

MYTHS AND MODERN UZBEK STORIES

(some commentary on the story of Nazar Eshankul's "The tune of a flute" myth-story)

**Literature****Keywords:** modern Uzbek prose, folklore, mythopoetic phenomena, myths-novel, myths, mythology.**Otajanova Manzura Omanbaevna****Senior scientific researcher of the Institute of Uzbek Language, Literature and Folklore under the Uzbekistan Academy of Sciences. City Tashkent, Uzbekistan.****Abstract**

As in many different genres and genres of modern literature, prose can be seen in various forms of mythology. Particularly in today's written prose, the most effective use of mythological plots and images, ancient myths, artistic stylization of archaic rituals and beliefs, national-poetic interpretation of the myths of the world, syncretism of mythological and artistic thinking. In the literature of the peoples of the world there is a tendency for the creation of new forms of genres as a result of mutual contamination of genres of myth and written prose. Nazar Eshankul's mythic story, story "The tune of flute" is unique in that the hero does not fit into a literary hero, which is in essence a characteristic of the mythical heroes. This is because the hero of ancient myths appeared as a dermatologist, the mythical character that made the creation of the chaos into space, that is, the creation of the universe from existence. The mythical genre that emerged as a mythical phenomenon as a result of creative research in today's Uzbek prose is analyzed by the example of Nazar Eshankul's "The tune of flute", which is to some extent a synthetic derivation of mythological and literary thinking.

It is well-known that, although the tradition of literary interpretation of reality originated with a certain degree of archaic folklore based on mythological understanding of reality, the written literature has always been nourished and refined by mythological ideas, mythological motives and images. Just as each period's literature addresses myths based on its literary traditions and developmental principles, each individual artist's approach to mythology is marked by individual approaches. Therefore, the study of such historical and inherited links between mythological and artistic thinking, the impact of myths on written literature, and the role of history in the history of word art are among the topical theoretical issues of literary criticism.

As in many different genres and genres of modern literature, prose can be seen in various forms of mythology. Particularly in today's written prose, the most effective use of mythological plots and images, ancient myths, artistic stylization of archaic rituals and beliefs, national-poetic interpretation of the myths of the world, syncretism of mythological and literary thinking. In the literature of the peoples of the world there is a tendency for the creation of new forms of genres as a result of mutual contamination of genres of myth and written prose. For example, it was recognized by Thomas Mann that Josephus and his brothers were "novel-myths" in their essence [5, p. 3-26], the genre of the "Altay novella" by Kazakh writer A. Altai is defined by the author as "novel-myth." [23-26].

In modern world prose is widely used the mythological, mytho-existential, mytho-archaic, mytholinguistic and mythopoetic methods of artistic perception of the world and man. In particular, as a result of the myth-existential modeling of reality, it became possible to perceive the subtleties of human nature. It is noteworthy that the myth is redefined as the basis and integral component of national artistic thinking. Therefore, the emergence of such genres as "novel-myth", "myth-story" in literary studies should be interpreted as a study of the national identity of literary thinking through mythological modeling.

The genre of myths, which emerged as a mythopoetic phenomenon as a result of creative research in modern Uzbek prose, is also to some degree a syncretic product of mythological and artistic thinking. It is observed that the features of the oldest archaic layer of perception of the world, that is, the tradition of expressing everything in the universe through the mythological codes, intertwine with the method of artistic interpretation of reality. Such syncretism does not only relate to the plot construction of the work, but also to the expression of characters and human concept. When the author expresses his artistic intentions, he refers to the essence, myths, or myths of a particular subject, and the problems he or she solves. In particular, the protagonist of the legendary Nazar Eshankul's "The tune of a flute" myth is, not just a hairdresser, but a problem that concerns the whole society.

Although the Uzbek literature has experience in creating mythological stories or myths, traditional mythological motives, the emergence of a genre of mythical storytelling is a clear indication that mythology and artistic thought are in the process of renewal.

The Myth of the "The tune of a flute" by Nazar Eshankul [6] starts with the admonition: "Hear the reeds." It is as if the leafy branch of this plant, which is familiar to every reader, and which many of us consider to be ordinary reeds, will warn the world of how much pain it will cause. As the reader reads this myth and proceeds to the story, the master's description - the sound of the guards, whilst listening to the noise of the reeds that are all over the world, becomes more and more evident that the poor hairdresser is losing his mind. Because "the lame lumber-gardener and the vigilantes will take the hairdressers one by one to the son of Alexander the sun," "the hapless hairdressers will not return to their craft"; "Everybody knows how crazy they are," he says. Therefore, the emergence of nukers on the street, with their lumberjacks and spears glittering in the sunlight, causes people to become frightened and frightened. On the other hand, "the great beauty of Ahuramazd, the light from the face and the head, makes every one speechless and speechless", with "greatness and great brains", and "hair and beard." "It is no wonder that any hairdresser who has ever encountered the divine image of Alexander the Great, who has not been able to face it, but who has taken the brunt of his head by the razor blades, has seen the image of such divine power. degradation of the world reject this wave of his hand, the spirit and the afflicted people to the Valley of The Khalifah confidence.

The elder gardener came to the last barber in the city and informed him that Ahuramazda had been given the privilege of shaving Alexander's hair with his grace. This meant that the barber was destined to die for the sake of Alexander's haircut. The hairdresser goes to the barber court to give himself a fate by shaving his hair. The doorkeeper teaches the hairdresser how to behave in the palace before he goes on the road: "Alexander's head will not be untied until he shaves his beard. Rusumi is like that. When the beard is complete, the priest will come and take the ear of the head and sprinkle the holy spring water on Alexander's head, and you will sit down and bend your head. "But the hairdresser, who had entered the luxurious palace with his brother in the doorway, was surprised to see a man sitting in an ornamental chair beside the throne, "a tall, short man with a long face and divine hair painted over his head." For though he had worn a divine Ahuramazda,

the mysterious magnificence did not appear in Alexander the governor. It was not like the sun's god, the great light that illuminates the world. There was no light on his head, and he was sitting on his shoulder, as if he were a thief who had taken away his bread.

When the barber came to Alexander and shaved his beard, he thought, "Why is the ruler just like all of us? Why did the other hairdressers lose their sanity?" But after the next door sign, the hairdresser's eyes were pulled from the front of the bar, leaving Alexander's hair on the forehead: The razor in her hand dropped as she trembled. So he understands why his colleagues are so stupid that he can't tell his secrets to other colleagues.

A talented writer, Nazar Eshankul, who is a talented writer who uses psychological analysis to portray the heroic state, unintentionally shuddered at the hands of a hairdresser, who was staring at a low-key brother, who had no faith in his eyes. We can feel the shouts of a razor falling in white marble in our ears. This shows the possibility of a strong psycho-emotional state through the intersection of different spaces and times through mythopoetic interpretation in fiction literature.

The story is based on one of the most popular oral myths in the folklore of many Eastern nations, not only Uzbek, but a well-known plot of legends about Alexander the Horn. Writer Nazar Eshankul, writing this myth, tried to reconcile the myths of Ahuramazda with the legend of Alexander the Great along with the legends of our ancestors in "Awesto". Zoroastrians believe that Mitra, the sun, is the supreme deity and is a god who combines the forces of good in Ahuramazda. According to the story, Alexander is believed to be the son of the sun, according to human belief. He is also a symbol of Ahuramazda, and he has always fought viciously against evil. "Alexander grapples with many of the evil forces of Ahriman, and there are traces of those glorious battles." Because the scars on his face are a monument to those vicious spirits, the doorkeeper instructs the hairdresser to shave the ruler's beard, telling them the "magnificence" of those scars.

It is well known that various works of folklore and classical literature have created different myths and legends about the origin of the name of the ruler named "Alexander the Great." In one of the narrations narrated by Abu Rayhan Beruni: "Alexander received the nickname because of the two horns of the sun, the sunrise and the sunset" [1, p. 74]. This is the mythology of the mythology of novel "The tune of a flute", where the ruler is described as the son of the sun, and the hair on his head is compared to the sun's rays.

Various views on the origin of the second part of the name of Alexander Zurkarnain, the term "Zulkarnain", are sometimes described in folklore as a wise, righteous, noble ruler, and sometimes as a cruel king who killed many innocent people because of his horn. According to folklore scientist K.Imamov, this term existed long before Alexander the Great, which means "two-horned" [7, p. 276].

In the folklore of the Uzbek folklore, legend “Alexander and Dara” tells us that the ruler Dara took a beautiful daughter of Faylaqus and returned to Iran, and in time she became pregnant. Then Darius' ministers cast lots. The Qur'an states: “There is a child born, who draws both the earth and the earth under it. It had two horns on its head, and it was called 'Alexander the Horn' [8].

There are also legends about Alexander's horns and hairdressers who tell their pain in the well. In 1981, the legend of "Alexander's Horn" was published in a fairy tale "Zumrad and Kimmat". In 1944, amateur folklore collector J.Asomiddinov wrote the legend of Alexander the Great from Nosiriddin Zabihullaev, a resident of Khojakent mahalla of Aktepa district in Tashkent. It says that Alexander Zulkaynar had a horn on his temple. When he was about to shave, he immediately cut off his head so that no hairdresser would tell it to anyone. After shaving Alexander, one barber died and the barber was down. So one day Alexander said to the barber, "Do not tell anyone that I have a horn, but keep it a secret. If anyone says that Alexander has a horn, I will kill him. Even the hairdresser said he would not tell anyone about it. But he could not put it into his heart. Alexander is afraid of death if he tells someone that he has a horn. One day, he told himself that he would climb a mountain and say that Alexander had a horn where no one was, and he wanted to free my heart. So the barber goes up a hill, looks around, and there is no one. He looks at the mountain and is scared to say, "Alexander has a horn" and there was a well, and he put his head on the well and said, "Alexander has a horn". When the barber said, "Alexander has a horn", a drop of whey drops from his mouth and falls into the well. After that his heart sank. A year later, a cane sprang out of the well. The shepherds on the mountain blew one of the reeds away, and a whistle sounded, "Alexander has the horn. Then whosoever took that reed, there was the cry of Alexander having the horn. That is why Alexander's horn was widely spread in the country [9].

The epic story about Alexander the Horn is very popular not only in Turkic but also in folklore of the world. This epic plot is marked by figures “F511.2.2” and “D1316.5” in the Catalog of the World Indigenous Fairy Tales by folklore S.Thompson [3, p. 107-108]. The origin of this legend is based on the ancient Greek myth of "Midas with long ear". This myth of the second century BCE reflects the myth of the cult of fertility, and its protagonist, Midas, has long been regarded as a blessing to the harvest [4, p. 397-398]. During the development of this plot, the notion that Midas' ears could have a mysterious influence on nature was forgotten. Later, when the "horn" detail became popular instead of the ear, the legend became social and dominated by didactic content. Influenced by Ellenism's culture, this epic plot is popularized in the folklore of the Turkic peoples of Central Asia, and is widely spread in various fairy tales and legends.

Nazar Eshankul's mythic story, "The tune of flute" is unique in that the hero does not fit into a literary hero, which is in essence a characteristic of the mythical heroes. This is because the hero of ancient myths appeared as a dermatologist, the mythical character that made the creation of the chaos into space, that is, the creation of the universe from existence. In this way it is thought that the universe has created the present state of affairs and established order in ancient society.

The mythical story of the Siberian volcano also features a dermatologist's character by transmitting his or her illness to the plant.

As the ancient myths explain the origin and the origin of these events in the myth of "The tune of flute", the reeds sprout from the bottom of the well, and the Siberian horns say, "Alexander has a horn" is a secondary etiological interpretation of the myth of creation, a secondary artistic interpretation of the literary creative lab.

In this myth, the writer Nazar Eshankul achieved a bit of renewal of the genre potential of the Uzbek storytelling by expressing the original artistic expression of the victory of the forces of good in the uncompromising struggle between good and evil.

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