

MYTHOLOGIZATION OF REALITY IN CREATIVE LITERARY THINKING

(on the example of the work of Temur Pulatov)

Dr. Otajanova Manzura Omanbaevna

Senior scientific researcher of Institute of Uzbek language, literature and folklore under the Uzbekistan Academy of Sciences
city Tashkent, Uzbekistan

ABSTRACT

The reason why myths are becoming more and more entrenched in the structure of the literary text is explained by the growing desire and need for writers to understand the laws and essence of mythopoetics, which allows them to more deeply describe the experiences of the human subconscious. Because the writer effectively uses traditional mythological plots and images preserved through the oral art of the people, tries to promote a new literary concept by describing the reality depicted in the work he creates on the basis of mythological imagery models.

In his works, Temur Pulatov combines fiction and reality, and on the basis of myths and legends illuminates the spiritual world of man. Man embodies the unity of nature and society in a layer of symbols. That is why in his works the flow of events calms down, and the activity of the protagonists in thought and observation comes to the fore. The author symbolizes the essence of the work through myths and legends, and symbolically names the heroes in accordance with their inner world and actions in reality. They are Person-level characters who stand above the crowd. In this work, which can be a shining example of mythologized prose, we can see that the metamorphosis, that is, the interpretation of the motif of evolution from one form to another in connection with the symbolic image of the tortoise, has become an artistic structure of mythological space and time. Underlying the formation of the novel's plot and the writer's artistic concept is the mythological interpretation that one of the protagonists, Benishon, who did many injustices to people during his career, turned into a giant tortoise.

Keywords: folklore, written literature, mythology, remifologization, mythologism, mythological plot, motif, literary image, epic diffusion, mythological code, cosmogonic myth, animistic myth, zoonymic myth compositional structure.

The reason why myths are becoming more and more entrenched in the structure of the literary text is explained by the growing desire and need for writers to understand the laws and essence of mythopoetics, which allows them to more deeply describe the experiences of the human subconscious. Because the writer effectively uses traditional mythological plots and images preserved through the oral art of the people, tries to promote a new literary concept by

describing the reality depicted in the work he creates on the basis of mythological imagery models.

In the tradition of using myths and mythologisms in modern world prose, the following principles prevail: 1) the writer's creation of a unique system of mythologems; 2) literary analysis of the hero's psyche is based on a complex mytho-syncretic way of thinking; 3) striving to restore the system of ancient mythical plots

of the people on the basis of mythological notions preserved in the oral art of the people; 4) expanding the scope of realistic imagery by introducing certain mythological images and motifs into the plot-composition device of the work of art.

We see that Temur Pulatov, an innovative writer with a unique style of prose, in his works often refers to symbolic metaphors, myths and legends, especially in the novel "Turtle of Taroziy" the real and unreal events in the plot line are inseparable. On the contrary, the combination of the two creates a unique reality of the author's imagination.

The works of writer Temur Pulatov describe the present and history in a mixed way. The author's short stories "Bo'lak manzilgohlar" (Separate addresses) by Ishak Bekov, "The Second Journey of the Missing" (The Old Man), "Makon" (Eagle), "Shinavanda" (Akhun), the novel trilogy "The Past of the Bukhara House" (Dushan) and "Turtle of Taroziy" (Taroziy). According to literary scholar Ibrahim Gafurov, "Temur Pulatov is one of the writers and storytellers of the time when man flew into space." The fairy tale, which is a genre of folklore, tells the story of heroes and their life stories, childishly spotless, simple, who seek only good in everything, without leaving the world of childhood. The heroes of Temur Pulatov are also humane by their simplicity and innocence. To the writer, simplicity is the foundation of childlike sincerity and beautiful sincerity. They are as simple and impressionable as a child, yet at the same time, they observe situations with a special look and discover features we do not expect from them. In the current era of globalization, his thoughtful, thoughtful protagonists were a novelty in the world of literature. Literary critic T.Salihov admits that psychoanalysis is required in modern literature, because the previously detailed

plots do not give pleasure to man today. Therefore, it is no coincidence that T.Pulatov's works have many readers and scientific research is being conducted on his works.

On the basis of intuitive observation of existence, Temur Pulatov discovers new aspects and realities of the sacred creation. In his works, he combines fiction and reality, and illuminates the spiritual world of man on the basis of myths and legends. Man embodies the unity of nature and society in a layer of symbols. That is why in his works the flow of events calms down, and the activity of the protagonists in thought and observation comes to the fore. Literary critic Yu.Borev was right when he said that "for a character creator, like a child, parents want their child to have the profession he dreams of, to become a perfect person, and to act in this way". After all, the writer himself said: "I am close to imaginative, thoughtful, painful, a little strange heroes. Such a hero, and such an art, is peaceful and glorious, far from petty and superficial, with a deep essence. It is as if time is hitting such a hero with its waves as a rock, but when the wave hits that rock and returns, it becomes more noble"[4]. His protagonists are ordinary people who have not had much luck in life, but who have not forgotten their identity, who have made ancestral traditions their core values, and who have watched the world with amazement. They look for their past, their roots, they strive to return to the past. Fitrat commented on the unique style and artistic concept of each writer: "... Every writer has a unique style. The rising shadow of the poet-writer begins to create a special style for himself. When the poet's forms of imagination, thought, and understanding are complete, a style of his own will emerge"[3]. The author symbolizes the essence of the work through myths and legends, and symbolically names the heroes

in accordance with their inner world and actions in reality. They are Person-level characters who stand above the crowd. Ishaq Bekov – a progressive, creative, noble man of his time, Kulikhon Egamov – a slave of destiny, obedient, loyal man, Nurov – the creator of a bright life in the future, Benishon – a spiritually flawed, incomplete human qualities, between humanity and the animal world, combining two aspects. Taroziy is a hero who wants to share the truth by weighing the best truths about man on the scales, so he is always wandering. *Armon* is a sign that a person's dreams will come true, but they will not always come true. The G'oyib (unseen) is a person who is expected to travel from the mortal world to the eternal world. He should disappear. He welcomes this trip. Dushan is a symbol of unlucky, unlucky people, they have their own life beliefs, so they are not interested in wealth. The protagonists of all works of Temur Pulatov move in a clearly defined chronotope of space and time. In each of his works, the writer paints the life of Bukhara, the amazing simplicity of the people of Bukhara, their concerns in artistic colors.

In the story "The Second Journey of the Goyib" the problem of nature and man is raised. The writer interprets the power of man to destroy nature through the observation of the Old Man". Ancestors used to say that the forest was gone before us, and the river was gone before us. Today, people say that fish are leaving us, because they knew that all the weak things in nature would give way to the desert ..." we can say that it is a sign that humanity is leaving, or that man's disappearance from the world of being is a sign of the transience of the world.

The unseen has had the opportunity to travel from the transient world to the real world. This became clear in the hero's dream. In his dream, the tree of death saw the hawk, and his ancestors, his father,

called him to them. The missing old man accepted death naturally because he saw death as a balance of nature. At the heart of the story lies the mythological view that when a person travels to a tortoise, by nature he becomes something animate or inanimate until the Day of Judgment, he will not find pleasure. It is as if the story is built on the depiction of ordinary events, but the essence of the events is embedded in the layers of symbols, and the reader's judgment is drawn to the realization of the original meaning and the suffering in the way of understanding. Conflicts and processes in the sea are like human worries between existence and non-existence, the talots of life. The bottom of the water and the boat are the graveyard of the people. Water is a missing life. A floating boat is a coffin that goes shoulder to shoulder. The disappearance made the disappearance an opportunity to travel. He made it an eternal and peaceful place. Initially, his son and the islanders opposed the disappearance of the boat on the island, leaving his grandson *Proshka* as a guard. This is a sign that no one can stand the judgment of fate when people reach the final destination of the *Goyib* (unseen) if they take action against death.

The novel "Turtle of Taroziy" is based on myths, legends and symbolic images, embodies modern problems. *Libra* is reminiscent of the great scholars of the East. He, too, is always alone and wandering, for he does things that no one has ever imagined, that no one has ever thought of, that he wants to expose the sin of the power of the Creator. In this way, he spends his life trying to make discoveries in the field of testology, to return the tortoise to its original state, to turn it into a real human being.

The life of the protagonist, who was subjected to the Taroziy, was the final conclusion. The transformation of the

Tanosukh into a human being as a result of research and its return to its originality is a testament to the power of the Creator. Benishon's incompletely formed spiritual, spiritual world, crisis, illusory human tragedy is illuminated on the basis of a stereotyped myth about Prometheus. Benishon argues that all physical and mental suffering is a symbol of man's desire to know the truth. The example of the warrior Prometheus is a body chained to a salt rock, the white light of the salt layer covering it, the fact that the body is not a particle, a sign of the power of the higher truth, of its survival. Benishon has set foot on the page of higher truth, and spiritual depravity leads to physical depravity. The writer makes such a bitter judgment on his protagonist. Tarozi's pamphlets "Yalqovlik taronalari" and "In the Presence of Olampanoh" examine the painful points of our society, our weaknesses, which we are ignoring today.

The novel begins with the completion of the pamphlet "Yalqovlik taronalari" by the scholar Tarozi. The writer consistently describes the most inactive moments of man and shows that under the veil of *yalqovlar* lies a creative force equal to an explosion. As you read the novel and the pamphlet in it, one wonders whether the corpse frozen in Tuztepa is a symbol of great laziness. The booklet "Yalqovlik taronalari" itself is a model of the author's intentions expressed in the play.

The protagonist of the novel has a huge and noble goal – to return the man who turned into an animal to its original appearance. The hardships he endures transform Libra from a simple protagonist into a symbolic image, i.e. Taroziy rises to the level of a symbol of knowledge and understanding.

In this work, which can be a shining example of mythologized prose, we can see that the metamorphosis, that is, the

interpretation of the motif of evolution from one form to another in connection with the symbolic image of the tortoise, has become an artistic structure of mythological space and time. Underlying the formation of the novel's plot and the writer's artistic concept is the mythological interpretation that one of the protagonists, Benishon, who did many injustices to people during his career, turned into a giant tortoise.

It is no coincidence that Temur Pulatov chose the mythology of the tortoise to write this work. Because among our people there is a mythological myth that a grocer who betrayed the rights of customers was cursed and one part of the scales stuck to his stomach and the other part to his back and turned into a tortoise. In particular, the literary scholar A.Ergashev said, "In ancient times, there was a handsome young man in a village. He made a living by weighing himself. But because his arm was crooked, he always hit the scales. One day a saint who lived in a distant village came to trade. He was blind and could see nothing, but he was aware of all the mysteries around him. As the scales weighed the saint's sack of wheat, a thought came to his mind: "How could this blind man know if I put the stone lighter and hit a couple of scales?" He thought, and betrayed the saint. But he did not even think that he could not deceive Allah, the Most High, by deceiving his servant. Didn't the saint know what the weigher was doing, and he became angry and said, "I do not agree with God if one step of the scales does not stick to the bottom and one step does not stick to the top!" He said. Upon hearing this, the weigher left the shop and fled towards the rocks. As he walked, he came to a large rocky outcrop, and while he was hiding under a rocky outcrop, a strong wind blew, and the mountain rumbled. The

Tarozi looked up and saw a pair of scales coming down from the sky. The palms came down, one clinging to her belly and the other to her. No matter how hard the Tarozi tried, he was as hard as a rock and could not get out of the clutches. Since then, the scales have turned into a tortoise, and the mountain has been left among the rocks.”[2]

According to M.Rizaeva, who described such mythological works of folklore about the origin of the tortoise as a "zoonymic myth", honesty and purity are glorified through the fact that it is a great sin to eat human rights. "Inhumane moral traits, such as usurpation and betrayal of trust, which are embodied in the image of the 'tortoise', are condemned and it is said that cursing is a sign of delusion" [5].

It is natural that the writer Temur Pulatov heard a version of this legend when he was young. In the 1930s, I.N.Vinnikov, who was in the village of Jovgari in the Gijduvan district to collect material on the language and folklore of the Arabs living in the Bukhara region, wrote the following legend: One day he borrowed two bowls of wheat from his neighbor. Although much time passed, he did not repay the loan he had taken from his neighbor. After the intervention of the elders of the neighborhood, he returned the two ceramic plates he had received from his neighbor. The neighbor who gave his last grain to save his neighbor from starvation, even though he was a chicken, was upset and cursed inwardly, "May one of the trays that God has taken stick to you and the other to you". At God's command, the two earthenware vessels flew away, one clinging to the belly of the man who had not repaid the debt and the other to his back, turning him into a turtle”[6].

This ancient myth about the punishment of one who betrays someone's rights is based on mythological views about the origin of animals. The author, on the other hand, expressed the profound socio-philosophical idea that through this myth, a process of savagery takes place in the nature of a person who has lost his footing on the ground of eternal values. The essence of the traditional myth, which is widespread among the people, played the role of an artistic means of shaping the plot of Temur Pulatov's work "Turtle of Taroziy" [1]. Interpreting the traditional myth from different angles gives the writer the essence of human life, changes in the psyche of a person caught in the whirlpool of chaos and cosmic forces, experiences of duty and responsibility of a person entering his life with his actions, sin and reward, good and evil, good and evil. tried to solve philosophical problems.

In the works of Temur Pulatov he describes the life of man, his spiritual and spiritual tragedy in connection with the period. Because he was brought up by this period, his destiny is inseparable from the period. The characters he creates encourage us to live a decent human life in a life given to the test, to have a deeper understanding of the world. The writer encourages and directs people to overcome all the fleeting desires of the world, to look at people with a kind eye, to enjoy every moment of life.

Libra has worked tirelessly in the year of understanding man, of returning to self, that is, of restoring the spiritual image of man. And he confessed that he was indebted to the letter of God who created man. The Master began to explain to the whole human race his understanding of the way in which man is always under his control, to be spiritually cleansed, to be spiritually uplifted, but it was time to return to eternal space. We hope that the student will

continue his insights and observations. Taroziy's disciple *Armon* is considered to be the executor of the teacher's wishes. In The "Taroziy's Turtle", Benishon's untrue conclusion about the "chained corpse" hastened its physical evolution. Taroziy failed to bring Benishon back to its original state. The truth that Benishon understood was that he did not deserve the world of humanity, and that being the tortoise was the best way for him.

Due to the fact that the writer Temur Pulatov in his works often refers to symbolic allusions, myths and legends, especially in the novel "Tortoise of Taroziy" it is impossible to distinguish between real and unreal events in the plot line. On the contrary, the combination of the two creates a unique reality of the author's imagination.

Benishon's fate seems to be a logical continuation of a popular folk legend (a grocer left between the scales for betraying customers). Only Benishon, unlike the grocer in folklore, fights for the truth in the first place. His mental and physical sufferings on the way to the study of the corpse in Tuztepa are understood as a symbol of the *Bamis* man's attempt to understand the truth. The chained corpse on the salt hill, the white light of the salt layer that covers it, the fact that the corpse is absolutely indistinguishable – a sign of the power of the supreme truth, its eternal existence. At the culmination of the novel, symbolism and the interpretation of myths become more vivid: the one who deprives an entire nation of its spiritual support – its faith and betrays the supreme truth – is inevitably cursed.

The ideas and images of Temur Pulatov live not in the realities of life that we are accustomed to seeing and hearing, but in the symbolic reality of the author, mixed with legends and myths. Myths and legends serve to further enhance the drama

of the events of the work, to further expand the scope of the reader's imagination. We believe in the "non-living" realities (for example, the transformation of man into a turtle) that he finds only if he can digest such a rich style of depiction.

Most of the Uzbek folk mythological legends are based on the motive of man becoming an animal due to curses, prayers, supplications to God or other reasons. The transformation of a *Taroziyon* into a tortoise, the conversion of a crooked baker into an elephant, the son of a rich man turned into a bird (owl) for violating his mother's prayers, the ignorant brothers turning into rats, the motifs depicting the transformation of the lover into a propeller, as well as the transformation of man into a plant (tree), are the product of an archaic image evolution.

In F.Kafka's "Evolution" we encounter a direct mythological ritual – the transition from one status to another, that is, the magic that turns man into an animal, and this "magic" is now performed by society, turning man into an insect: mythology gradually transforms animal gods into humans in 'Evolution' we see the process of human evolution into an animal. In general, twentieth-century literature has shaped a new approach to mythology. The views of psychoanalysts, who created a new theory in understanding and interpreting mythology, about man and the processes of creation, bring mythology closer to literature and art.

In other words, it is also true that the hardships of life turned Gregor Zamza (F. Kafka. "Evolution") into an insect. Not only did Gregor Zamza and Benishon undergo physical evolution, but both writers artistically proved that the spiritual decay of their heroes reduced them to the level of insects and animals. Libra says, "Spiritual decay accelerated physical decay", and *Benishon* turned into a tortoise. We can say that a person whose worldview and spiritual

world have been degraded is a being who has completely lost his spiritual image, even if he does not become a physical animal or an insect. As much as the writer hates such degradation in human spirituality, the fact that such animal nature seeks to find a way to return people to their original human form is a testament to his infinite humanity.

In short, the myth serves as a poetic tool in the modern written prose that helps to reveal the many ideological and artistic goals of the creators.

REFERENCE

1. Alimova O.X. Xudojestvaennaya funktsiya mifa v otrjienii sotsial'nix, natsional'nix, obshechelovecheskix i vechnix problem v romane T.Pulatova "Cherepaxa Tarazi" // Aktual'nie voprosi sovremennoy filologii. – Tashkent: Fan, 1991. – S.123.
2. Ergashev A.S. Rivoyat va uning badiiy asar syujet-kompozitsion tuzilishidagi poetik o'rni (Asqad Muxtorning «Chinor» va Odil Yoqubovning «Ko'hna dunyo» romanlari asosida): Filol. fanlari nomz. diss. – Samarqand, 1993. – B.164-165.
3. Fitrat A. Adabiyot qoidalari. – T.: O'qituvchi, 1995. – B.26.
4. Po'latov T. G'oyibning ikkinchi safari. – T.: G'afur G'ulom, 1983. – B.13.
5. Rizaeva M.A. O'zbek xalq mifologik afsonalari (o'ziga xos xususiyatlari, tasnifi va obrazlar tizimi): Filol. fanlari bo'yicha falsafa doktori (PhD) dissertatsiyasi. – Toshkent, 2020. – B.110.
6. Vinnikov I.N. Slovar' dialekta buxarskix arabov. – M.: Nauka, 1962. – S.4.