writer in terms of artistic passages and references to the works of other creators. Therefore, it is necessary to pay special attention to the fragments of the novel and their function in the novel. In the previous chapter, a list of the authors of these fragments was given, so it is appropriate to analyze some quotations in this place.

Not only every reader, but also creative people, and even their heroes are turning to the works of Alisher Navoi, the great leader of Turkish world literature. Alisher Navoi is mentioned several times in the novel "Ozod". Azod, who is on his way to the small "Toshkesar" section, talks to the stoneworker. When he told Tashkesar that he was going to Alexander's Wall, Tashkesar told him the following comments from Alisher Navoi's epic: "There are rivers of mud on this road, it is more correct to say that it is not mud, but poison-zakkum." s. The mountains also pointed to the sky, and all those blades are cruelly waiting to shed blood. The steppes with fire on all sides are burning and reaching for the sky. Its forests are full of all kinds of terrible calamities, and every tree in it has a branch of sorrow and a leaf of calamity. Clouds swirling in the sky rain stones instead of rain. The



world is on fire from the fire of lightning that flashes from the clouds. There is no place to stay overnight. Neither water nor grain can be found to give money. Even if a thousand birds travel in that direction and flap their wings in the air for a thousand years, it is not known that they will travel this way and reach their goal... will be harmonized. The passage is taken from the seventeenth chapter of the epic "Lison-ut tair" entitled "Birds after carefully asking Hudhud Simurg gave signs". [3. 22]

These thoughts complement the information given about the tulip, the bird of happiness, the wind, the mountain, and smallpox, which are found in the road and destination of Azod, the stonecutter who entered the dialogue in the novel of Isajon Sultan. The most important taskesar's advice ends with "Shout Peace be upon you, O People of Meaning". Ozod's goal is to find "people of meaning". From this point of view, the plot of the novel "Ozod" is reminiscent of the plot of "Lisonut Tair" in which Hudhud set off in search of Simurg. The combination of fragments from the epic in the text of the novel enriches the content of the novel.

The main character of the novel, Ozod, is surrounded by objects and natural phenomena, especially the wind. Sometimes different conversations take place between the wind and Ozod. Even the wind bears witness to what Ozod has seen and experienced on the way.

In the composition of the novel, there are also stories and narratives such as "The Jug", "The Bird with the Wolf", "The Scorpion with the Tortoise", "The Crow", "The Story of the Horses Joining the Cart", which also represent the spiritual world of Azod. deepens. Among them, the narration of "Wolf and Bird" is as follows: "The wolf caught small animals, and the bird gathered grain, and both of them were feeding themselves in this way. A man came and said, "This wolf is wild and cruel, and the bird is beautiful." The other said, "Do you give the wolf its wild proportions because it kills a living and moving creature, and do you decorate the bird because it eats the motionless and bloodless grain?" he asked. "However, grain is also a living thing," he said. Then the first apologized: "I was ignorant because I did not understand the essence." A third person said: "The wolf is unaware of its savagery, and the bird is ignorant of its innocence, only you give them such meaning." A fourth said, "It's only you who gives meaning to things. Your words were listened to because of the meaning you gave. In fact, there is only God and his will. Before this will there is neither you, nor I, nor a wolf, nor a bird..."

They also said that there was a fifth person there. We are not aware of his words. Because he was silent..." [3.177]

This little narrative, in fact, serves as a key to understanding Isajon Sultan's novel. Literary scholars interpret it differently. But one category realizes and remains silent.

The tiny characters in each narrative, regardless of whether they are alive or inanimate, speak and interact. At the same time, he conducts philosophical reflections on the essence of man, the world, existence.

As the nature of the literary movement has been addressed in previous seasons, Isajon Sultan's novel ends with the following quote from Alisher Navoi's Munajat:

"Ilohi, akram ul-akramin - You, and I am a sinner.

God, I have nothing else to do, but I have no one but You.

God, I can't get over the badness of myself and I can't bear the shame of the badness of good people.

O God, give my pen practice in your praise and give my speech acceptance in the hearts of the people..." [3.246-247]

It is not for nothing that the novel has such an ending. Because Alisher Navoi turns to the Creator from his prayers, prays, and expresses his wishes. The content of the prayer corresponds to the content of high human feelings and opinions expressed by the writer throughout the novel. "The spoken words have already materialized, created a form, changed the environment and determined the essence of the speaker's life," the wisdom given by the language of the wind is later presented in the form of Azod's thoughts. dignity is embodied.

In general, this comment of Professor A. Rasulov is very suitable for the description of the image of the "people" in Isajon Sultan's novel "Azod": "The world around us is stable and unchanging, the events in it are reflected in you, because you value them, says the writer. What you value is precious, and what you do not value is worthless. The novel "Ozod" was built on this foundation from the beginning." In fact, the narrations and quotations included in Isajon Sultan's novel "Azod" are literary evidences for the proof of the above premise.

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#### List of used literature

1. Isajon Sultan. Ozod.- Tashkent: Sharq, 2012. - page 310.
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