

MYTHOLOGICAL MOTIVES IN THE KHOREZM EPICS

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ANNOTATION

This article shows the mythological motives in the epics associated with portrait images, the depiction of the surrounding nature, as well as the fact that the epics that are widespread in the region have a special connection with mythology.

Keywords: myth, epic, nature, image, portrait, motive, mythology.

INTRODUCTION

Myths are the revival of natural phenomena in primitive human thought, which is based on supernatural motives.

As the level of human consciousness developed, various genres associated with society arose, and myths gradually took their place in their composition. Especially the epic has absorbed more myths into its structure. Myths have become a kind of fantastic ornament of works depicting events about society and human life. It is difficult to imagine an epic society without mythological images, regardless of whether it provides information about a person.

The Khorezm region has its own epic, which forms a system of epics of a predominantly romantic type. Consequently, they contain a certain weight of the mythological layer. On the one hand, this is due to the fact that, with the exception of some epics, the Khorezm epic "Images are to some extent alive. Their activity is justified and justified as much as possible". Thus, the connection of the epics widespread in this region with mythology is of particular importance.

Among the genres of folklore "... the epic differs from other types in that it is idealized on a large scale in a romantic, historical-fantasy, heroic spirit, depicts a vivid and holistic picture of the life of the people and is rich in mythological motives."

In the process of identifying the selected main events in epics, they rely on many auxiliary factors. An image portrait of the image is drawn, landscapes are depicted, excerpts related to animals and birds are given, various customs are considered. This complex process allows many archaic motives to enter the epic. Thus, in addition to the personal archaic motives of the people, the epic events include some mythological passages associated with the folklore of other peoples.

For archaic reasons, it is impossible to determine when the epic appeared. Because with the period of the emergence of the epic, the question of the existence of various images, mythological

motives in its composition and their penetration into epic events is something completely different.

The use of motives of the archaic epic in his composition is largely due to the influence of the bakhshi who performed it. Since bakhshi are professional creators, their tradition has been preserved. This question concerns all the components of the epic.

Below we will break them down on a number of topics. Passages related to portrait images: the protagonist of the epic in all cases embodies the ideal of the people, embodied as a savior. There are many examples of this in the epics. For example, the image of Gorogly in the epic "Gorogly" is described in a very exaggerated way: Another example is in the epic "Forty Thousand" He is fighting against the 40-thousandth army of Khunharshah. In this excerpt, Gorogla's portrait is depicted more majestically.

Description of landscapes: Pictures of landscapes and nature are often found in stories. It is used in connection with the adventure of one of the images in the work or to increase interest in the events in the work, revealing the wonderful nature of the depicted place. The epics "Flower and Sanobar", "Khurliko and Khamro" can serve as an example. "The plot of both folk and novel-based folk epics is more genetically based on myths, legends, fairy tales, epic genres," he said. In an epic of this type, of course, the mythological basis associated with various stages in the development of the epic retains its formal and functional properties, which are more typical than in the heroic epic.

Most of the events in the book are based on fairy tales. The main reason for this is that the stories are read in a narrow circle in a small audience. This deprives such stories of oral rhetoric, and the system of events in relation to the text is preserved. If this is one side of the problem, then on the other hand, if the epic is lost in the above moments, then it is no longer considered an epic. Because these passages ensure that the events in the work are presented in an interesting and fantastic way. Each moment related to mythology is introduced into the epic for a specific purpose. For example, the second passage about Sanobar is mentioned in the story as a place of witches. For this reason, it is natural for him to make an unfamiliar sound, scatter dust and turn into a deer.

An excerpt associated with the image of Hamro, the house of fairies, is always mysteriously and fantastically conveyed in fairy tales and dastans. The description of Hamro's arrival at the fairy house requires a description of the supernatural. For this reason, the film depicts natural phenomena, objects, the flight of birds, and their transformation into fairies in a very fantastic and mythological way.

Due to the fact that the image of the environment and nature is a place where working events move and images act, it is given to each event and character of the image participating in the event. In epics, the environment that promotes the activity of images is created through the use of mythology in describing the environment and space as a whole.

In epics, in most cases, there are passages associated with hair. In particular, it is often said that the host is called through the burning of the mustache hair. In Khorezm, there are also several beliefs associated with hair and nails. According to J. Fraser, someone who has someone else's hair or nails has the ability to have a spiritual connection with the owner, no matter how far away he is. This practice is common all over the world.

According to B. Sarimsakov, the events associated with the bird's feather are also associated with the events of burning hair, because in this event such animistic representations have been preserved, where the spirit of the bird is stored in feathers, through which the bird is resurrected. Magical movements associated with bird feathers also exist in the Avesta. It is clear that the root of the phenomenon of hair loss in epics is associated with mythological images. However, their presentation at work is important for describing events in a more interesting, magical way. These excerpts serve as a kind of stimulus for the artistic development of the work, as well as for a broader description of the activities of the main characters. This draws the listener into the action of events and affects him emotionally, connecting him with the fate of images.

In the epics of Khorezm, we see mythological conditions associated with plants in the works we have analyzed. Also noticeable are mythological rituals and magical movements associated with flowers and the cult of plants. These episodes mainly take place in the Khorezm epic "Oshik". The role of mythological images in determining the artistic criterion of the epic should not be overlooked.

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