

**Myth and Modern Uzbek Narration  
(few discussions on Nazar Eshonqul's "Sibizga volasi" (Sound of a pennywhistle) mythic-tale)**



**Literature**

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**Abstract**

Myth-story genre is arisen as a specific myth poetic occurrence in the result of investigations in modern Uzbek prose, it is considered sincerity result of mythological and literary thought and it is analyzed in basis of myth-story "Sibizga volasi" by Nazar Eshonqul. Besides it, styles of mytho-ritual, mytho-existential, mytho-archetypic, mytho-linguistic and mytho-poetic styles are widely used to artistically implement the peculiarities of surrender and humanity. Especially, as a result of mytho-existential modeling of the reality a splendid opportunity to reveal the most delicate hilkat of humanity can be availed. In this paper the myth is being reiteratively interpreted as a basic and inseparable element of national artistic mentality. This is why cases of origination of new genres as "novel-myth" and "story-myth" should be explicated as researches on national identification of artistic mentality by means of mythological modeling of the authors in the literal studies are analyzed by author.

It is known fact that if the tradition to artistically reflect reality actually appeared as rejection of archaic folklore in a particular degree, which is based on mythic apprehension of the reality, written literature had always been fertilized and developed by means of mythic imaginations, mythic motives and portraits during its historical development. As each period's literature refers to a myth based on its literal traditions and development aspects, so that each writer has his own individual reference to a myth as well. This is why analysis and research of issues like mutual historical-legendary correlation of mythic and literal mentality, influence of a myth towards written literature, as well as its role in the history of word-arts are within circle of actual challenges of men-of-letters.

As there are various types and genres of the literature of present period, one can evidence different reference methods to myths in prose. Particularly, utilization of mythic plot and figures, imaginative stylization of ancient legend, archaic customs and beliefs, national-poetic interpretation of world nation's myths as well as syncretism of mythological and imaginative mentality is mostly encountered in nowadays prose. In world literature there also cases of aspiration for creation of new forms of genres due to mutual contamination of myth along with written prose, i.e., mutual their combination and confluence. For example, even though Thomas Mann's "Joseph and his brothers" is noted to be a "myth-novel" by the specialists as per its characteristics [5, p. 3-26], a Kazakh writer A. Altay's "Novel of Altay" is specified as "novel-myth" by the author as per the inhering genre [2, p. 23-26].

As a result of the rigid positive researches in nowadays Uzbek prose, a story-myth genre, appeared as a specific mytho-poetic case, is considered to be a syncretic outcome of the mythic and imaginative mentality. Herein we can evidence mutual confluence and unity of the traditions of presentation of cases in reality by means of mythological codes along with style of imaginative interpretation of the reality - peculiar to the most ancient-archaic layer features. Such syncretism is not appropriate to the plot structure of the imaginative; it is also revealed at interpretation of personages and presentation of human concept as well. As author refers to the ancient myth aspect, story line either its specific subject methods in order to present his imaginative aim, issues raised herein are interpreted in the line of pan-human problems. Particularly, even though the hero of Nazar Eshonqul's story-myth "Sibizga volasi" is a simple barber, his perpetual sorrow unable to house in his soul, are considered to be of the challenges bothering not only one single person, but the whole specific society.

Nazar Eshonqul's "*Sibizga volasi*" story-myth [6] starts with exclamation "*Qamishlar shovuriga quloq tut!*" (Listen to the rustle of the reed). By this means author tries to warn each single reader that if the stalk of the acquainted simple reed becomes a musical instrument, how much and what kind of sorrow it would spread all over the world. Having read the present story-myth and having sunk into the twine of the events, a reader becomes more confident that poor barber is going mad, as if hearing foot-steps of the guardians in a rustle of reed, a case presented in the beginning. As everyone knows that "*anove kelayotgan oqsoq darbon va navkarlar sartaroshlarni kun aro birma-bir quyosh ugli – podsho Iskandar huzuriga olib ketishini*" (that approaching a door keeper and guardians take away barbers to the audience of the Son of the Sun - Iskandar King every other day), "*olib ketilgan sartaroshlar qaytib bu hunarini qilolmasligini*" (barbers taken away are not able to do their skills anymore), "*Iskandar huzuridan qayganlarning telbaga aylanishini*" (those returned from the Iskandars audience run mad), "*jIn chalgandek odamlar kuziga kurinshdan qurqib, ovloqlarda pusib*" (scare to appear in public, as if cursed by evil, being lonesome, though being able-bodied), "*aql dan ozganini namoyish etib, bir tuda bolalarga qushilib kucha changitib yuradigan bulishini*" (presenting his insanity, join a cluster of kids and stalk in the street). This is why appearance of guardians with lame doorkeeper and sunshine glistering arrows in the street would raise a strong fear and panic in the public. Secondly, people believe that facing holy bestowal of Iskandar, who "*Ahuramazdaga hos salobati, yuzidan , boshidan taralayotgan nur har wanday odamni gungu garang, zabonsiz qilib quyadigan*", "*ulugvorlik va zalvorga dosh berolmay miyasi chanoq ichida biqirlab qaynab-toshib*" (has a boiling brain in his head after observing such a holiness and ponderocity), "*soch va soqol urnida nurlar taralib turadigan*" (shining instead of hair and beard), and not only encountering, but after evidencing such shining hair and beard a barber willing to cut these rays with his tools will run insane, a person seen such holiness undoubtedly, be amazed and astonished, give up this deceitful world and sink into the world of spirituality and dementation. Lame doorkeeper would come to the last barber in the city and would inform him that the barber is assigned such a honorable responsibility as cutting a hear and beard of Iskandar at the wish of Ahuramazda, in this regard, to take all the required tools and utensils and proceed onwards accompanied by these three guardians. This would mean to the poor barber that along with honorable responsibility of cutting hair and beard of Iskandar, it would also mean his total immolation. A barber would start out to Palace to implement his decease by means of cutting hear of "such a holy man of family as Iskandar". Darbon would instruct him all the way long how to behave in the Palace: "*Toki soqolini olguningcha, Iskandarning boshidagi kuloh yechilmaydi. Rusumi shunaqa. Soqol tula olingach, kohin kelib, bosdagi kulohni oladi, Iskandarning boshiga muqaddas buloq suvini sepadi, bu paytda sen boshingni eggancha miq etmay utirasan*" (Till you shave his beard, *quloh* (Dervish's toboggan) from Iskandar's head will not be removed. It is a custom. As soon as beard is shaved, qohin will come and sparkle water of the holy well onto his head, at this time you don't dare to move and sit your head bow) – he would say. But having entered a gorgeous Palace guarded by a guardian, and having seen "a person of a average height, thickset, grimed with sacred paints, wearing long *kuloh* on his head" sitting on the figured stool next to the throne, a barber would get astonished. As though Iskandar would wear a long sacred *kuloh* as Ahuramazda, the Ruler would not shine with that grandeur as described by the people. He would not remind a great creature - Son of the Sun, shattering rays to the world. As no shine would shatter from over his head, and he himself, as if someone is going to take away his bread he was eating, would sit like *qalandar* (Wandering Dervish) with his red velvet laid on his shoulders, would be ready to get his hair-beard cut alike other simple clients.

Having approached Iskandar and cutting his hair, a barber would continuously think over a single question and could not reach the end of his thought on "If our ruler is a simple creation likes us, why then other barbers would lose the sanity?". But after a regular hint of the door-guardian a barber's eyes, who would pass to the front of Iskandar to get his hair cut from the forehead, would fall out from his eyeholes: after getting a head attire from the Ruler's head, a barber would see four-leg horns growing among Iskandar's hair - barbers would stay put and

tail away. Due to the shiver a barber would drop his tools from his hands. At that moment he realized why his colleagues would stalk like silvans, not able to say internal sorrow.

Having this case presented, Nazar Eshonqul had used psychological analysis at the highest level and skill, unintentionally a reader would imagine a situation of an amazed and astonished barber, who is rub his tool against the belt of his pouch with shivering hands and nervously shaking. Unintentionally we hear a clang of a tool dropped by a barber onto the white marble. And this, in its turn, evidence the presence of an opportunity to create a strong mental-emotional condition as a result of mutual confluence of various territorial areas and periods by means of mytho-poetic interpretation in the literature.

Creation of the present story was not based on Uzbek folklore, but on various colloquial elocutions of majority of Orient elocutions – subject of the popular legend on horned Iskandar. Writing his story-myth, Nazar Eshonqul tried to artistically present in new interpretation and amalgamate in one united shape, including national legends about *Iskandar Zulkarnayn* (Alexander The Great) and myths about Ahuramazda - a symbol of eternity, accumulated in a specific shape in "Avesta". According to the beliefs of Zoroastrians, Mythra, i.e., Sun is the holiest creature, Ahuramazda is the holy absorbed the power of eternity in himself. As described in the story, according to the beliefs of people, Iskandar shatters holy ray as he is the offspring of this Holy Sun. Due to being a symbol of Ahuramazda, he would always strike with evil. "Iskandar has those scars on his face as he would always fight with evils of Ahriman". Since these scars are the heritage and remembrancers of those struggles the door-keeper would remind to the barber cutting the hair of the Ruler of "holiness" of those scars and recalled him to be careful.

It is known that there are various views in folklores on origination of the denomination "*Zulqarnayn*", second part of Iskandar Zurqarnayn's name, i.e., sometimes described as wise, just, fair ruler and sometime as spiteful King made away of lives of many innocent people due to the horns on his head. There were various legends and *rivoyats*(fable) created in the folklore as well as in the written classic literature on the origination of the name of the Ruler named "Iskandar Zulqarnayn". As described in one of the *rivoyats* by Abu Rayhon Beruni, "Iskandar has availed this name since he had visited two horns of the Sun - its ascent and decline" [1, p. 74]. So that the source of the mytho-logemes, combining definitions of Iskandar as the Son of the Sun as well as comparison of the hair with sun-beams in the "*Sibizga volasi*" story-myth is in this asotiriy views ана шу асотирий қарашлардадир.

According to K.Imomov, folklorist, this denomination presented beyond Alexander Makedonskiy (Alexander the Great) and carried a meaning of "two-horned" [7, p. 276].

According to the legend "Iskandar and Dariy" in Uzbek folklore, Dariy has taken a beautiful daughter of Faylakus and returned back to Iran, after some time a Queen becomes pregnant. Thenafter Dariy's vezirs (ministers) draw lots. As it was augured: "A baby will be born, who will conquer surface and subterrene. He will have two horns on his head and will grab a name of "Horned Iskandar" [8].

Legends about Iskandar's horns and a barber sharing his sorrow with a hollow are widely spread within our nation. In 1981 a legend "Iskandar has got a horn" was published within collection of fables "*Zumrad va Qimmat*" (Zumrad and Qimmat - female names). In 1944 an amateur folklore collector J.Asomiddinov has put down a legend on "Horned Iskandar" from mouth of Nosiriddin Zabihullaev, a resident of Hujakent neighborhood, Oqtepa district of Tashkent city. As narrated, Isakandar Zulqarnayn got horns on his both temples. Whenever he got his hair cut, he orders to cut barber's head off in order the barber could not tell this to someone else. Exterminating each barber who cut his hair – amount of barbers decreased. This is why one Iskandar said to the barber: "Do not tell anyone that I have got horns and keep my secret carefully. If someone ever says that Iskandar has got horn - I shall slaughter you with your family". The very barber also said that that

he would not share this secret with anyone. But he could not keep this burden in his heart. If to share with someone that Iskandar has got horns - there is a scare of death with him. Once he decided to go to the mountains and pronounce that Iskandar has got horns and release my heart. Having decided so a barber went to hilly area and ascertained that there is no one around. He stared at the rock and wanted to say "Iskandar has got horns", but got scared and saw a well there and pulling his head into the well said: "Iskandar has got horns" three times. When barber was saying "Iskandar has got horns" a saliva dropped out from his mouth and fell into the well. After this barber's heart released from the burden. A year after a batch of reed grew up from the well. Once one of the mountains shepherds took a reed and blew - a sound "Iskandar has got horns" whistled out from the reed. Hereupon whoever blows the reed, a sound "Iskandar has got horns" would whistle out. Thus is how the whole commonalty recognized that Iskandar has got horns [9].

Besides Turkic nation folklores, and epic subject about a horned Iskandar is widely spread in world nations' folklore. The present epic subject are recorded under the roll numbers "F511.2.2" and "D1316.5" in the catalogue named as "Subject indicator of world nations' fables" made by S.Thompson, folklorist [3, p. 107-108]. Origination of the present legend is actually based on the ancient Greek myth "Long ear Midas". Appeared in the II century A.D. and reflecting imaginations on fruitfulness and prosperity cult, it was supposed that if Midas would have long ears then it is to be a sign of prolific crop [4, p. 397-398]. Upon development of the present plot-line imagination on magic effect of Midas' ears to the surrender were somehow forgotten. Later on details as "horn" instead of ear gets generalized, a legend would obtain a social significance, whereas its didactic concept prevailed over all. Due to the influence of Hellenic culture the present epic plot-line gets generalized in the folklore of the Turkic nations of Central Asia and widely spreads in the form of fable and legends. As per his peculiarities a hero of Nazar Eshonqul's "*Sibizga volasi*" story-myth is beyond the circle of literal character, i.e., stands out with his particularities peculiar to the mythic heroes. As heroes of ancient myths are presented as legendary personage, demiurge, i.e., creating hero ensuring that chaos turns to space, id est, appearance of reality out of emptiness and origination of living substances in the world. In this context he is accepted as creator of the present world and established an order in the ancient society. A hero of story-myth "*Sibizga volasi*" having his secret shared with the grass present aspects peculiar to a demiurge.

As occurrence of any of the event in the reality in ancient myths is justified by means of persuasions, growth of the reeds from-under the well in story-myth "*Sibizga volasi*" and exertion of a sound "Iskandar has got horns... Iskandar has got horns" from the pennywhistles made from them are the very lateral interpretation reiteratively elaborated in the author's imaginative laboratory of the etiologic, i.e., myth of creation.

Nazar Eshonqul in his present story-myth noticeably succeeded in renewal of a genre style within Uzbek novelette through presentation of a peculiar literal denotation of ancient myth on the victory of Good in the everlasting struggle between Good and Bad.

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