

# The Use Of Myths And Legends In Creation Of Story In Modern Uzbek Prose

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**Abstract.** *This author analyzes Isajon Sultan's story "In the footsteps of Hazrat Hizr". In the story, the author interprets this image, which is typical of the mythology of all the people of the world, as an image that is known among different peoples by different names. The story "In the Footsteps of Hazrat Hizr" is studied as a work of motifs of folklore and the story of Hazrat Hizr, which is widely spread among our people. The myths and legends about Hazrat Hizr are combined into a single plot line based on a certain system. It is scientifically based on the fact that in this story, which is composed in the form of short stories, the quality of Hazrat Hizr's generalized image is shown.*

**Key words:** *literature, detail, ideological views, creative concept, plot, composition, myth and legend, Hizr, chronotope, story, narration, motif, story.*

## 1. INTRODUCTION

Thanks to independence, a process of radical qualitative changes and renewals is taking place in all spheres of society. This phenomenon has also manifested itself in art and literature, which are the product of the human mind and thinking, the psyche. This is evidenced by the fact that in the current literary process, genre-style changes, changes in the creation of the plot, the creation of new works in the form of expression. In today's system of Uzbek prose, there is an effective use of myths and legends, a plot type based on the dynamics of "internal movement". In many cases, the image of reality is reflected in the background of the inner world of the protagonist. Accordingly, the changes in the psyche, the changes form the plot system.

It is known that in the theoretical literature, the plot is one of the most important elements of the artistic form, an interconnected system of events in the work, consisting of the actions of the protagonist, and in all literary types and genres [1, P. 287-291]. Obviously, physical and mental movement in a person go hand in hand. Depending on which of these movements leads, the plot types are also divided into two types: a) a plot based on the dynamics of "external action"; b) a plot based on the dynamics of "internal movement". Chronic and concentric types of plot are also distinguished according to the interrelation of events"[2].

## 2. THE MAIN RESULTS AND FINDINGS

Recently, in the creation of the plot in Uzbek prose, the appeal to many motives of folklore, including myths and legends, has intensified. In the works being created, we encounter new images of mythological images. They are absorbed into the essence of the plot of the work and become the main means of expressing the creative concept.

We know that myths are figurative expressions of the first ideas of ancient people in the perception of the world. The main reason why the mythological plot has been the basis for literature from antiquity to the present day is also determined by the content expressed in essence, the human imagination of the realities and images in it, the first views on the knowledge of the world.

Accordingly, in modern Uzbek prose, the mutation of genres, syncretism, deepening of religious-philosophical and enlightenment content is achieved through the effective use of myths, legends, narrations, sources such as the Holy Quran, Hadith and neomythologisms in the realization of the creative intention of the artist. This process, which traditionally continues from the folklore, serves to ensure the perfection of the artistic image, increase the power of the enlightenment-aesthetic impact of the work. Sources in this regard also note that the mythical images in folklore and written literature serve to fully express the artistic interpretation and to show the breadth of poetic thinking [2, p.31].

The same principles prevail in the work of the talented writer Isajon Sultan. The plot of the author's story "In the footsteps of Hizr" is also based on the narrations about Hizr. The compositional structure of the story is also unique, consisting of six parts, each of which consists of stories and legends, neomythologisms, which formally study (mold) the general concept. The book has a coherent plot dynamics that covers, in essence, in each episode we encounter a separate set of legends and myths that reflect a particular part of this motif. These plot lines are generalized in the image of Hizr. The author witnesses his adventures as an observer narrator. To what extent does this method of creating a work provide a basis for plot renewal? If we approach the issue from this point of view, peculiarities will be revealed.

In the first part of the story, Hazrat Hizr is warned of the prophecies. It is known that the word Hizr means green. He was blessed with the gift of reviving the desert, the dry grass, and the plants, and turning the place where he set foot into a lush garden. According to the five-volume explanatory dictionary of the Uzbek language, Hizr "خضر" – "Greening" means "to turn green". A pious person mentioned in Islamic narrations, who drank "water of life" from the source of life and lived forever; meeting people in distress in the form of an old man, a rider, or a passenger makes their plight easier"[9].

According to the sources, Hizr was a great name bestowed on him, and his real name was Balya, and his last name was Abul Abbas [12]. Folklore scholars note that the religious views of our ancient ancestors on the worship of ancestral cults played an important role in the formation of the image of Hizr [3]. In general, Hizr is embodied as a helping hand to those in need, the owner of the fountain of life, the patron of vitality, fertility and goodness. The first narration in the story is the death of a baby gazelle in the Kyzylkum desert, its hooves trembling due to dehydration. It is narrated that Hizr, who wore a long green nightgown, appeared here, holding a palm in the sand, made a spring out of it, took water in his palm, and saved his weak, dying gazelle from death.

Apparently, narration is an Arabic word that means story, narrative, and is a genre of folklore with a short plot. The following opinions are expressed in the theoretical literature about the specific nature of the narration: "1. Legends are based on events that can happen directly in life, unlike myths. 2. They are divided into thematic types, either describing an exemplary event in the life of a historical figure or explaining the name of a geographical place. 3. In

narrations, more emphasis is placed on a short and concise, simple and fluent narration of an event than on an artistic image.

In fact, it is these qualities that determine the art of narration” [7]. In this story, which embodies the name of the geographical place of Hazrat Hizr and Jayranbulak, there is a mutation of the narrative, short story and journalistic genres. Literary scholar Kurdosh Kahramanov, in his observations on this story, notes that this story differs from the usual ones: allows the observation that it was created in harmony with the most modern sciences. Accordingly, it can be observed that in the method of expression of the story, too, a mixed state of artistic, scientific, and journalistic spirit predominates.

The author has studied in depth many legends and myths associated with the name of Hazrat Hizr, shrines, conference proceedings of a scientific and practical nature, other sources on the subject and combined them into a certain compositional whole themes. Accordingly, it is appropriate to define the genre of the work as an essay”[1]. It is also reasonable for the critic to correctly assess the confusion in the genre of the work and to define its genre as an essay. Literary scholar Umida Rasulova praised the story, saying: “In this story, the writer unites the events of the past, present and future in the ring. ... In the form of birds in the sky, fish in the sea, foxes on the ground, bears, it refers to the mystery of the planet. In the images of father, brother, sister, the beliefs of generations, the end of kindness. The purification of mankind from pure ignorance is embedded in the purmano tablets. The rich language of the work, the clarity of the images have enriched the art”[11].

The story "Dashtu Tuz" also glorifies the good deeds of Hazrat Hizr. The episode depicts an old man trapping a fox in a desert with freshly fermented yoghurt to catch a fox, a fox's head stuck in a pumpkin for revenge, and an old man in a long green coat coming out from behind the barkhan and rescuing the fox's head from the pumpkin. It is said that the old man Shaymardon, who lost his prey in a rage, chased after him, but only followed the fox in the footsteps and found his nest, and when he saw that the fox had four children, he regretted what he had done. In general, in every narration and story about Hizr in the story, his prophecies, knowledge, and good deeds are glorified, and the extent to which these qualities affect a person's faith, conscience, and purity of heart is expressed through life stories. This serves to increase the power of the enlightening aesthetic effect of the work. We encounter many such incidents in the story. The rescue of a deer cub in a lonely ravine in "The Story of the Mountains" and the curse of the guard's curse for crossing the wheat field, which is a symbol of food, in "The Story of the Wheat" draws the reader's attention.

The last story of the first part is called “The Story of Yunus Khalfa”. The story is narrated by Yunus Khalfa about Yunus. It is narrated that Hazrat Yunus was swallowed by a fish. Jonah, who fell into the belly of a fish, prayed to Allah to save him from this calamity, and his request was answered and he was thrown ashore. By the mercy of Allah, Jonah, who was lying unconscious on the shore, grew a pumpkin on his head and cast a shadow on him.

The seventy-year-old Yunus Khalfa, who narrated this parable, lies in the darkness of the fish called the world for seventy years and regrets that he never prayed to God to save me. The scene of a pumpkin growing on the grave of Yunus Khalfa, who died at the age of seventy-three, and casting a shadow, is interpreted by the people as the power of Allah. Through this narration, we see that the author was not directly involved in this, but in essence he was

intended as a messenger of Allah. The second part deals with similar interpretations of the narrations in other nations and peoples, and analyzes the number of Hizr in the world, his lineage, and the reasons for his survival.

Expressing the main idea of the work, it is stated that Hizr is in fact a slave who opens the ways of faith. The prophecies of the saints walking on the surface of the water, the Invisible Father, the Snake Father, the Sogdian Father, and the Lion Father are briefly described. The main reason for the saintly quality of these images in the story is the idea that it is because Allah has not withheld His blessings from them. For example, the life of a handless saint weaving a basket is also described as a blessing from God. That is why it is one of the blessings of Allah to meet the saints who weave without hands and see without seeing in life. When people see these qualities in them, they turn to Allah and ask Him not to withhold His blessings from them.

The image of Hizr is not found in the story of Abar the thief, but the image of the Lion father and his prophecies are described. The story has a religious and moral content, and the sinful deeds are depicted in the image of wild animals. The dualistic myth, in which the thief Abar repents of his deeds and follows the path of purity and religion, is a dualistic myth that runs through all the plot lines of the story, as an expression of mythical views, glorifies the idea of purity of heart, faith, which is the main leitmotif of the work. The plot of "Mother's Story" is told in the mother tongue. The knot of the story is the bride's infertility. In the story, the meritorious deeds performed by the bride who wants to have a child, the reward for her good deeds are expressed by having a child.

The story describes the encounter of a bride who, on the advice of her mother-in-law, bakes bread every Friday, distributes it to seven neighbors, and dedicates her reward to Hizr's grandfather. There is also wisdom in advising to plant a bunch of cherries instead of a dried pomegranate in the yard. After all, if the pomegranate is expressed as a symbol of happiness, its drying up is a sign of unhappiness. Planting a cherry tree instead of a dried pomegranate is a symbol of family happiness, giving children to this childless family. In this story, the image of Hizr is portrayed as a wise saint who does good to people with his clever advice and supports them.

The third part of the story consists of a chronotope of a modern way of life, with a lecture by a scholar from Egypt to give students a lecture on "Folk Tales and Modern Science" in which he gives a "critical view" of the contradictions in the narrations. In the critical considerations of the teacher based on rationality, the myths and prophecies created by our ancestors are denied. The story is told by an Egyptian scholar about Hizr, such as the story of the Red Sea, the story of the ship, the story of the boy, the story of the wall, and the story of Yunus ibn Matthew. The plot of these stories is found in verses 59-81 of Surat al-Qahf in the Holy Qur'an and in the authentic hadiths of Imam Bukhari. However, in the Qur'an, Hizr is called a "righteous slave."

It is narrated that Moses asked God, "Is there anyone among your servants who is more knowledgeable than me?" When he was asked, Allahu ta'âlâ replied, "Yes, Hizr is more learned than you." When Moses said, "How can I find him?" He replied, "You will find him in front of a rock by the sea." "How do you get there?" Allahu ta'âlâ said, "You put a fish in a basket and set it on its way. Wherever you lose him, you will find Hizr! " Then Moses gave the servant a basket of fish, and said, "Tell me where you lost this fish." Now when he

reached the place where the two (the two seas) meet, they forgot the fish. So he (the fish) set out for the sea"[5, p. 211].

They will seek that righteous servant where Allah has said. Moses said to the righteous servant, "May I follow you so that you may teach me the right path from the knowledge revealed to you? Salih Banda said, "But my conditions are difficult. You have to be patient."..."[13]. The story tells of three conditions that test Moses' patience and his interpretation. When he set out for the sea, he pierced the ship so that it would not be confiscated according to the state's order. and in the demolition of the wall, it is clarified by the condition that the treasure buried under the wall is the food which two orphans are to receive in adulthood. Hizr says that all this was done by the command of Allah and through it Moses was commanded to test his patience.

The details of this story are found in the Qur'an [13]. These stories are also observed in the plot of Isajon Sultan's story "In the footsteps of Hazrat Hizr". Consequently, the writer also refers to divine sources in concluding his work on Hazrat Hizr. This tradition is more evident in our classical literature, especially in the use of religious-divine motifs in the works of Rabguzi. So, Isajon Sultan is relying on tradition in finishing this work.

The plot of the story "Boy's story" is well illustrated. The landscape, the dialogue, the details and details that characterize the character's actions are illuminated through figurative images. Although the story "Absurd" in this story serves to express the general content of the story, the ideas of Freudianism, views on Western philosophy are superfluous, there is artificiality in the stories related to the image of the Donish teacher. The reason is that the verses mentioned in the Qur'an and the fate of the child in The Boy's Story seem to be reflected in the fate of the wise teacher. That is, the Donish teacher is the image of an incompetent child who was not killed, but grew up imaginary, a propagandist of vain, atheistic ideas, a thief of ideas. This woven image has become an expression of the ideological motive of the Soviet era.

It seems as if the writer has incorporated all his concepts into the plot of a work, so there is a compositional fragmentation in the work.

The fourth part contains the stories "Aka qissasi", "Ota qasidasi", "Ona madhiyasi". In "The Story of Aka" the feelings of dignity, kindness between the livers are glorified, and our wise thoughts about the essence of life are expressed in the artistic and journalistic spirit. The plot of "Father's Poem" reminds the clever reader of a mother who lost her health by burning a place to save the life of her child in the story "Carpet socks" in the story "World Affairs" by Utkir Hoshimov.

"Father's poem" is an art monument dedicated to young, family fathers. Episodes of humility, wisdom, and self-sacrifice for the child in the image of a father excite the reader. The image of Hizr is not directly involved in all the stories in this series of parental and close relatives relations, but the Father and Mother are equated with him and this symbol becomes essential. The writer describes this in the story of the image of the brother through the characteristic details.

### 3. CONCLUSION

In short, this story of I. Sultan deserves to be considered as a work of motives of folklore and the story of Hazrat Hizr, which is widely spread among our people.

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