



The Mythological Model in Shukur Xolmirzayev's Story "Qadimda bo'lgan ekan"

Mohichehra O'rolova

Termiz State University, 3rd-year student

mohichehraulova@gmail.com

Academic Advisor: Normat Yo'ldoshev

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ABSTRACT

This article analyzes Shukur Xolmirzayev's story "Qadimda bo'lgan ekan" (Once upon a time), exploring unique stylistic features of the author and how these contribute to the narrative's distinctive portrayal. The discussion revolves around the author's use of mythological elements existing since ancient times in his storytelling.

Shukur Xolmirzayev is considered one of our distinguished writers who entered the literary world at the age of eighteen with the guidance of eminent educators. The author's first creative work is directly related to the genre of storytelling. Regardless of any literary analysis, the creator of literature also teaches himself without imitating the person who created that literature. If the author expresses his romanticism as a young man and student in his life stories, on the other hand, the author was born and raised in Boysun district, characterized by nature in the countryside, and in the life of society and spiritual world. Struggles and changes have found their artistic reflection.

While the works created by the author are finally desired, the meaning attached to the word is indescribable. His style is also unique in this respect. In the author's works, clarity, simplicity, and content are exalted. Professor U. Normatov in 1978 expressed the following opinion about the unique artistic style of Shukur Xolmirzayev's stories: "Shukur Xolmirzayev's stories attract attention with their style, expression methods, pictorial aspect, and rhythm."¹ The critic's statement on the stylistic aspect of the matter indicates that the author's thoughts are often described in a short way.

Another feature of the author's style is to understand the psychology of images, that is, to properly reveal literary psychology. Literary scientist Dilmurod Qurbonov gives the following definition to literary psychology: "Literary psychology is one of the important means of creating a complete human image in literature; the revelation of the character's personality,

¹ Normatov U. "Our prose ancestors." Page 205.

the basis for his actions and words, serves these purposes. A writer can directly or indirectly depict a character's psychology."²

In scholarly sources of literary science, three basic principles of literary psychology - dynamic, analytical, and typological - are distinguished. The dynamic principle reveals the character's personality through his actions, expressions, reactions, and various life situations. The typological principle describes the character's personality shaped and depicted according to the environmental conditions that shape and nurture him. In the analytical principle, the character's internal experiences, feelings, thoughts, reflections, and ideas are portrayed. "One thought goes beyond another, from one thought to another, they complement each other, change their character." This form allows characters to show sharp changes in their destiny and reflection, and for this reason, some researchers also call it "heart dialectic" shape.

Therefore, psychologism gains significant importance across all genres (poetry, prose, drama) by enriching their impact and depth, without which a work cannot be considered complete or profound. The author can combine these three mentioned forms in conjunction, each complementing the other, with one principle often taking the lead while the others serve to support it. Generally, in studies related to literary psychologism, the concept of "character" occupies a central position. Shukur Xolmirzayev adeptly employs literary psychologism, vividly depicting the human psyche. Hence, readers who delve into his stories often marvel at the inner conflicts of characters, leading to a sense of wonder.

Shukur Xolmirzayev was well-read in foreign literature, scholarly, truthful, and profoundly insightful. One can quickly become engrossed in his articles, works, and conversations. While he was well-versed in the styles of foreign writers, he did not forsake their cultural aesthetics. On the contrary, he diverged from the modernist trends of his time in literature and did not neglect to weave in the customs and traditions of our Eastern heritage. He exalted the uniqueness and identity of Uzbek culture. This can be seen exemplified in his story "Qadimda bo'lgan ekan" (Once upon a time).

In this story, elements of Eastern mythology are distinctly discernible. The title of the story itself aligns perfectly with its theme. The author narrates about people who, in ancient times, abandoned their parents and, as fate would have it, also abandoned their own children when the time came, drawing on the mythological legend "Qadimda ota-onasini tut tagiga tashlab ketgan insonlarni, kun kelib, o'zlari ham qarishganda bolalari tashlab ketishar ekan". However, in this narrative, the symbolic figure of the nevara, left in the cradle to bring up the baby, was ingeniously interpreted. This story vividly portrays unique characters of the Uzbek nation, Eastern mythological elements, and national pride. The characters bring the story to life.

In conclusion, the author grasped reality with sincerity, vividly illustrating the past and present of the Uzbek nation, openly revealing the characters' psychological depth. The author does not restrict the characters' freedom of action and behavior. It pays particular attention to their heart, spirituality, attitudes towards friends, new life, and changes, and also reveals their views. The writer's goals complement each other, the nature of the imaginary physical conversations

References:

1. Normatov U. "Our prose ancestors." Page 205.

² Quronov D. "Introduction to Literary Studies." Tashkent: Abdulla Qodiriy National Publishing House, 2004.

2. Quronov D. "Introduction to Literary Studies." Tashkent: Abdulla Qodiriy National Publishing House, 2004.

3. Website: <https://nziyouz.com>



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