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Mythologisms in Novel Interpretations

Abstract

This article discusses mythologisms in Roman interpretations. Attempts were also made to show the philosophical essence of the mythological interpretations in Ulugbek Hamdam's novel "Isyon va Itoat" (Rebellion and obedience), to analyze the work with a complex structure, symbolic logic.

Keywords: Symbol, Philosophy, Nationality, Myth, Value, Hero, Image, Interpretation, Analysis, Expression, Theme, Idea, Feeling, Experience, Prose, Style, Art.

Introduction

In European novelism, the novel-myth genre emerged in the middle of the XX with the rise of mythology. One of the cornerstones of this genre, Thomas Mann, builds his novel *The "Sehirli tog"* (Magic Mountain) directly from the beginning to the end of mythical thinking, and the protagonists are, in a sense, participants in the myth on which the novel is based. Although the protagonist has a mythical character, he lives his life in the play, and the plot is not a re-created version of the myth, but in the description of today's events, if the reader is aware of the content of the original myth, it will be easier for him to understand the novel.

The novel-myth, which began in the works of the great German writer Thomas Mann, soon became a literary tradition throughout Europe, even moving across the ocean and influencing the novels of the United States and Latin America.

The Main Findings and Results

In the work of W. Faulkner, one of the great representatives of the American school of novels of the twentieth century, the novel-myth began to take on a new look. His novel *The Parable* is dedicated to the history of Christianity, including the life of Jesus Christ. This work is characterized by the fact that it is based more on biblical mythology than on history. Faulkner consciously called his novel a "parable, a narrative" finding and describing a philosophy from biblical narration that is relevant today. A similar situation can be applied to Chingiz

Aitmatov's novel "Qiyomat" (Resurrection). The plot of Pontius Pilate and Jesus Christ in the play is parallel to the plot of drug dealers Avdiy Kallistratov. One is the past and the other is the fate of the present. The difference is two different periods, two different environments. But the conclusion is the same. While Jesus Christ was crucified for his ideas, Avdi was hanged on a saxophone. In both cases it is concluded that the hum judgment is ignorance.

The myth also influenced modern Uzbek novels through Albert Camus and Franz Kafka and the Russian writer M. Bulgakov. Especially in the novels of the independence period, the interpretations of mythical thinking are clearly visible.

As observed in world literature, the reflection of the relationship between the devil and man in modern novels of Uzbek literature is brought to the work through legendary legends. The description of unreal events and folklore narratives are expressed directly through the author's speech. In particular, the legend of the fate of Adam and Eve in Ulugbek Hamdam's "Isyon va Itoat" (Rebellion and obedience) is absorbed into the work through the author's speech. The place of this event in the composition of the work acquires a philosophical significance in comparison with the life and destiny of the heroes: "Darkness reigned in the world at that time. There was no light and no movement. Probably they were. But he was drowning in the depths of darkness. On the other hand, there was no creature that could see light, movement, or perceive them. There was only God. When the time came, He wanted to be

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known. He intended to tear the belly of darkness and create a whole world. And "Let there be light!" he said. Then the heart of darkness cracked and light flowed from inside. Darkness and light, night and day, appeared in the world. It was the first day of creation..." (Hamdam, 2005). This narration tells the story of Akbar's destiny and psyche. Because the heart of the hero imprisoned for slapping his student was covered with darkness. There was no light in his heart, no confidence in the future. The sufferings of that black prison were left behind, and he was set free. The protagonist of the work, who for the first time faced injustice in society, now began to rebel in his heart. He vowed to start a new life, leaving a scar on his fellow villagers who had imprisoned him. It was the light, the light that came out of the darkness. The writer compares the radical turn in Akbar's destiny to the first day of creation.

God created everything for human. A father does not suffer for his children. Akbar embarked on a journey to create everything, flirtatious blessings for his children who begged for food. But he again faced injustice. When the melon, which had grown to twelve tons, arrived at the destination, eight tons came out. He betrayed his brother Nurmat. The mafia in foreign lands remained in his hands for a long time. Now he felt spiritually that the opportunities given to man would not be easy, that he had to obey the destiny. Out of the difficulty of understanding the mysteries of the world, the imaginary entered a thousand and one streets.

"The second day of creation began. In this the Lord separated the heavens from the earth, and called the dome the heavens, and the earth the earth. In the days that followed, the earth took up space, gave birth to plants and trees that covered the sky, created a flock of flying birds, flocks of animals that filled the sky and the earth. He created the sun, moon, and stars in the sky so that darkness and light could be exchanged and there could be a balance over the universe. And he liked it all" (Hamdam, 2005).

God gave man all the opportunities and made him innocent. Diana and Akbar, portrayed in the play, continued to rebel against their fate. Diana, Aunt Larisa, Akbar, different puzzles from the doctor's destiny, mistakes, mental states were the fruit of the mistakes of a clay slave. The writer was able to enrich the interpretation of his intention by introducing this divine narration into the work of individuals with all the possibilities of this world.

"Everything was there: earth and sky, water and air, animals and plants... all... Only the One who rules over them and, most importantly, who comprehends the world, its Creator, has not yet been created. Then Allah created His masterpiece, Adam, from dust in His image, in a divine image, and breathed life into his breath..."

On the seventh day, Allah stopped creating. For the being that had been settled to this day was sufficient for His knowledge and remembrance..." (Hamdam, 2005).

The myth embedded in the work by the writer here is an example of an anthropogenic myth about the creation of man. According to V. V. Ivanov, "anthropogenic myths are myths about creation (including the creation of man) and are an integral part of cosmogonic myths".

According to the scientist, in the myths of the peoples of the world about the first man on earth, it is said that man was created from this or that tree. For example, in the myths of the Hindu tribes living in Peru, it is said that the first man was made of the walnut of the palm tree. The myths of the peoples of Western Siberia, the Far East, North America, and Oceania also tell of the first man being made of wood (Ivanov, 1992).

The same interpretation existed in the mythology of the Turkic peoples. In any case, the tradition of knowing some trees as sacred, as well as the tree cult formed in folklore, allow us to draw such a conclusion. According to folklorist Sh. Shomusarov, "As a result of the conversion of the peoples of Central Asia to Islam and the spread of Islamic myths in the Koran, hadith, commentary and other sources, the plots of anthropogenic legends about the creation of Adam and the beginning of human life began to spread in folklore. As a result of this historical and folklore process, a series of anthropogenic legends about the creation of Adam appeared in the oral art of the Uzbek people. In the Uzbek anthropogenic legends formed under the direct influence of Islamic mythology, the reasons for the creation of Adam, his creation from the soil, the borrowing of the soil necessary for the creation of man from the earth, it tells the story of the resurrection of Adam, the creation of Eve from Adam's rib, their expulsion from heaven, and the life of Adam and Momo Khavo on earth (Shomusarov Sh, 2002).

Uzbek folk anthropogenic legends tell of Adam and Eve flying into the devil's box and eating wheat, and as a result they were expelled from heaven for their sins. The writer, who deeply understood the essence of the folk wisdom embodied in these myths, meant by this passage that God had warned him of both good and evil in human nature, but that man could not understand it. Although He has also given man the opportunity to abstain from sin, he commands that rebellion against his destiny is not the only forbidden thing, that is, the fruit of understanding good and evil. This passage is quoted from Diana, the Doctor, and Akbar to suppress the rebellion leading to sin. However, the protagonists of the work are people of different professions, different ages, different backgrounds, who live with their inner world and do not repeat each other.

"Allah created the Garden of Eden for Adam to live no less than anything. He planted various trees and brought streams to it. Then he put Adam there and said, "You will eat from every tree in this garden. Just don't eat from the tree of knowing good and evil. Because the owner of it will die in a day".... (Hamdam, 2005).

In our opinion, this play is about the unique appearance of the human body. Because the events of the work are in several directions, separate destinies aimed at artistically depicting different destinies and unique appearances of characters, the essence of these stories is that destinies face tragedy. The first line depicted in the play is Akbar and his spiritual world, the second the Doctor and his destiny, the third line is the tragedy of Aunt Larisa, and the fourth line is Diana's moral world. The fifth direction is also the story of the fate of Momo Khavo and Adam, which is brought into the novel as a result of the incorporation of the narrative genre, which serves for the realistic depiction of the social environment and the completeness of the work. Each of these directions forms separate themes about unique artistic images, images and spirits, and their arrow root is logically connected with the image of Akbar. Akbar's relationship with Tabib, Aunt Larisa, Diana and his wife Farida serves to develop the events described in the play.

It can be said that the author logically continued his philosophical views on life and man, which he put forward in his first novel "Muvozanat" (Balance), in "Isyon va Itoat" (Rebellion and obedience). The writer imagines that humanity is going to rebel in a certain way to change the destiny that is written on their foreheads. In fact, you say that a person does not do anything in the way of his goal. Eventually he will be forced to submit to the destiny manifested in the last frontiers of his life path.

"U. Hamdam reflects the strengths and weaknesses of the human race from different perspectives. In particular, the use of divine content in comparative analysis with the early history of mankind has yielded positive results. The divine and philosophical ideas about the repentance, understanding, obedience of the human race, the guidance of the servant on the right path are put forward in the example of the image of Akbar through a number of exciting thoughts," M. Pirnazarova writes (Pirnazarova M.M, 2006).

True, someone obeys the path of destiny quickly, someone later. In particular, Akbar's wife Farida considers her destiny to live and work in the village. He is a person obedient to his destiny. That is why the relationship between her and her husband is also considered natural. Akbar, on the other hand, does not fit into the village with the rebellion in his heart, fleeing from there and coming to the city. But he cannot find

solace here either. It is also very difficult for a prostitute to fall in love with a woman and admit her relationship with him as true love. After a long silence, he confesses, that is, he lives without marriage for many years with the woman he loves, and suddenly returns to the village without leaving a trace of their love or a child. The writer describes Akbar's return as an obedience to a long-standing destiny. In our opinion, what can tie these two women together is the way of life of a modern, intelligent, selfish person. Because Akbar, who did not sacrifice himself for any of the two women in his life, did not support them financially or spiritually, and did not promise happiness, can be called a selfish man who lived only by his own will. Although she is a smart, kind, thoughtful, selfless man who helped a prostitute get on the right path, the Hero is a family and child who lives with boundless inner anguish, as well as a person who forgets the responsibility and duty to his love.

Diana, on the other hand, is physically striving for the sun, even though she is standing in the mud spiritually. He involuntarily enters the castle of love, which is alien to him. Because after loving Akbar and actually caring for him, he finds the strength in himself to change the way of life he has learned, to return to the path he has chosen. However, his inner desire to play and laugh does not disappear. As a result, even though she has lived with her lover for many years, she does not even try to have children. Feeling that Akbar will leave someday, he waits for this day to come later. Although he admits that he is afraid of you, he does not fight for his happiness and future. He accepts Akbar's departure as natural. As a result, Diana, who could not learn from the tragic fate of Aunt Larisa, is left alone in her old age, tormented by a world of memories and suffering. While Diana's desire to change her life path through love and be happy is her rebellion against the path of destiny, her accustomed to a life full of loneliness and suffering after Akbar's departure signifies her obedience. Because, as we understand from the logic of the work, it seemed natural for him to spend his youth in entertainment and his old age in solitude. In addition, Diana, who is spiritually and morally weak, has been living with a married man for many years without marriage and living a life of travel. As a result, the spiritual tragedy continues to haunt him day by day. In the end, even though she lived with a man, she proves to be morally degraded. Aunt Larisa, who lived in a way reminiscent of Diana's youth, needs a sweet word and attention as she gets older. Aunt Larisa, who refused to have children because she had children and had more important things in life than to grow up, laughed at her sisters for having children, and even lost contact with them. will be convicted. He is tired of living like this,

even an old woman who is tired of waiting for his death to commit suicide. In the writer's words, "Aunt Larisa had left this world no matter who she called". An old woman, who has lived her life in a meaningless way, learns a lesson from the way of life and, seeing her past in Diana's destiny, exhorts her without regard for the present and the future.

In order to remind the reader that the logic that human beings do not always follow what they hear and see is a legacy of Momo Khavo and Adam, the author infuses the work with a mythological myth about them. He likens the philosophy that a man should live as a couple to the fate of a doctor. Because the doctor lives alone after his wife's betrayal. Look at the destiny, this man, who always did good to people, who was a believer, who loved his disciples, who was faithful to his profession, died on the bed. Advice to loved ones is written on paper.

Although the mythological legends introduced into the novel provide a continuum of logic to the work in a sense, in some places it seems as if the excerpts are elongated. In the play, after the narration that the devil is a traitor and commits a sin by committing a forbidden act, the author writes a single sentence in chapter 52: "But the doctor did not reply to Akbar..." The artistic completeness of this sentence is loaded with the logic of the narration. This sentence refers to the sinfulness of the slaves who follow the path of the devil, their blasphemy against Allah. Apparently, the doctor accuses Akbar of betraying his family and turning the way of life towards sin and choosing the wrong path.

The writer once said, "The bondage of man is that he forgets the lessons he has learned when he is in pain when he is free from pain. That is why everything in this world is repeated, including mistakes." In the play one can find many of the places where the author reflects such scientific thinking. Because he is seen in the play as a writer, a storyteller, an objective observer, a wise, philosophical thinker. At the end of the play, Akbar confesses that he has obeyed his destiny as he reads the letter left by his teacher. The writer tried to show that loneliness belongs only to Allah, that he is able to change the destiny of man through the image of different categories of people in society, different professions, people of different character. In the life of these characters, the author describes the rebellion of man to change his destiny and, ultimately, obedience.

It is also possible to observe in Omon Mukhtar's novel "Ayollar mamlakati va saltanati" (The Country and Kingdom of Women) that as a result of reality and imagination, a person approaches life, thinking and personality from different angles. The text of this work is artistically elaborated. Literary scholar

U. Normatov, thinking about the novel, came to the following conclusion: "The novel revolves around a certain circle, with a unique mysterious-magical musical tone that repeats itself, a mixture of prose expression and poetic lines, from prose to poetry, free movement from poetry to prose, free access to the poetic lines of other poets, reference to historical documents, examples of folklore and retelling of the plot of fairy tales, in particular, the narration of the fairy tale "Bir yolgonda qirq yolg'on" (Forty Lies in One Lie). Omon Mukhtar's novels are new in terms of form, plot structure and style of expression." (Normatov, 2000).

In fact, anyone who reads this work will feel like they are reading a fairy tale. Because the events described in it lead the reader to various mysterious events. The play is about a mysterious and magical creature called a woman, her unique qualities and her inner world full of puzzles. Because man and woman, figuratively speaking, are described as two halves, always striving for each other and living together in life. A woman's strength, her delicate taste, always evaluates a man's abilities and capabilities. That is why the essence of the proverb, which is widely used among our people in this work – "The woman who makes the earth a woman, the woman who makes the earth a black man" - is an arrowhead and seems to be at the center of the interpretation of events throughout the work. The protagonist makes extensive use of examples of folklore to prove the validity of this idea. In particular, people use epics, fairy tales, proverbs and legends to realize their artistic intentions.

The writer's artistic goal was to define the role of women in society and in men's activities, as well as to interpret them artistically. The protagonist, Olim, slips out of his house, that is, out of the woman's clutches, escapes from his wife's spiritual encirclement, and rushes to another woman in order to be a little free. But this woman also feels that she is no different from other women she has seen and met in her life. Then the scholar involuntarily remembers the following words: "Who makes the earth...? Who did it come from, when?! At first glance, this seems to be a bit of an insult to women... if you think about it. If you are either not there (husband) or not (if there is a wife who makes a black husband!), Then it is the WOMAN who decides your destiny!". (Omon Mukhtar, 1997).

In fact, this work by Omon Mukhtar seems to have been written for these ideas. But this is not the axis that unites and centralizes the events in the work. In the novel, the author aims to unravel the mysteries of the female spiritual world, the female soul of the female mind, its spiritual world, the way of thinking, to absorb the interpretation of mythological images in order to fully realize his artistic purpose. Because, first of

all, the plot of the work is filled with a mythological image of an Angel or a Devil. At the same time, it absorbs folk epics or folk tales to fully convince the reader that the events described in the play are situations that may occur in life or occur in the human imagination. The events told in the language of the protagonist are familiar to the reader and consist of ancient beliefs that exist among the people.

The protagonist of the work is a scientist - a man of imagination. He remembers a young man named Alpomish who had studied in the class before her, and involuntarily said, "A girl named Barchinoy had a quarrel between ninety Kalmyk wrestlers. She was waiting for Alpomish to come from Boysun, fulfill his conditions, release him and take him away, along with the thought that a woman's trust and reliance on a man implies that a man is ready for anything for a woman. The author interpreted women into three categories as a result of showing the different forms of female characteristics through the image of a scientist. This image is represented by capital letters in just three words, making it easy for the reader to understand the writer's artistic intent at this point. The protagonist is stunned. He is interested in the complex, confusing fates, thoughts, worldviews, deeds, attitudes and thoughts of the women he meets in his life. He strives to know and understand these things. The protagonist of the work, Olim, becomes a participant in supernatural events. She divides women into three categories and describes them as "Hellcat", "Angel", and "Ordinary Woman". It tries to supplement these tariffs through some of the events in the play. That is, the woman describes the women lined up in the ravine under the bridge, or the women staring out of the windows of the house, reminiscent of a flying ship in a tree shelter, like the windows of a ship's cabin, as ordinary women.

"These (women) are not of HUMAN descent,

What if they were ANGEL or HELLCAT?!

They say the fairies damage is minimal. Ghosts are bad! The lady burns!

He, the Hellcats, the Demons, the Demons, the Giants, had no doubt that there were Worlds other than the WORLD in which we lived! He was a firm believer since childhood!

Sometimes it seemed to him that any Woman belonged to a different WORLD! What they saw now was proof of that." (Omon Mukhtor, 1997).

In this case, the author used mythological images associated with a number of traditional characters of Uzbek mythology - hellcat, demon, giant, to illuminate the features of the spiritual world of the hero. Although these mythological characters were used as "mythologisms" in the text of the work and served to realize the writer's

artistic intent, each of them has a special mythical meaning.

It is known that there are two views on hellcat among the people: according to the first type of imagination, "hellcat" is one of the oldest traditional mythical images of Uzbek folklore, who falls in love with an epic hero in folk tales and epics and gets married; assisting the protagonist in searching for something stolen by epic rivals; is a beautiful girl who sponsors him. This mythological image has its own extreme beauty, magical properties, changing its shape and appearance of various creatures (birds, owls, snakes, etc.), humans (beautiful girl and boy) and objects (coals, fire, flowers, water) differs from other characters in that it can be manifested in the form. The image of Hellcat's originated as a result of the development of the mythological notions of the ancient peoples of Central Asia about the goddesses of blessing and fertility. (Bertels, 1979).

The second type of mythological view of the pari is directly related to the image of the "pairika" in the Avesto, which is thought to belong to the ranks of evil forces, and is interpreted as supernatural force that harms people. (Bertels, 1979) Among the people, such expressions as "hellcat-tailed" refer to patients suffering from mental illness due to being possessed by a fairy. In particular, mermaids are understood as such evil creatures. According to popular belief, mermaids inhabit water bodies such as rivers, streams, lakes, wells, and springs. They are imaginary creatures in the form of beautiful girls, calling out the name of the person who came to the water and drowning (Shomusarov Sh, 2002). These ideas are also reflected in Uzbek folklore. For example, one legend says that in the past, when canals were flooded, mermaids demanded sacrifices and called some people by name. As a result, these people fell into the canal and drowned. In the novel, too, the meaning of a woman's different appearance depending on the situation - the fact that the rest is manifested in the form of a beautiful face, and sometimes evil is hidden under this grace - is interpreted on the basis of these mythological notions.

According to the interpretation of mythology, in contrast to the fairies, which are considered to be "less harmful", the demon is a character who falls into the category of evil forces. According to O.A. Khalipaeva, the "demon" is an evil mythological image that can be imagined in the form of a woman, and is especially dangerous to pregnant and chilly women and babies. She was depicted as an old woman with fluffy hair, herself very ugly, with her breasts hanging down. (Khalipaeva) According to Uzbek mythology, if a demon touches a newborn baby, that baby will die. That is why the old midwives rub the baby's mouth with their lips as soon as the baby is born.

If he did, he would not be threatened by a demon. This mythological image of the ugly woman is also called “mortuv” and “yellow girl” in some sources. (Basilov, 1992).

According to the mythological interpretation, the characteristics of the demon as an evil mythical type, which differs from the angel in its function, appearance, attitude to man and purpose, are subordinated to show the qualities of the image of “woman” in the novel. Because it is interpreted in folklore as a symbol of evil power, the writer says that the protagonist “burns the lady of the one who is possessed by a demon” (Omon Mukhtor, 1997).

Conclusion

In short, it is expedient to evaluate the mythological imagery, mythical image, detail, mythical plot and motifs used in the literary text of modern Uzbek novels as an example of “mythologism” and not in a purely mythological way. It is possible to observe that in the works of Omon Mukhtor such mythological interpretations are incorporated into his artistic intention. Because the unique style of each writer becomes clear in the use of examples of folklore. This can also be seen in the works of the writer Omon Mukhtor.

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