

THE DESCRIPTION AND INTERPRETATION OF THE RELIGIOUS-MYTHICAL IMAGE OF "DEMON" IN MODERN UZBEK POETRY

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Abstract

This article examines artistic interpretations of the religious and mythological image of the demon based on an analysis of poetic samples from the work of representatives of modern Uzbek poetry.

Keywords: Demon image, mythological thinking, folklore, Islam.

INTRODUCTION

A person expresses his thoughts and feelings through speech and tries to convey them to the listener in an effective way. One of the great means of influencing the addressee of speech is metaphorization. In psychology, it is considered important because it affects human behavior by appealing to the emotional sphere of the psyche and consciousness, while in fiction, metaphor is widely used to create positive or negative connotations, as a play on words, for the purpose of creating irony.

MATERIALS AND METHODS:

The demon is one of the traditional characters of Uzbek folklore, and demonological stories associated with this religious and mythical creature are also widespread among our people. It has been established that the genetic roots of this image actually go back to Arab mythology [2]. Before the formation of the Islamic religion, during the period of ignorance, the Arabs considered the elemental spirits of nature to be demon in their oral folklore. In covering the article, some methods used in the scientific research and articles of the folklore scholar, Doctor of Philology D.S. Urayeva on mythology were used [9].

RESULTS AND DISCUSSION:

According to Uzbek mythological beliefs, demons are demonological beings with supernatural properties, which are usually invisible to humans. In the past, places where trees such as walnut and turangi grow, places where ashes were scattered, ruins, abandoned, deserted places, cemeteries, places where cattle were slaughtered, and the base of old mulberry or gujum trees were believed to be the abodes of demons. They appeared in the form of goats, cats, frogs, sparks, and puppies. According to the mythology of the peoples of Central Asia, demons are responsible for the appearance of whirlwinds [2]. According to Zoroastrian beliefs, when the soul leaves the body after death, a disgusting demon called Nasu comes from the north in the form of a fly and, after being ritually expelled from the human body, flies back to the north. Based on such concepts, the existence of warnings among the people not to stay long near cemeteries, especially near dilapidated tombs, or not to spend the night near them, and that these places are places where demons gather (there are dead people in cemeteries,

and there are giants inside the dead, and demons are the prototypes of giants), is also associated with Zoroastrian teachings. Because according to Islamic beliefs, cemeteries are considered sacred.

Sometimes it is understood that the representation of the image of a demon in the form of a spider, lizard, frog, or desert toad is influenced by the ideas and concepts about Ahriman and the evil creatures he created in the Avesta. However, the demon is one of the traditional characters of Uzbek folklore, and demonological stories associated with this religious and mythical creature are widespread among our people under the influence of Arab folklore.

It is important that demons have their own place. They are always imagined to come from the North. The motif of the north is associated with the concept of the abode of all evil spirits in the Avesta. The image of Ahriman is associated with the north and winter, and demons are subject to him. When talking about winter, it is emphasized that the winter created by giants kills livestock, comes unannounced like a wild animal, is terribly dangerous and extremely cunning, and comes from the north[4].

In the "Explanatory Dictionary of the Uzbek Language", a demon is an Arabic word, which means a mythical creature, ghost, evil spirit; in Eastern mythology and religious beliefs, it is interpreted as a mythical creature that appears to a person in low places in the form of a man and supposedly afflicts him with some kind of illness (for example, by twisting its mouth)[6]. In a figurative sense, it is often used in relation to a person's nature, temperament, mood, or behavior (for example, in uzbek language: "jinim suymaydi", jini tutdi, nima jin urdi"). However, in written literature, the stylized image of the jin is used to convey the meanings of doubt, confusion, and panic. In particular, we understand this meaning in H. Ahmedova's poem, which begins with "Someone is knocking on the window...":

Aldanaman minginchi bor ham,
Hech kim yo`g`u chertilar oyna.
Go`yo ko`zga ko`rinmas bir **jin**
Meni tinmay qiladi mayna. [1]

(Translation: I'm being deceived for the thousandth time, No one is there, but the mirror is flicked. As if an invisible demon makes me horny.)

The Holy Quran, the holy source of Islam, contains verses about demon in Surahs "Az-Zariyyat", "Jinn", and "Nas". In particular, in verse 56 of Surah "Az-Zariyyat" (meaning winds), it is said, "I have not created the demon and mankind except that they may worship me." [7].

Thus, the genesis of the image of the demon is associated with the Islamic religion. In A. Oripov's poem "The Feast of the Demons", cited in "The Diary of Hajj", the image of the demon is stylized and depicted in harmony with a folk, legendary motif.:

Jinlar bazm qilardi ovloqda, tunda,
Gulxan atrofida xurram, shodumon.
Bir botir suvoriy o`tarkan, shunda
Bazmga nazari tushdi nogahon,
Botirni qopladi lahzalik titroq,
So`ng gulxan ustiga ot soldi birdan,
Jinlar to`zg`ib ketdi, bittasi biroq

So`z qotdi, hayiqmay sira botirdan:

— Bundoq zug`um qilma bizga, ey botir,

Kimsaga bilmasdan bermagil ozor.

Jinlar ichida ham kofiri bordir,

Jinlar ichida ham musulmoni bor[3].

(Translation: The demon were partying in the meadow at night, Riding happily around the bonfire. A brave horseman was riding, When he suddenly saw the party, A momentary shiver covered the brave, Then he suddenly mounted the bonfire, The demon scattered, but one of them Said, without hesitation, to the brave:

— Do not oppress us like this, oh brave, Do not harm anyone without knowing. Among the demon there are infidels, And among the demon there are Muslims.)

There are many legends about the feasts of demons. They take the form of humans, entertain passers-by, dance around them, and then make them sick and leave them half-dead. However, as noted, there are also believers among the demons.

In Eshqabil Shukur's poem "The Hunt," the image of a demon refers to the impure people of the era:

Gul sotib o`tirar qari megajin,

Ilon til o`ynatib chiqar shikorga.

Hushtak chalib bog`ni aylanadi **jin**,

Osmonga qag`illar bir so`qir qarg`a

Gul sotib o`tirar qari megajin,

Abadiy xizmatkor shaytonga.

Bog`ni hushtak kabi chalib ketdi **jin**,

Oyog`i osmonda... Oyog`i osmonda...

Nega?... Nega?... Nega?... [5]

(Translation: An old demon sits selling flowers, A snake licks its tongue and goes hunting. A demon whistles and wanders the garden, A blind crow caws at the sky An old demon sits selling flowers, An eternal servant of the devil. The demon whistles through the garden, His feet are in the sky... His feet are in the sky... Why?... Why?... Why?...)

The plural of the word "demon" is understood as "ajina". However, demon is mainly embodied in the form of a small, ugly old woman, a gypsy woman, and differs from a demon in appearance, lifestyle, and place of residence. Because a demon is imagined in the masculine gender, while ajina is imagined in the feminine gender.

There is a belief among the people that the spirit world does not accept the souls of people who commit suicide, and as a result, the soul that is left unattended turns into demons. These lines, taken from O. Hojiyeva's epic poem "Najot", also show the sinfulness of the character of "Tolov chairman", who betrayed the religious books that were the trust of the people and saints, burned them, and later did not even accept a grave for three days after his death, through motifs such as "ajinas" partying in his yard and being chased by "insu-jins":

Ittifoqo, tarqaldi mish-mish:

To`lov rais hovlisida tun

Ajinalar bazm qurarmish,

Qilar emish tonggacha o`yin[8].

(Translation: Suddenly, a rumor spread: The Demons are having a party at night in the courtyard of the Tulov chairman. They are going to play until dawn.)

Conclusion:

In general, the images of the demon, depicted as an old and ugly woman, and the demon, depicted as a man, are used in modern poetry to figuratively express meanings such as abstraction, fear and panic, pain, illness, pride, suspicion, doubt and suspicion, and misguidance. By analyzing the symbolic and figurative interpretations of religious and mythological images, it becomes possible to determine the poetic charm of the artist, the skill of creating an image, and to understand his feelings.

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