

## THE USE OF ANTHROPOLOGICAL MYTHS IN THE WORKS OF MAKTUMKULI AND BERDAKH

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### **Annotation**

This article discusses the synthesis of folklore and written literature, the use of anthropological myths in written literature and the issues of their artistic function in poetic works on the example of Maktymkuly and Berdak's education and the use of anthropological myths in poetry.

**Keywords:** myth, written literature, folklore, fiction, classical literature, plot, image.

With the development of the written literature of the Turkic peoples, the poets began to develop individual and written literature. They were nourished by folklore sources and created works of art using poetic traditions, the world of images and means of expression. They were nourished by folklore sources and created works of art using poetic traditions, the world of images and means of expression. Folklore traditions have played an important role in expressing the poet's thoughts, inner experiences, and the spiritual world of the people. It should be noted that myths and legends, which are genres of folklore, were also translated into written literature, and poets interpreted them in the spirit of the period in which they lived. As a result, this literary process served as a creative tool in revealing the spiritual world of the people, the ideological purpose of the poets. This process was especially evident in the works of the poets Maktumkuli and Berdakh. Therefore, the identification of the peculiarities of folklore as a creative and aesthetic process, the discovery of epic plots, motifs and images of poetic stylization of works in the works of Maktumkuli and Berdakh are the main results for the study of literature and folklore. Folklore is the embodiment of the national values, customs, aspirations and way of life of our people. "This priceless treasure will undoubtedly be a source of wisdom and knowledge for a new and new generation, and most importantly, a solid foundation for new discoveries." Therefore, the study of the creative activity of our classical poets as a kind of literary tradition through the use of folklore is a topical issue in the science of folklore. In this article, we will tell you about the anthropological myths used in the work of the 18th century Turkmen poet Maktymkuly Pyragy and the 19th century Karakalpak poet Berdak Gargabayuly.

Typically, each nation seeks to interpret its own history and culture, to develop the philosophy of the nation, the history of the nation, the history of the world, the development of a beautiful artistic outlook. In this process, mythology and syntactic views were synthesized by authorial views and positions. In the works of both Maktymkuly and Berdakh poets, mythological images have become a beautiful tool that expands the possibilities of artistic creation and deepens the ideological content. In their writings, mythological concepts are mixed with religious beliefs. In them, mythology is to some extent an element of the understanding of the world, as well as one of the methods of artistic and aesthetic illumination of the world. Thus, in mythological poetry, the name of the world, as in folklore, is not a synthesis of artistic illumination, but one of the tools of artistic illumination of the world. Praise be to Allaah, when we select the poems of Berdakh's poets, we come to life from these perspectives.

Mythologism is considered to be a concept that influences both thought and content. Ultimately, it suppresses emotion and serves as an auxiliary tool to provide external formal elements of interpersonal communication. Finally, "Myth as a form of both artistic understanding and interpretation of the world is a myth, a difference from a fairy tale. Unlike them, the myth is a universal artistic system. It is not a genre of literature or art, but a generalized collection of narrow views on the world. When the literary genre is compared to a fairy tale or a fairy tale, the possibilities of the myth are wide. Myth universal truth is every aspect of real life. Therefore, it is related to the author's worldview, the author's worldview, the principle of understanding "[2].

It is obvious that myths, myth plots, images and motives are widely used in Maktymkuly and Berdakh's works. One of the plots of such myths is the anthropological myths. In the poems of the poets, the objects of cosmogony and anthropological myths about the creation of the world were used in the works of the poets, and the creation of man from the earth and the first human being in the world was the first human being - Adam. For example, Berdaq:

Man created from dust,  
He gave her a body and a soul,  
Someone is an infidel, someone is a Muslim,  
Since the son of man [3; 164], -  
has written, XIX century Karakalpak poet Ajiniyaz:  
After a long time, man from the created earth,  
Some became infidels, some became Muslims,

All of each person's father is said to be a man [4; 182], -  
has written

Al, Maktymkuly's poem "Man's Creation" contains the following information about the creation of man and his enemy with the devil:

Praise be to Allah,

He created man from dust.

Beautiful to make the skin of the body,

He created the sun from the light. [5; 126]

N. Rakhmanov and H. Boltaboev narrate the following anthropological myth about the creation of man:

"Mudflows from the rain pour mud into a cave on a mountain called Karatagshy and pour it into cracks that look like human figures. Water and soil stay here for a while. The heat was intense because the sun was in the zodiac sign. The sun, water and soil heat it up and cook it. It was a woman's stomach. For nine months he breathed a sigh of relief over this thing, which was made up of elements of water, soil, and the heat of the sun. Then the four elements merged. Nine months later, a creature in human form emerged from this creation. He named this person "Ai Atam" in Turkish, which means "Ai Ata". This man named "Ai Ata" landed in a fresh, fresh water. His strength increased day by day, and he remained there for forty years. Then the floodwaters flowed for some time, and the cave in the mountain was filled with mud. The sun was in the constellation of Cancer. The sun boiled the soil, and as a result, man was created from dust and became a woman. It was called "Quince". This means "the face of the moon." Ai Ata and Aiva were married, and forty children were born to them. Half of them were boys and half were women" [6; 14-15].

The fundamental task of anthropological myths, the Mythological Dictionary, also provides some information, citing examples from the biblical myths and comparing the first man to appear in the world as Adam [7; 18-20]. This concept is also preserved in Islamic mythology. We need to clarify something here. If the creation of man consists of four elements: fire, water, air, and earth, then it means that it means the connection between man and nature. Therefore, this animistic notion takes over. The animistic myth takes into account the inseparable epoch of man, in which man cannot conceive of nature as a separate entity, i.e., nature and man are considered to be one thing. The term is derived from the Latin word "anima", which means "soul" [8, 12].

The motives and plots of such animistic myths may have been absorbed into the last religions during the historical epochs.

In animistic myths, man and nature coexist, but then, at a high level of development of the human mind, nature and man are considered in equilibrium, and then it is understood as a living thing that created the world. These are traces of totemism, fetishism, myths, and Zoroastrianism, fire, sun, moon, and so on. the concept of prayer appeared.

If we look at the historical evolution of myths, we can see that they are complex. For example, in the above examples, the creation of man is associated with animistic myths, while in Zoroastrianism, the creation of man is associated with totemistic myths. According to the Avesta, the creation of man is related to the bull. The Uzbek folklorist M. Juraev in the mythology of the "Avesta" tells about the creation of man: This radiant man was created for seventy days in Ariana Veja on the Daitia River. In Ahuramazda, Gaya built Martan and the Bull from clay" [9; 21]. In support of the views of the scientist KV Trever to prove his point, linking the creation of man with totemistic myths, M. Juraev writes: images that embody the many captive evolutions of mythological notions about the original Man and the original steam created in reality. KV Trever rightly pointed out that the historical implications of the image of Gopatshah, depicted in the image of a half-man, half-deer, are related to the mythical views about Gayomard. [9; 71-85].

LA Lelekov [7; 139] connects the genetic origin of the image of Gayomart with Martanda, which belongs to the ancient Indo-Iranian mythology and is described in the myths of the Vedas. In turn, the scientist IS Braginsky, speaking of de Kayumars, said that in the Iranian language it was understood as Gayomart and that this image was created among the peoples of the Middle Ages: The myths about Gopatsha (that is, the bull-king) that worship the gods have survived" [7; 282]. Scientific sources state that this image is also found in the works of Tabari, Masudi, Saalib, Beruni and Firdausi.

Given the fact that human nature is associated with nature and animals, then, as noted by the Uzbek folklorist M. Juraev, we can conclude that these anthropological concepts are manifestations of totemistic myths.

Also, Maktymkuly:

Оввала-аяратдыАдаматаны,

ОңажүбүтейледіХоваэнәни,

Фирдәвси-агладабердимеканы,

Оңадушманмелгун-шейтанаяратды[5; 126].

- Adam and Eve described the anthropological concepts of the creation of the mother in words. Here Maktymkuly uses anthropological myths about the appearance of the devil next to Adam and Eve. Such a plot of the XIX century Karakalpak resin Azhiniyaz:

Дәрғахынанқууды, жырақдашболды,

Ҳақтынәмирибиленбу неишболды,  
Адам менен шайтан соңрақасболды,

Солсебептенбизгедушмандемишлер.  
... Таўқылағнет шайтан мойнынаминди,  
АныңатынИблис шайтан демишлер[4; 182], –  
are also found in the sentences

This mythological plot is preserved in the books of the Bible, Koran and Avesta. “When Adam, the man next to the Lord, betrayed him, the Lord said to him, 'Now you are a sinner, and you have devised evil against me. The opinions and intentions of the people who believe in you will be bad. If the people believe in me, their intentions will be pure and good. People who prostrate to me see light and diversity. I get the name of the real Kurbistan. If you have a name, let ErlukKurmis ’’[6; 10]. Here "ErlukKurmis" means "devil".

The Avesta states, “The supreme god Ahura Mazda created the real world (the world) in three thousand years, that is, in twelve thousand years. In the first three millennia, Ahura Mazda created the spiritual world. Then Ahriman, the symbol of evil, appears. He does not want to live in peace with the spiritual world”[10, 17].

Alym M. Juraev, commenting on the image of Gavomard in Uzbek folklore, based on the mythology of the "Avesta", cites the motives of the devil to seduce a person: is an epic selection of ancient mythological views on the subject "[9; 29] - notes.

Mythological motives about Satan's enmity with man were also used in medieval literature. For example, Rabguzi's Qissas al-Anbiya (The Story of the Prophets) preserves the motives of the creation of man by the power of God and the worship of the angels, in which Satan is hostile and disobedient.

According to mythology, the Devil tries to seduce people in order to make them hate God. With the help of a serpent, he entered Paradise and fed Adam and Eve, who were inedible to eat, to their mother. Before feeding the wheat in Paradise, Eve fed it to her mother, and later, with her help, she persuaded Adam to eat the wheat as well. Adam swallowed a grain of wheat into his mouth, and the second time he put it in his mouth, the angel Gabriel swallowed it. At that time, the grain becomes a round knot. Among the population, the symbol of a round knot in the throat of men is associated with this mythological plot. After these events, Adam and Eve were expelled from Paradise by God's command and sent to earth to suffer [9; 71].

According to legend, the devil's motive for entering Satan is related to the serpent. The motif associated with this snake is rooted in totemistic myths. However, the motives in the example given in the example may not have reached us in the exact form of that period. However, they were assimilated into religions as a result of the subsequent development of society. Thus, although the above-mentioned motives for Adam and the Devil to be enemies of Satan are presented in different forms, it is obvious that they still have typological similarities.

In the world literature, too, the struggle between the devil (Adam) and Adam has been illuminated for many captives. This motif was taken from the Bible and was the subject of many works. The most interesting and deeply philosophical work in their work is the tragedy "Faust" by his son Goethe (1749-1832), written in the late eighteenth century and the first quarter of the nineteenth century. This work depicts a sharp and relentless, long-lasting struggle between Mephistopheles - Satan and Faust - man. Mephistopheles, using all his strength and evil, waits for Faust and puts him to the test, trying to erase his human name from the world. But Faust persevered through trials and tribulations, and retained his great reputation as a human being. Therefore, it is clear from the events described in the work that the main dream of the great Goethe was to subdue the world, nature, the mighty forces to the power of man, to study its laws, to serve these mysteries for the benefit of mankind.

Based on these, the process of transformation of anthropological myths into written literature was carried out through the heritage of folklore. Thus, the myth created in folklore is transferred to the written literature with the help of author's revisions.

Secondly, the anthropological myths used in the works of Maktymkuly and Berdak resins, firstly, played a significant role in the figurative representation of the lyrical hero's thoughts, feelings, worldview of the people, and secondly, the author's idea of deepening the content of the work.

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