

THE PLACE OF THE IMAGE "ASHIK-MASHUQA-RAQIB" IN MYTHOLOGICAL SOURCES

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ABSTRACT

In this article, we will focus on the fact that the image of the "lover-rival" in mythological sources has changed as a system. We have tried to show that the same change in the system of the Trinity is due to the fact that the messages from the divine sources are distorted and distorted.

KEYWORDS: *Myth, Theogonic Myth, Cosmogonic Myth, Eschatological Myth, Lover, Lover, Rival.*

INTRODUCTION

There are different views on myth and legend in world literature. Someone sees the myth as a product of human thought, while someone interprets it by associating it with divine information. In particular, philosophical dictionaries describe the myth as follows: reach Primitive people did not understand the real causes of events and happenings in nature and society, and regarded them as an expression of some external power. According to the teachings of the ancient thinker Pythagoras, myth is an expression of a philosophical-allegorical understanding of nature. According to Plato, myth is a philosophical-symbolic interpretation of reality. Soviet-era scholars, like Greek scholars, see the myth as a product of human thought about existence. ¹In most views today, there are those who attribute the origins of literature, art, and even religion to myth. However, in the history of literature, world literature has also expressed views that contradict the above views. In particular, the Greek philosopher Aristotle came to the conclusion that myth is "a false conclusion that tells the truth." In modern Uzbek literature, there are several views on this issue. For example, the literary critic U. Jurakulov sees myth as a distorted form of religion. In fact, in the East it is called transplantation. If we compare all the theoretical views on myth, the views of the Greek thinker Aristotle and the literary critic U. Jurakulov complement each other.

The myth is the result of a distortion of the divine messages, a misinterpretation. The messages in the scriptures have been changed in times of ignorance, when oppression was on the rise. In general, it is justified to look at myth as a corrupt form of religion, in our opinion. In myths and legends, there is a trinity system of "lover-lover-rival". Only according to Mythical notions does the trinity system come in different forms. As a result of distortion, alteration, distortion of information in religion, it is distorted in the myths of some peoples, and in some cases, "lover-lover-rival" comes separately. In some myths, the features of several images also come together. The following types of myths are important in classifying such forms. 1) theogonic myths of myth in world literature (about the creation of the universe and the origin of life on earth); 2) cosmogonic myths (about the origin of celestial bodies and natural phenomena, for example, about Hercules, Gilgamesh, Adam Ad, Hubby); 3) anthropogenic myths (about a legendary hero with an unusual character); 4) cult myths (related to beliefs in a particular belief, such as the cult of fertility, the cult of water, the cult of plants, the cult of fire); 5) ethnogenetic myths (myths

associated with the origin of tribes); 6) calendar myths (related to the calculation of the year, month, day); 7) cults of the dying nature; (e.g., mythological plots about Siyavush); 8) animistic myths; (embodying ancient notions of the soul); 9) manistic myths (about patronage of ancestors); 10) dualistic myths (about the struggle between the forces of oppression and evil); 11) eschatological myths (about the end of the world, about the end times). Through the observation of theogonic, eschatological, dualistic myths, it was observed that the trinity of "lover-lover-rival" came in different forms. We can see that the theological myths are associated with Adam (pbuh), the image of evil is a giant, the image of demons embodies the characteristics of the devil. In general, the essence of myth and mythology is the struggle between good and evil. If we take into account the fact that religious information in myths is distorted, we can be sure that the trinity of "lover-lover-rival" will change. Literary critic Uzak Jurakulov commented on the mythical appearance of the image of "lover-lover-rival": "The plot and the order of images have changed. Sometimes the lover was replaced by a rival, and sometimes the lover's gaze was focused on completely different objects, in which the opponent was interpreted as either a sponsor or a friend. The drastic change is that the lover has been distracted from his original purpose. His movements took on a chaotic tone. All three images have lost their individual qualities, have been generalized (reflecting the emotional, physical and psychological aspirations of mankind).² Thus, changes in the subject, as well as the loss of individual qualities of the images, and most importantly, the distraction of the lover from the original purpose, show that the system of trinity is far from the original essence. We turn to myths to identify such changes, distortions in image and plot. In mythology, the trinity system manifests itself in different forms, taking into account some changes, this system can be divided into the following forms:

a) the first form of the system of the trinity "lover-lover-rival" in mythology as a whole: in this form the same trinity in the divine messages passes only as a system and around them certain events take place, the images of "lover-lover-rival" intersect; For example, the images of Rama-Sita-Ravana in Indian mythology are connected with the trinity of Adam (pbuh), Eve and the Devil, who came in the divine messages, though not exactly. Only now does the trinity system take place against the backdrop of the struggle between good and evil. Ravana comes from ten-headed rakshas (man-eating demons). He is a representative of the underworld, just like Satan, who is then summoned. It occupies the city of Lanka, located at the top of a mountain that once belonged to the Rakshas. Coming down from the mountains, Ravana conquers many countries, imposes severe punishments on those who do not want to submit, oppresses. Believing in his superpower, Ravan also oppresses the gods, sows the seeds of evil among the people and makes them enemies of each other. The deity Vishnu Rama, who is the defender of justice, fights evil in the form of Rama. Rama's wife, Sita, tricks him into taking Ravan away. In the struggle between good and evil, Rama wins. In the struggle between Rama and Ravan, it seems that Adam (pbuh) and the Devil have common features. Ravan's wickedness, his cunning abduction of Sita, are exactly the satanic traits of the Devil. In Indian mythology, Rama-Adam (a.s.), Sita-momo represents the trinity of Eve, Ravan-Iblis. The Ram-Sita-Ravan trinity, while representing a holistic system, forms a circle of "lover-lover-rival" around itself. Zeus and Gera in Greek mythology are also reminiscent of divine information in many ways. Let us take the life of Zeus and Gera in Olympus in the company of the gods, or pay attention to the image of Olympus: In the kingdom of Zeus, neither rain nor snow falls; there shall be everlasting light, and the summer solstice. Adam³ (pbuh) and Eve will spend their happiest moments in paradise, just like Zeus and Gera. Zeus' dominion over all the gods is similar to the worship of all the angels to Adam (pbuh). Zeus was liked by many women, his lustful desires were rivals. In some myths, several image features come mixed (syncretic) in a single image. While Zeus reminds us of Adam (pbuh) on the one hand, he also reminds us of the Creator by making him angry and punishing sinners. "The goddess Geya-Er grows a golden apple tree as a gift to Gera from her old age." The⁴ plot, which

caused our mother to be expelled from heaven as a result of touching a forbidden apple tree, is reflected in the myth with some changes. The images of Jason and Mideya in Greek myths and legends also have some features characteristic of the trinity system. For example, Jason's journey in search of golden fur, his first encounter with the Media, the plot until he overcomes a number of difficulties and finally reaches the visor are somewhat closer to the divine information. They have two children. But from that moment on, the breakdown happens. Jason falls in love with Galavka, the daughter of King Creon of Corinth, forgets his promises to the Media, and his lustful desires prevail. The whole body of the Media, aware of this, is overwhelmed by the desire for revenge. He is not relieved to kill Creon and Galavka, and wants to make Jason worse by killing both of his children. Jason spends his whole life in humiliation. In the images in this myth, there was a distortion in both the plot but the trinity system retained certain features.

c) The third form: in which the characteristics of both the lover and the lover or the opponent come together in one image; a sad anguish of love falls on the head of the proud Narcissus, who comes from Greek myths and loves no one but himself, but considers himself worthy of love. Nymph Echo-Echo echoes Narcissus, lost in the woods. Exo, who was punished by the goddess Gera, was doomed to remain silent only repeating the last words in response to questions. The reason for his pride is that he does not go to Echo, leaving him in endless suffering. Not only Echo, but the fact that he has built a building for himself, makes many nymphs miserable because of his pride. One day he also fell in love: "He was amazed and could not take his eyes off his reflection in the water; he was overwhelmed by strong love. Burning in the fire of love, he was so fascinated by his image in the water that he stared at her; he stretched out his hands to her reflection and called out to her."⁵The order of the "lover-lover-rival" trio system has changed. Narsiss-nymph-Narsiss's arrogance, not in the form of a lover-lover-rival, the lover is now replaced by a rival. Narcissus fell in love with himself, his arrogance, and it ended in death. The Devil and his arrogance, which came in the divine messages, were also present in Narcissus. In the mythological image, the characteristics of both the lover and the rival came in a mixture.

Comparing the image of the Devil with the image of Prometheus in Greek mythology, it seems that it has some typological features. Just as the Devil disobeyed the Creator's command and became angry with him, so Prometheus rebelled against the supreme god Zeus. Contrary to the will of Zeus, "on Mount Moses in Lemnos, Prometheus stole fire from the furnace of his friend Hepheastion."⁷Prometheus⁶, who is suffering and punished endlessly, does not ask for mercy from Zeus, and in this respect also reminds us that the Devil did not repent to the Creator. Just as the devil was cursed by the Creator, Prometheus was doomed to suffer for life. In Prometheus, the characteristics of the Devil are concentrated, such as rebellion, disobedience, unrepentance. He also resembles Gabriel (pbuh) in helping people, teaching them crafts, teaching them to read and write, and the features of several images in one image came in a mixture. If there is no connection between the "lover-lover-rival" trios through the love ring, only when the bond is broken will the images come separately and act independently within their boundaries.

Myths about the origin of life on earth, the creation of man, can be found in the mythology of all peoples. According to Indian mythology, Brahma emerges from a golden embryo. Brahma is the Creator in Indian mythology. He divides the egg into two, creating Heaven on one side and Earth on the other, and creating an air space to separate them. Realizing that Brahma is alone, he thinks about how to create offspring and create six great creatures. The seventh is created by his son Daksha from his right leg, and the eighth by his daughter Virini from his left leg. Note that a woman is created after the seventh generation, that is, after the transition to a stranger. An interesting case here is that Eve was also created from the left rib of Adam (pbuh), and the eighth female child in India was also created from the left leg. Daksha and Virini are a couple and have fifty children. The eldest daughter Diti gives birth to terrible demons, the second daughter Danu gives birth to powerful giants, and the third daughter Aditi gives birth to gods. With the birth of

these girls, evil began. The children of the first and second daughters rule the world, their wealth increases, and they build three cities. It is given to excessive wealth, it goes astray. A struggle begins between the children of the girls between the demons, giants and gods. As a result, the goddesses of Aditini's children take power into their own hands. In the divine information, the story of Eve's expulsion from heaven with Adam (pbuh) as a result of touching a forbidden apple, suffering on earth, and her struggle with the Devil is described as a struggle between good and evil between the children of three Indian girls. In both cases, the woman remains the cause of all the calamities. Another myth encounters a distorted plot related to the creation of a woman. The young man in love in the myth hated women, so he avoided marriage and lived a life of intimacy. One day he makes a statue of a girl with a supernatural beauty made of white ivory. It seemed to him that the woman was breathing and speaking. "While the artist is in love with his work for hours, he finally falls in love with the sculpture he created."Pigmalion⁷ begs the gods to give him a beautiful wife and when he returns home he sees that the statue is alive. In this myth about the artist in love with his work, the lover was distracted from his original purpose, his gaze turned to a completely different object. In general, no matter which folk myths we look at, the trinity system comes into play during the struggle between good and evil.

In the process of classifying myths, it became clear that in the original theogonic (syncretic) myths, one image simultaneously performed different functions, both ruling the world and appearing as a creator, an oppressor, that is, one, all the tasks entrusted to him, just like Adam (a.s). Such mythological images are present in the mythology of all peoples. Examples are Brahma in India, Zeus in Greece, and Kayumars in Central Asia. The birth of children from different parts of Brahma, the transfer of his responsibilities to his children, led to division (differentiation). The image of Kayumars in the mythology of the peoples of Central Asia has similar features. The most remarkable aspect is that in one image we can see that the characteristics of the lover or the opponent, or the lover and the mistress are combined in one image. In general, such confusion in myths, changes in images, plot order, distortions prove once again that we consider the above myth as a distorted form of religion. Images of historical-traditional nature are a system in which the trinity of "lover-lover-rival" comes from divine sources, and this system is seen in myths as a distorted form of religion, and some aspects of the images have changed. So, in some myths, it is the system of the trinity that comes together and the path between them is connected against the background of the struggle between good and evil; The disconnection between the image of "lover-lover-rival", the fact that the lover moves within himself, the lover within himself, the opponent within himself, their paths do not intersect; the simultaneous mixing of the characteristics of both the lover and the opponent, or the lover and the mistress in one image; changes such as a lover or mistress changing her color, being exiled because of a lover or mistress. Although some features of the trinity system from the divine sources have changed in the myths, the typological features of the same system, whether as a system, alone or in combination, have been preserved.

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