

**MYTHOLOGICAL BASIS OF HEROES IN UZBEK FAIRY TALES****Elbek Jumanov,**

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Describing the appearance of heroes is one of the most common methods in world folklore. There are many fairy tales in the Uzbek folklore, where this method is used effectively. In particular, beautiful girls in fairy tales such as "Farhod and Shirin", "Guloyim", "Ozodachehra" are described by the words "mouth like the moon, eyes like the sun".

The girls in fairy tales such as "Poor Girl", "Ring of the Snake King", "Water Maiden", "Tree of Happiness", "Sitorahon", "Immortal Flower or Loyal Wife" are compared to the full moon.

It is noteworthy that this formula is used not only in magic and household tales, but also in fairy tales about animals called "Mouse and Beetle." In our opinion, the owner of these definitions is undoubtedly the image of a fairy. After all, fairies are often imagined as beautiful women.

According to the encyclopedia "Myths of the peoples of the world", one of the traditional images widely used in ancient and medieval art is a mythological creature with a beautiful girl's head and a bird's body. This mythological image is called sirens. According to Greek mythology, sirens are demonic creatures born of an angel with a river called Acheloi. These creatures, half-female and half-bird-like, lived on the islands in the middle of the sea, charming passers-by with their magical voices and inviting them to the island. Fascinated by the miraculous sound, those who sailed to the island were killed by sirens. That is why the shores of the island of sirens are full of human bones and withered bodies.

According to some scientific sources, fairies are one of the demonological images in the mythology of the peoples of Central Asia. They are often imagined in an anthropomorphic (human) form. It can also be in the form of birds (e.g., pigeons), animals, and even flames. It should also be remembered that the moon, which is one of the celestial bodies, was once a symbol of beauty.

Folklorists acknowledge that the specific feature of antagonists is that the places described are also a separate formula. There are not many such formulas in Uzbek folk tales. For example, in the tale of the "Kenja Botir" it is said that "a creature is one inch tall and has a beard ten inches long." The "portrait" of the creature in the "Erkenja" fairy tale is perfectly drawn: The prince in the fairy tale "Bulbuligoyo" sees something "like a minaret, like a plane tree, with a mouth like a cave, eyes like an old sack, nose like an oven."

In the minds of the people, the perpetrators of all evil are forces belonging to another world, to foreign lands, to the "beyond world." The various bloody wars and atrocities experienced by the peoples also had an impact on their imaginary world. Humans represented evil forces in the form of disgusting, evil, and ugly creatures. In this way a system of grotesque images emerged in folklore.

In the fairy tales "Olmos Botir", "Bunyod Polvon", "Ermana Sniper" we can see the phrase "If it weren't for your greetings, I would have swallowed two."

According to experts, the owner of these words is the image of the old woman Yalmogiz. Indeed, a commentary on the word 'licking', which is acknowledged to have several meanings in the sources, gives the definition of 'licking mouth'. Sources say that "the mother was formed under the influence of the head of the seed and the cult of the holy mother," and that the image, which "begins with the totem of ancestors associated with the mother," is natural to greet and patronize.

Summoning creatures that are grateful to the protagonist and succeeding with those creatures is also one of the most common episodes in fairy tales.

In the fairy tales "Sahibjon and Ahmadjon", "Suhrob and Mizrob", "Golden Fish", the fish, which was once released by the hero, introduces itself when he brings the hero to his senses. Until then, the fish walks in human form.

In fairy tales such as "The Golden-Haired Boy", "Kenja Botir", "The Father's Last Wish", "Kilichkora", and "Bulbuliguyo", incense is burned to summon a creature.

In the fairy tales "Hero of the Sun", "Shepherd boy", "Swordsman", "Ahmadjon and Lukmanjon", "Three brothers" we can see the image of a terrible dragon that brought disaster to the people.

Some comments have been made in the scientific literature on the mythological nature of the image of the dragon, its origin, and the artistic role of epic works in plot construction. In our opinion, the genesis of this image goes back to the traditions of the ancient Central Asians who believed in the cults of nature.

The dragon is a symbolic image of evil forces in Central Asian mythology, whose activities are aimed at destroying, destroying and destroying the cosmic being that serves good. He constantly opposes the forces of good, trying to hinder them.

In the earliest examples of Turkish mythology, the Dragon comes mainly as a negative image. It is preserved in the Avesto, the holy book of the religion of fire. It reflects the first layers of mythology that emerged among the Turkic peoples, especially the ancient Khorezm peoples.

Hence, the Dragon is the name of an imaginary creature imagined in the form of a legendary snake, and at the same time a mythological image that belongs to the forces of evil. During the development of the mythology of the peoples of Central Asia, the Dragon also acquired an anthropomorphic appearance.

According to the mythological beliefs of the ancient Chinese, the image of the dragon was deified and regarded as the god of rivers and lakes. In family ceremonies, they called the dragon through various symbolic-ritual dances and sayings and asked them to bring peace and happiness to their homes.

The image of the dragon, which is of great importance in Eastern mythology, actually originated and deified as one of the oldest totemistic views. Some researchers point out that the reason the image of the dragon is so widely used in ancient Chinese mythology is that it was once considered the totem of the Sya tribe. These tribal myths later became the basis of all Chinese culture.

The dragon depicted in the legends is, in essence, a syncretic image. This character combines at least nine different looks. Its head is like that of a camel, its neck is like that of an eagle, its claws are like that of a carp, its legs are like that of a tiger, its ears are like that of a cow, its horns are like that of a deer, its eyes are like that of a devil. The dragon is described as a supernatural, that is, a mythological creature that embodies popular views about different creatures - a symbol of goodness. Each member of this imaginary-mythological creature performs a separate task. But its coin-covered, long body is more reminiscent of a snake. In general, according to the imagination of the peoples of the East, the image of a dragon and a snake have common qualities. It is said that if a snake does not catch the human eye for forty years, it will turn into a dragon.

"One of the images that embodies the qualities of the dragon Ahriman," writes folklorist D. Fayzieva. - His habit of demanding a girl from people and swallowing her alive has an ancient character, and its historical foundations are connected with primitive traditions. It is an artistic move to the tradition of sacrificing girls by throwing them into the water with the intention of wanting the water to be abundant or, conversely, to quell the flood. So, this motif has a symbolic meaning and is an artistic expression that defines the dragon as evil and bloodthirsty.

The tales "Yellow Bird", "Gungila", "Hotam", "Five Girls", "Suhrob and Mizrob" tell the story of giants who want to marry a beautiful princess.

Scientific research shows that the image of a giant has historically passed from myth to fairy tale, from fairy tale to epic, and has lived as a mythological image for thousands of years. Some ethnographers and folklorists do not deny that archaic creatures in fairy tales are more symbolic than historical fact. In their view, the creatures expressed in archaic images can only be properly assessed by returning to that archaic image and the psychology of the man of that period.

Altai, in general, according to the mythology of other peoples, creatures kidnap the most beautiful women and children and turn them into their servants. There are specific explanations for the fact that evil forces demand exactly girls. J. Fraser points out that the peoples living along the Nile River artificially threw young girls into the river. It is as if in this way they married the river, which was considered a girl and a husband. In this way, "the sacrifice of girls to the river ensured a bountiful harvest in the imagination of primitive men."

According to Khorezmian legends, the shaman fed the patrons of the giants, for which a sacrifice was required. In a word, this formula essentially represents the sacrificial rites in the beliefs of our ancient ancestors. Indeed, ethnologist E.B.Tylor sees sacrificial rites as specific to the first, lowest stage of human development, such as supplications and prayers.

According to V.Ya. Propp, the abduction of dragons and giants represents the ancient notion that ghosts abduct souls: "Death also occurs because someone (or rather, someone belonging to the underworld) steals the soul of the deceased."

But there are also studies that have analyzed the giants' abduction and captivity of girls as a symbol of the patriarchal system's triumph over matriarchal principles. After all, when men came to the head of the family and the clan, many of the rights of women who had previously ruled, in particular the freedoms of love, were severely curtailed. Getting used to this situation was not easy. For this reason, in the image of the giants, who are rude and mentally weak, men who actually adhere strictly to the principles of marriage are depicted. Although the plot and interpretations have changed over the centuries, the motive and expression have remained unchanged.

Of course, the mythological basis in the definition of images expressed in fairy-tale formulas cannot be said to have survived in their original form. Undoubtedly, the ideology and worldview of certain periods in the history of mankind influenced him. It is therefore natural that the attitude towards these images will change slightly.