MYTHOLOGY IN ABDULLA ORIPOV’S POETRY

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ABSTRACT

Objectives: This section outlines the primary goals and intentions of the article, focusing on the examination of Abdulla Oripov's contribution to 20th-century poetry, specifically his skill in incorporating mythology. The objectives include understanding the poet's unique approach to mythological concepts, analyzing the influence of myth in his work, and exploring the evolution of his style during the period of independence.

Methods: This part details the methodology employed in the study, explaining how the analysis of Abdulla Oripov's poetry and its mythological elements was conducted. It may involve a review of the poet's works, an examination of critical commentaries, and an exploration of the historical context to provide a comprehensive understanding of how mythological images are utilized in his verses.

Results: In this section, the article presents the findings derived from the analysis of Abdulla Oripov's poetry. This includes insights into the poet's unique style of incorporating mythological elements, the evolution of his approach during the period of independence, and specific examples highlighting the use of traditional images such as the apocalypse, Satan, Javrail, and the angel. The results aim to shed light on the poet's innovation and the significance of these mythological references in the broader context of world literature.

Conclusion: The conclusion summarizes the key findings and insights gathered from the study of Abdulla Oripov's poetry and its connection to mythology. It may discuss the broader implications of the poet's work, the impact of myth on his moral concepts, and the establishment of his own literary phenomenon. Additionally, the section may highlight the poet's contribution to the understanding of traditional images in the context of world literature, emphasizing the depth and breadth of his worldview.

Keywords: mythology, image, poem, poet, era, study, religious essence, term, feature, legend, plot.

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MITOLOGIA NA POESIA ’ ABDULLA ORIPOV

RESUMO

Objetivos: Esta seção descreve os principais objetivos e intenções do artigo, focando no exame da contribuição de Abdulla Oripov para a poesia do século XX, especificamente sua habilidade em incorporar a mitologia. Os objetivos incluem compreender a abordagem única do poeta aos conceitos mitológicos, analisar a influência do mito em sua obra e explorar a evolução de seu estilo durante o período de independência.

Métodos: Esta parte detalha a metodologia empregada no estudo, explicando como a análise da poesia de Abdulla Oripov e seus elementos mitológicos foi conduzida. Pode envolver uma revisão das obras do poeta, um exame de comentários críticos e uma exploração do contexto histórico para fornecer uma compreensão abrangente de como as imagens mitológicas são utilizadas em seus versos.

Resultados: Nesta seção, o artigo apresenta os achados derivados da análise da poesia de Abdulla Oripov. Isso inclui insights sobre o estilo único do poeta de incorporar elementos mitológicos, a evolução de sua abordagem durante o período de independência e exemplos específicos destacando o uso de imagens tradicionais como o apocalipse, Satanás, Jawrail e o anjo. Os resultados buscam trazer à tona a inovação do poeta e o significado dessas referências mitológicas no contexto mais amplo da literatura mundial.

Conclusão: A conclusão resume os principais achados e insights reunidos a partir do estudo da poesia de Abdulla Oripov e sua conexão com a mitologia. Pode discutir as implicações mais amplas da obra do poeta, o impacto do mito em seus conceitos morais e a criação de seu próprio fenômeno literário. Além disso, a seção pode destacar a contribuição do poeta para a compreensão de imagens tradicionais no contexto da literatura mundial, enfatizando a profundidade e amplitude de sua visão de mundo.

Palavras-chave: mitologia, imagem, poema, poeta, era, estudo, essência religiosa, termo, recurso, lenda, enredo.

1 INTRODUCTION

Abdulla Oripov is one of the artists who provided the spiritual enrichment of Uzbek poetry. The poet’s poetry is recognized as the most beautiful example of Uzbek poetry of the 20th century. Abdulla Oripov’s poetry benefited from the traditions of folklore, mythology, and classical literature. Therefore, his poetry is considered as one of the most mature poetry in terms of content. Therefore, Abdulla Oripov’s work has been at the center of research for several years. In general, a number of studies have been carried out on Uzbek poetry of the 20th century. [1], [2], [3], [4], [5], [6], [7], [8], [9], [10] are among them. In these studies, the issue of poetics is studied, and the specific style of artists is discussed. Including information about the work of Abdulla Oripov.
- Review of literature on the topic.

Jamal Kamol’s “Lyric Poetry” research is considered important in the study of this problem in Uzbek literary studies [11]. In addition, various problems of creative poetry are studied in studies [12], [13], [14], [15], [16]. Most of the studies do not talk about the similarity in style of these two creators. Because this research is a research conducted on this problem of Uzbek literary studies, and it talks about poets’ researches on poetics. The fact that the common and different aspects of the two poets have not been brought out in any research indicates the scientific nature of the subject.

This article uses the works of Uzbek writers on poetics, as well as the fundamental researches of Uzbek, Russian and other ethnic philologists in this direction. Historical-logical and dialectical methods are used in considering the problem on which the work is based.

- Analysis and results.

This problem is focused on the common and different aspects of the two poets, and it is said that the philosophical main plan is brought to the fore in their poetry. His poetry is analyzed comparatively and his poetic skill is revealed.

Literature of a certain period serves as a standard for each artist. Thoughts, feelings, images and the spirit of the work will be transferred to the literature of the next period. However, in such a transition, there is a unique worldview of the creator, in which the content renews the essence. Therefore, although these characteristics are transferred, they are not repeated. Such views can also be noted about mythology. New-age artists present certain characteristics and qualities (or mythology) based on their own psyche. As a result, the reader accepts these works as a fresh feeling.

Literary critic K.A. Soboleva focuses on exactly such a problem in his research work entitled «Folklore and mythology in the English literary tradition of the 20th century» (as an example of the work of J.R.R. Tolkien, W.B. Yeats). He writes: “Mythology plays a major role in the developing society of mankind. Each nation has its own myths about the creation of the world, which are considered works written in a simple, poetic way. In general, mythology is the main way of understanding the world. Since ancient times, man had to understand and understand the world around him, to perceive it. Mythology served as the earliest form of world perception, human understanding of the world and himself, and the original form of spiritual culture. Until the 18th century, only ancient myths — Greek and Roman — were the most common
forms in Europe (see [17]). After the 18th century, legends of a wide range of Indo-European peoples (ancient Indians, Iranians, Germans, Slavs) were introduced into scientific circulation. Later identification of the myths of the peoples of America, Oceania, and Australia shows that the history of mythology was present among almost all peoples of the world at a certain stage of development. A scientific approach to the study of «world religions» (Christianity, Islam, Buddhism) shows that they are also «filled» with myths. However, although the content of myths is approximately the same among all peoples, they all have their own, individual characteristics» [18; 3]. As K.A. Soboleva rightly noted, mythological views are found in the works of all nations. The unique views of each nation are also reflected in mythology. Therefore, there are mythologies of nations such as Korea, China, and Japan, in which their search for plots and images can be a form of world mythology. In general, A.K. Soboleva talks about two types of mythology in his research. These are: the creation of the world (cosmogonic mythology) and the formation of man (anthropogenic mythology).

It is also a fact that in the 20th century, views on mythology changed, and the plot and images in them served to shape this literature. Interests in studying the creation of myths and the formation of mythology have not decreased even in the present era. Today’s views on the creation of myths as the most important event in the history of human culture also prove our point. Motives of ancient Eastern and Western (psalms, Torah, Bible, Islamic, Indian, Buddhist, etc.) mythology served as an arsenal of poetic images, a source of plots and a unique language of poetry for the literature of the later period. In the 20th century, some branches of literature were consciously involved in mythology. Therefore, it was clearly expressed in the works of world famous writers J. Joyce, A. Kafka, T. Mann, G. García Márquez and others. In addition to using mythology, the world’s most famous artists also began to rely on mythological images.

2 THEORETICAL FRAMEWORK

In the first half of the 20th century, a specific concept and functional application of myth appeared. Myth ceased to be a source of conditional plots for literature (See [19; 231], [20; 57], [21; 5-15], [22; 221]). In the works of writers of the 20th century, mythology acquired historical characteristics and lost its independence and individuality. Mythology, which illuminated the recurring patterns in the common life of mankind, accepted as a product of antiquity, has now expanded its boundaries. They became symbols and began to serve to convey a certain meaning. Such features began to be observed in the poetry of Abdulla Oripov, a major representative of
Uzbek literature. The introduction of mythology into the poet’s poetry creates a diachronic concept of «tradition and innovation». Because in this concept, the relationship between literature or individual works as systems of different periods emerges. So, we can study the mythological images that the poet included in his works based on the diachronic concept. In order to enrich his poetry, the poet began to pay attention to the above features. As a result, mythological concepts and imagery came to life in his poetry. Therefore, in the poet’s poetry, one can come across such a concept as «Apocalypse» or such images as «Angel», «Satan», «Gabriel».

The word apocalypse is used as a synonym for the concept of apocalypse. Dictionaries suggest that Apocalypse (apokálypsis) is derived from the Greek word meaning discovery, revelation (see [17]). According to its semantic expression, the word apocalypse in religion and philosophy is recognized in connection with the «New Testament» («Bible»), it is noted that it belongs to John, the theologian of the Christian Church, and it is said about his prediction of the apocalypse, that is, the apocalypse (see [24; 247]). Information about the apocalypse is given not only in the «Bible» but also in the «Holy Qur’an». Surah «Qiyamat» of the Holy Qur’an (Arabic: سورة القيامة, the meaning of the name is Qiyamat) is the 75th sura, which was revealed in Mecca. It
consists of 40 verses. This surah is located on page 577-578 and chapter 29 of the Holy Qur’an. 31 revealed (See [25]). All theological books refer to the concept of doomsday, referring to the end of humanity, society and the universe. Abdulla Oripov infuses this idea into his poem.

In this poem, on the one hand, the poet assimilates traditions and describes them by combining mythological features, on the other hand, he opens the way to innovation in the process of understanding and interpreting the world. Because in this process, he not only talks about the doomsday, but also «The missing piece of honesty, religion, // There will be a devil for pure bodies.// Alhazar, such people will be the end, // They will not even understand the Motherland!» — emphasis on the concept of the Motherland it shows that respect for one’s own land is observed in it. Holy books talk about the doomsday and its signs and the future prophecy of mankind. For some reason, the feeling of the Motherland is not considered important. Perhaps it is the reason that humanity focuses on the children of the earth and their difficulties in life, trials and life after death, the calculation of the sins committed by man, and the chronotope such as hell, hell, and heaven. The innovative views of the poet encourage the reader to observe with a deep gaze. Of course, when it comes to the signs of doomsday, the poet does not forget the role of Iblis in this period, so he personifies him in the image of the leader of ignorance. The poet emphasizes the conscious existence of a person. As a result, «But always be careful, brother// Is your ozone layer intact?!» — he asks rhetorically and turns to humanity. Such views are first of all the method of interpretation of the poet’s mind. Through this way, he focuses on the important problems of today, as a result of which the individual views of the poet find their expression. Therefore, for Abdulla Oripov, mythological concepts and images served as a way to focus on today’s problems. Literary critic D. Begimkulov, while analyzing this poem, draws attention to the following content and essence of the poem: in the poem «Apocalypse» the helplessness of the servant when faced with natural disasters such as fire, earthquake, volcano, in «endless hunger with no head and no end» such events it is pointed out that it is happening again and again. However, these facts are not simply noted in the poem, the poet comes to an unexpected bitter, painful poetic conclusion» [26; 116]. As literary critic D. Begimkulov rightly stated, it is important for a person to preserve his humanity and ensure the purity of his heart when nature is not subject to human will.

3 METHODOLOGY

Opening the shell of mythology and extracting symbols for poetry from it became one of the tasks of Abdulla Oripov’s work during the period of independence. The chaos and instability of the modern world, the decline of culture forced to look for a way out of such situations. The
poet saw in mythology the power that helps humanity to understand and move to the path of truth. Such views created an ideal aspiration from the extraordinary and supernatural world. Abdulla Oripov was given the image of «Satan» in giving ideal ideas.

In the poetry of Abdulla Oripov, the image of «Satan» has become one of the important images. The poet sees this image as an enemy of humanity. Therefore, he always uses this image in contrast with humanity:

»La’natlab bo’lsa ham, qargʻab bo’lsa ham,
Har kan tilovatda ayfilar nomi.
Uning bosh so’qmagan joyi kamdan-kam,
Ichilgan har qadah uning ham jorin...«

Deydilar, norasta go’ dakni hatto
Uyqudan qiqlab kuldirar emish.
Salgina g’ aflata qolsang mabodo,
Qilmagan ishingni qildirar emish.

Shaytonning hunari chinidan rang-barang,
Sallani paytava qilib o’ratgay.
Agar sinkidildan ko’rsatsa nuynrang,
Nodonnii shoh qilib, yurtin so’ratgay. [23; 332]

Even if it’s cursed, even if it’s cursed,
The name that will be recited every day.
There is rarely a place where he does not touch his head,
Every glass that is drunk is also his cup...

They say, even a premature baby
He tickles and laughs from sleep.
Don’t be careless,
He will do what he did not do.

Satan’s craft is truly varied,
Wrap the turban in a turban.
A trick if it shows in earnest,
Make an ignorant king and ask for your country. [23; 332]

There are several studies on the image of Satan. One of them is the research developed by Yu.Sandulov. In this study, the existence of «Satan» is interpreted as a phenomenon [27; 190]. If we pay attention to the interpretations of this image in the world, we will come across some information about this creature in dictionaries and encyclopedias. In the Assyrian dictionaries, it is interpreted as «satan’a», “شیطان”, in Greek “σατανα” «satana», “σατανα”, in Arabic «shṭṭan» “شیطان”. Epithets like Lucifer, evil angel are used to express the term Satan. Or Mephistopheles, Woland synonyms are also used (see [28]).

In verses 73-74 of Surah «Sad» and Surah «Kahf» of the Holy Qur’an, Satan is mentioned and interpreted as one of the first, arrogant and disobedient to God’s command,
created from fire. Only Adam, who was created from the earth, does not worship God. As a result, Iblisi is labeled lain (accursed). In the very first lines of the poem, the poet describes Satan as a cursed image. Describing this image skillfully, the poet dwells on the stoning of Satan in Minas and draws certain conclusions from it. It is unlikely that the stoned Satan will be able to get out of it, just as it is destined to remain under so many stones and burdens. However, the conclusion given by the poet at the end of the poem reminds us of the unique feature of the novella genre, that an unexpected conclusion and conclusion sounds at the end of the poem. When the poet’s lyrical hero returns to his homeland after completing the Hajj journey, he says to Satan: «He met us in the waiting room.» If you pay attention, the poet not only calls Satan, who is created from demons, as «Satan», but also includes Satan in the form of a man, who is scattered among the human race, in the category of Satan. In Shaykh Mutawali Sha’ravi’s work «Satan’s Enmity to Man»: «Anyone who distracts a person from obedience to God and encourages them to commit sins is a «Satan». Shaytans are from the category of humans as well as from the category of jinns. The point that unites them is one — to spread oppression and injustice on earth. Shaitans of the category of jinns are those who deviate from the right path, turn to rebellion and encourage disbelief. Human-class devils have the same goals as jinn-class devils. Therefore, when we describe the devil, we are not talking about a specific being, but only about his nature. Anyone who calls for blasphemy, polytheism and rebellion is Satan» [29], which also proves our point of view. Abdulla Oripov also comments on such people and calls them «Satan». Literary expert M. Koshjanov’s opinion on this is also important: «The meaning of the poem does not consist in this kind of empty denigration of the devil. The poet creates a meaningful and impressive plot. In the Hajj, the poet generally participates in the stoning of Satan among others. With that, the devil is buried in the curse. According to the poet, the devil will lie under these thrown stones for thousands of years. The poet joyfully goes to his homeland. No wonder, when he returned to the destination, the devil met the poet in the preparation room... In the imagination of the poet, evil is as colorful as the feelings of the devil. There is neither a holy land nor a holy time for evil» [30; 47]. Literary critic B. Nazarov also pays attention to this poem: «Though the poem has a humorous tone, at its heart are life relationships, human relationships, which always dominate and never disappear, the complexities are in us, in our bosom, both the devil and the merciful are in us. this process lies in the
integral and inseparable unity of life, the poetic philosophy that is said» [31; 12]. The critic’s opinion about this poem also confirms our above opinion.

Literary critic N. Rahimjonov interprets this image of the poet as a symbolic image: «The devil in Abdullah Oripov’s poetry is a symbol. Philosophical content is explored as a symbol of all inhumanities in society and human character. It is deeply illuminated by the edges of extraordinary color» [32; 54].

The poet uses parallel images of man and devil in many of his poems. As a result, this image is embodied in several poems. However, although one image is addressed, the approach to the image is different. The poet approaches the image of Satan from different perspectives. As a proof of our opinion, we turn to the poet’s poem «Satan»:

Shayton – shayton edir, tekkandi jonga,
Odam Ato tutib tiqdi qozonga.
So'ng rosa qovurdi, yeb ham tugatdi,
Shayton shod, kirgandi u endi qonga! [23; 428]

The devil was the devil, he touched the soul,
Adam caught it and put it in the pot.
Then he roasted and finished eating,
Satan is happy, he entered the blood now! [23; 428]

These verses of the poet’s poem «Shayton» recall the works of Fariduddin Attar. In his work «Tazkiratul avliya» Farididdin Attar also interpreted Adam and Eve as the image of Satan who entered his blood as a result of eating the child named Khalos [33; 464]. Abdulla Oripov also refers to this motive in the poetic story «Adam and Satan» and manages to describe these four in an expanded manner. The atmosphere of research in religious motifs helps the poet describe this image from several angles.

4 RESULTS AND DISCUSSION

Abdulla Oripov introduced another image into his poetry, which we can mention as Gabriel Alaihi Wassalam. We can find this image in several religious books and studies [34], [35]. Gabriel in Greek mythology Γαβριήλ, in Latin mythology Gabriel; It is given in latin as Coptic, in Ahmar mythology ܓܒܪܝܐ, Jibril in Arabic جبريل religious works [36]. In the holy religious books, the Torah, Psalms, Injil and Holy Quran, Gabriel is interpreted as the archangel. In several religious works, for example, in the Torah, Gabriel is called an angel who appeared to the prophet Daniel to explain visions [37], while in the Bible, he is mentioned as an angel who announced the birth of Jesus to Mary.
In the ancient writings of the Jews, Gabriel is described as an angel guarding the city of Israel, and in some languages, Gabriel is recognized as «the power of God» [39]. Since such an angel is an image of interest to the people of the world, creators tried to depict Gabriel in their works. Abdulla Oripov is no exception. In the poet’s poetry, the image of Gabriel is embodied not only as a mediating angel between God Almighty and Muhammad (s.a.w.), but also as an image that places the rays of faith in the chest of Muhammad (s.a.w.):

Ul kuni Muhammad – hokisor banda,
Alloh nazariga bo'lgandi noil.
Sokin hujrasida o'ychan turganda,
Tushdi huzuriga Hazrat Jabroil.

Avval Muhammadning ko'ksini yordi,
Shaytoniy hislarni yulib tashladi.
So'ng Iymon nariga hikmatni qorib,
Muhammad ko'ksiga joylay boshladi.

Dedi: “Qalq o‘rningdan endi Muhammad,
Rasulsan, yo’l ko‘rsat jami insonga.
Noqis aqllarni hikmatga qarat,
Boshla ostylarni dingga, iymonga”. [23; 428]

On that day, Muhammad is a humble servant,
In the eyes of God, it has been achieved.
As he stood brooding in his quiet cell,
Hazrat Gabriel descended.

First he broke Muhammad’s chest,
He ripped out the satanic senses.
Then, with wisdom in the light of faith,
Muhammad began to settle on his chest.

He said: «Get up now Muhammad,
You are a messenger, show the way to all people.
Turn imperfect minds to wisdom,
Lead the disobedient to religion, to faith.» [23; 428]

It is not for nothing that Abdulla Oripov chose this image. This image has a special resonance. Gabriel is interpreted by the poet as a complex character. The role of an angel as a mediator between mankind and God (as we mentioned above) and a warning to mankind from evils and difficulties is a being who can put the concept of faith in the hearts. The poet not only gives all the qualities of Gabriel in one poem, but also shows off his qualities. The main one is the guide to the Messenger who leads all people to religion and faith by placing faith in the heart. In the imagination of the poet, Gabriel has these qualities. Perhaps it is because of these qualities that Eastern Proto-Slavic and Roman Catholics respect Gabriel as a saint. In Islam, they are recognized
as an angel, not a saint. Abdulla Oripov uses the narrator’s language in this poem. Only by the third stanza of the poem, the language of the character (image) becomes noticeable. The poem is built on the basis of incident. However, the main function of the angel is depicted in it.

Another noteworthy mythological figure is «Angel». Abdulla Oripov skillfully described this image in the poem «Unfortunate Angel»:

Ma’sum farishtalar — go’daklar bari
Bulutlar ustida uchib yuribdi.
Jannatning hayotbaxsh shabbodalar
Parquv qanotlari yelpib turibdi.
Kunlari kechardi baxti va shodon.
Abadiy rohatga barchasi noil.
Faqat bir farishta yashardi nodon,
Faqat bir farishta qayg’uga molik. [23; 310]

Innocent Angels — Baby Bar
Flying on the clouds.
The life-giving sabbaths of heaven
The wings of fear are flying.
His days were happy and joyful.
Eternal bliss is attained by all.
Only one angel lived ignorant,
Only an angel has sorrow. [23; 310]

According to Christian belief, angels are depicted as winged, naked, curly-haired children (there is also a concept that dead children become angels) [40], [41], [42], [43]. This image is found in Greek and Latin mythology. He is interpreted as an angel who offers fiery love to young girls and boys. If attention is paid to mythological encyclopedias, these beings are personified based on the terms «Amur», «Erot», «Putto» [44]. However, we do not find information about such angels in Islam. In general, if we focus on religious books, they talk about the types of angels and their ranks and duties. However, little information is available about baby angels. Only in Latin and Greek mythology can one encounter such creatures. Abdulla Oripov, embodying such a traditional mythological image as the main image in his poem, tries to portray his mental state. He paints it in a gloomy, sad image. A close look at the last lines of the poem reveals the main reason for the angel’s grief. It is stated in it: «My parents left me, // They are burning in Hell, they have no faith// That’s why I am sad, with tears in my eyes// I wish them mercy and faith.» It is clear from these verses that although the poet has chosen a traditional mythological image, his task is different. Since he was a son of man, it is difficult to define precisely which level of angels he was placed in or what his duties were. Because although Adam was created from dust, he is higher than the angels. That’s why all holy books contain information about it. We cannot even interpret the image created by Abdulla Oripov as «Amur» or «Putto». It should be noted that the poet used
mythology effectively and was able to illuminate a certain character in his poem.

5 CONCLUSION

So, Abdulla Oripov turned to mythology in his work and managed to incorporate traditional images into his poetry. They approached the creation of each mythological image and concepts based on their characteristics. However, in this approach, the poet’s innovative features are also observed, which has a level of innovative skill.
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