

REGARDING TO MYTHOLOGIC IMAGES IN POEM "SHAHRIYAR"**Literature**

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Matkulieva Marguba Farkhodovna

Researcher of Khorezm Mamun Academy. City Urgench, Uzbekistan.

Abstract

The paper analyzes the mythological symbols that appear in the story of the "Shahriyar" epos which is widespread in the Khorezm region. The historical roots of such mythological images as Dev, Pari, Aspi Jahangir, Zahkhok are found in sources such as "Avesto" and "Shahnameh". It is worth noting that some of them provide access to the toponyms still in Khorezm.

The poem "Shahriyar" contains a number of images that have been transplanted from "Avesto" and "Shahnameh" to the epic, mainly mythological symbols. In the "Vendidod" section of "Avesto", the devils are mentioned as wicked wizards and wizards. Of these, 25 are named, and each one deals with the harm that can befall a person [1, p. 27-30]. It is also important to note that the devils were known to the people before Avesto and were respected in some nations as deities. The words "Zeus" in Greek and "Deva" in India mean the "God" [1, p. 27].

After the advent of Avesto, this mythical creature was rejected as evil. But the *dev* image has since been portrayed as a patron in fairy tales and poems. In the poem "Shahriyar", *dev* (devils) are also mentioned as a positive image.

After discovering the bird's location of Bulbuligoyo, Shahriyar encounters various mythical creatures. When he arrives at this place, he looks for the Shamsunpari. At the same time, "A devil raised Shahriyar and placed him in the headquarters. Shakhriyar saw, it was a Nazi, and went to the mosque, and when he saw it, Shahriyar fell unconscious. After that, Shahriyar met Shamsunpari and asked him to help with the Bulbuligoyo. Shamsunpari says, "O Shahriyarjan, I have a devil on my horse, and I will mount him on the horse." Then Shahriyar rides on the wall and arrives at Zarrin, the city of the nightingale where he becomes a rock.

In the poem, the devils (devil) are sponsoring Shahriyar. Devils are commanded by devils. In this sense, it is impossible to separate the devils from the feathers. In "Avesto", the demons are portrayed as evil forces, and his portrait is drawn in a mischievous way:

*Unga qarshi qora dev,
Junlari tullab tushgan,
Quloqlari g'irt chinoq
Qo'rqinchli, yollari yo'q,
Ortida dumi ham yo'q* [4, p. 76].

In addition, among the 25 devotees in Avesto, Indira is mentioned as a goddess. Indira also means God [1, p. 29].

The demons have, in recent times, become human-sponsored forces. The same may be said of the feathers in Avesto. The word Pari is called paired in Avesto. They exist as a protective force up to Zoroastrianism, a demonic force during the Zoroastrian era, and now as a mythological literary figure [5, p. 44].

In the poem "Shahriyar" the name of the protagonist's sister is AnjumPari, and her beloved ShamsunPari. The parents of the parishioners are human. The name Pari is added to her name because of her beauty. ShamsunPari is of the Pari family. That's why he lives in a magical place, surrounded by saints, and devils in the ministry.

As the poem describes, the place where the Shamsi feather resides is "a lofty sky and the sky would revolve around it" (Oshiknoma, Book II, page 378). Thousands of maidens and saints served the Shamsun wig, sitting on the throne. The stories told in this piece are based on a very strong fantasy. Anjum and Shamsun, who participate in the events of the poem, have the ability to read witchcraft, evolve, transform the creature into a thing and bring it back to its former state. In turn, the Pari's elder brother, Shahriyor, arrives at the site of the stone and frees him. Her appearance is embodied in the image of the brave girls in the heroic epic. He also participates in scenes such as the battle of the two mountains, the battle of dragons. But we have already mentioned that this girl is not really a Pari. The image of Pari is very complex. Like the demons, they were part of the evil forces in the Zoroastrian era. In some cases people still have a bad image of feathers. Studies by the scientist G.P.Snesarev have shown that there are different myths about male and female feathers among the peoples of the Khorezm region [3, p. 44-45]. The men of this class are vengeful on the beautiful women, the women on the benevolent young men, and destroy their families. It is possible that such beliefs existed before the Zoroastrian era. One of the reasons why these mythical characters are mentioned as evil forces is probably due to those narratives.

In short, dev and pari images are an important fantasy portrayal of the "soul" of events in the "Shahriyor" epic. Of course, there are few fairy tales and stories where dev and pari characters do not take part. However, these mythological images, which are in the poem "Shahriyar", are especially noticeable in their fantastic imagination. For example, the image of Agha Yunus in the "Gorgogly" epic is full of human qualities. Only in some instances does it use the evolution feature. He has no servant demons, and the fantasy images are quite alive. The epic "Shahriyar" became popular in the manuscript, and the archaic image was preserved in it. But the dev and pari characters are far from the essence of Avesto. It is important to consider the impact of "Witness" on this matter.

Any epic reflects the history of the nation to some extent. The Khorezm oasis has a rich and ancient history. The echoes of many mythological motives in Avesto, one of the earliest written sources, are still present in myths, fairy tales and legends. The irreplaceable traces of ancient myths in the Shahriyor plot confirm our opinion. Therefore, we have to look for the

historical roots of this epic, which gained popularity among the peoples of the Khorezm oasis, first of all, our common heritage “Avesto”. If you look at the plot of the epos “Shahriyar”, you can admit that the motives in it are directly from “Avesto”. There are no doubts that the mythological images of such names as “Aji-dahak”, “Bevarasp”, “Gershasp”, “Vishtasp” in the ancient heritage of the characters like *Zahhok*, *aspi-Jahangir* in the epicenter are the roots of the images we speak of. The details of the incredible fiction in these images are proof of our opinion. Of course, these images have changed over time.

Most of the stories that are based on this poem are fiction, and their roots go back to ancient legends and fairy tales. “... such genres as myths, legends, fairy tales can grow and become a structure of the poem due to many creative acts based on circumstances, requirements and needs” and the folklorist B.Sarimsakov rightly points out the league” [2, p. 101]. However, these plots, based on the poems, have gone through a great creative process, and their characters' activities are also presented in a much wider and more meaningful way than in fairy tales or legends. The evil and inhumane actions described in this category are so exaggerated that sometimes the protagonist in the work becomes a stone, unable to deal with these issues and overcoming them. In such circumstances, his fantastic power comes to his rescue. As a result, honesty and justice prevail over evil and disgrace. So, the fiction paintings in these poems serve as a kind of background for sponsoring and helping the heroes of the work in solving the problems that the mythical spirit can solve.

This fantasy-inspired plot of this type of epic, based on ancient myths and legends, goes back to our ancient heritage “Avesto”. Despite the huge amount of fantastic paint in this type of poem, which is widely distributed in the Khorezm oasis, there are also many realistic details that can come to life. Episodes of cruelty and cruelty of the comrades in the poem “Shahriyar” are proof of our opinion. Consequently, the plot of the “Shahriyar” epic is as old as Avesto and has been developed, developed and epic in the Khorezm region. It reflects the diversity of spirituality of our people. In the poem, deep human qualities such as friendship, brotherhood, kindness, dignity, nobility and bravery, goodness and piety, patience and tolerance, such as cruelty and cruelty, selfishness and dishonesty, betrayal and deceit, violation of human dignity and evil. are placed opposite. The analysis of these ideas in the work has a comprehensive artistic and aesthetic value in the realization of spiritual maturity in our youth.

References

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