Features of Mythologism in Timur Pulatov's Story "Possession"

Buranova Jamila,
Sadina Dilfuza
Lecturer at Karshi State University

ABSTRACT
The article provides a mythopoetic analysis of Timur Pulatov's story "Possessions". The images of a kite and other insects in ancient mythology are considered, and a new author's mythologized meaning is revealed. The author pays special attention and reveals the author's idea of the title of the story "Possession".

Key words: allegory, myth, mythologism, mythopoetics, new myth, image, symbol.

INTRODUCTION
The metaphorical nature of Timur Pulatov becomes especially clear when we see the place of mythopoetic images in his works. The capacity of a metaphor helps in the multidimensional comprehension of reality, its philosophical understanding.

The use of the mythopoetic symbol in the plot inevitably affects its genre specificity. An example of this is Timur Pulatov's story "Possession".

MAIN BODY
It is not action that unfolds before our eyes, but action, the plot is driven by the materialization of the author's ideas. One day in the life of the desert becomes a symbol of eternity with its world order. This is due to the rhythmic features of the text and the specificity of the artistic image. Rhythmic gradualness, the sequence of description allows us to slowly, gradually, concentrically expand the scope of reality, fix attention on the smallest details, moments, and fleeting sketches from the life of the inhabitants of the desert associatively remind us of the habits of their older brother – man. “In those short moments, when the kite opened his eyes and watched the scarabs, he saw deception and theft among them. As soon as some beetle pushes the ball to the top of the dune with its teeth, the ball turns out to be deftly taken away from him by another scarab lurking in the sand And the one who created the ball with such skill only looks around in surprise, not understanding what the matter is ... And the rogue one has already set off from the dune, and there is no point in pursuing him” [4. S. 410]. Such a narrative assumes considerable freedom of association, and what some may perceive as a symbol of human society, others see it as an apology for the rationality of nature, and most likely, the life of the human community is arranged according to the same laws as for all living things on earth - this is a universal universal a picture that knows no barriers in time and space [1. C.112].

In the story "Possession" the author not only preserves (as in his early works) and even increases "quantitatively" the richness of realistic details, but also more noticeably removes them from the usual series of human experiences, removes them. The central hero of the story is an old kite. There are also minor ones: gopher, fog, wind, bat. And the whole plot is reduced to a kite flying around its territory after a full moon night. It would be an oversimplification to reduce the story to only a visual allegory, a moralizing allegory. Real pictures here reveal abstract and general concepts, and do not simply hint at human conditions.
One should not look for an indispensable allegory with human life in every turn of the plot, although it is also impossible to lose sight of the fact that the author was pushed to this story of meditation on human existence. For Pulatov, the kite is one of the ways to approach the solution of the “riddle of the whole world,” moreover, that any allegorical reading presupposes a certain freedom of association. The loneliness of the kite is not the loneliness of the male, but of the lord, like the rooster's lust of the patriarch - not just his physiological property, but the prerogative of the lord, alienated from everyone.

The thought of loneliness-alienation runs through all of Pulatov's stories - both "human" and "bird". That is why the plot of "Possessions" moves through the materialization of ideas, "mental attitudes" of the author: to show the fears of the sovereign, the fatigue of the sovereign. And from here comes a plastic description "on a given topic": the rejection of the lonely, even if this lonely one is the ruler. It is, as it were, a story that grows into a story in order to betray the significance of what is happening with its leisurely pace.

But if in other stories of Pulatov the “aroma” of intonation is born from the interweaving of plasticity and symbolism, then poetry and accuracy are bizarrely combined ... so poetic are the precise, unhurried descriptions of a kite, gopher, fog, wind, wormwood! The world of spiritualized nature plays an essential role in the entire artistic concept of Pulatov [5. C. 7]. A myth, any element of a myth used by a writer in a work, acquires new features and meanings. Author's thinking is superimposed on mythopoetic thinking, giving birth, in fact, to a new myth.

Let us consider in the work the mythologized motives with the help of which the author sought to reflect the laws of nature. The story begins from the moment when “... the kite, after a full moon night, flew around the territory that, according to the unspoken bird law, belonged to him ... Such flights happened once a month after the full moon ... Why is it necessary to fly so far just after the full moon night? Here again the unspoken law of birds is in force, and the full moon itself does not and the full moon itself does not play a special role in this

It just happened so long ago, it became like a signal ... but nevertheless, I think, in the day of departure after the full moon there is some great meaning, it is impossible to penetrate it wisely. The instinct commands the kite to fly on this very day, because the bird feels that every time after the full moon something changes in the desert and on its territory" [5. C. 13]. Lunar myths are myths about the moon and lunar cycles. They are associated with astral myths, primarily solar ones: the moon and the sun are opposed to each other within the framework of the system of binary oppositions inherent in mythological consciousness. For most peoples, the most important moments of economic and ritual life are associated with the phases of the moon. The visible waning and dwelling of the moon was associated with the waning and dwelling of fertility and other natural forces, its periodic disappearance and appearance - with the idea of death and rebirth. Many peoples celebrate each new moon with special rituals. The most important annual holidays fall on the full moon. New Moon was recognized as the most suitable time for collecting magical herbs, love, harmful, etc. of magic[2. P. 216]. Overweight is an old kite. “But the kite is already getting old, one or two more fights in the air and he will understand that in the desert on the part of it where the rock stands, stronger individuals have appeared...”. The image of the "dying" month acts as a symbol of the aging of the kite, and the kites - the new moon. Any creature in nature has its end and rebirth, the mutability of everything is the law of nature. Everything is subject to this law, even our once mighty, omnipotent and all-conquering vulture. No wonder he is overwhelmed by the fear of departure.
“He could not fall asleep not because tomorrow morning he had to fly around his possessions to the very dry lake with a lonely tree on the loose shore; just the light of the moon bothered him, the kite was angry, he was afraid even of his own shadow - he was so tense - he turned to get comfortable, but the brown tail interfered with him, red, already dull claws on his paws interfered, and he himself, all black, threw on this night a shadow that seemed twice as black as usual” [5. C. 11]. Let us dwell on the image of a kite from the point of view of mythology. Why did the author turn to this particular image of a bird? The images of all birds "living" in the folklore and mythology of the Slavs can be divided into three groups. The first category is mythical birds with amazing abilities, for example, the gift of foresight, the ability to send good luck and sorrow, trouble and salvation to a person. This type includes Gamayun, Alkonost, Sirin and others. The second category is fabulous birds, for example, the Firebird. The third type includes all birds that do not carry anything unusual in their appearance, exist in the real world. But they also have magical powers, but most often they are companions of fairy-tale characters (for example, a raven, an owl, a kite - companions of Baba Yaga).

We attribute the kite and long-legged eagle to predators not in accordance with the scientific classification, but according to the ancient pagan ideas of the Russian people about them: “A kite, a hawk, as well as some other species of the hawk family (eagle, buzzard, harrier, sheaf) ... form a single the image of a large bird of prey, endowed with the symbolism of impurity and death, as well as demonic and disgusting properties ”[4. C. 329]. The kite was revered in Upper Egypt. The vulture goddess was considered the patroness of Upper Egypt and was included as an obligatory component in the coats of arms of all pharaohs. Kites were guarded in ancient Rome. The vulture was one of the attributes of Mars.

According to legend, when Romulus and Remus decided to found a new city, twelve kites (according to other sources - vultures) came to them as harbingers of twelve fruitful centuries. The Egyptians initially imagined the sky as the spread wings of the huge kite of the goddess Nehbet (Fedoseenko, 1998). Zeus could also manifest himself in the form of a kite: in Homer's Iliad (7,59) Apollo and Athena in the form of kites sit on a tree. From the above, we can conclude that TimurPulatov's kite is a kind of master of the territory that he flies around every month after the full moon.

He considers himself the master of the "possession" and the king of all kites living on his territory. “This is how the kite lived day after day, and he made his long flight not so much for food or water, but out of concern if someone had seized his possession. Knowing that he owns the territory, the kite considered himself a full-fledged bird, and if he took this path over the desert from him, he, humiliated and forgotten, would have thrust his beak into the sand in anguish and died ... ”[5. C. 12] TimurPulatov's direct appeal to the myth of the story can be seen in the images of Sisyphus beetles. Here the author reveals the hard work of Sisyphus. “Sisyphus, in Greek mythology, the son of the Aeolian king AeolaiEnaretna ... was severely punished for his crimes. He must roll a heavy stone into the mountain, which, reaching the top, falls down, so that his work must be started from the beginning. This punishment symbolizes the futility of Sisyphus' attempts to prevail over the gods" [3. C. 492]. Exactly the same plot of meaningless labor in the story can be seen between the Sisyphus beetles. “The most patient of all are the simple-minded Sisyphus ... now they are also rolling their balls, but they do not take them away from each other. Unceremoniously, without any tension and cunning, the scarabs take the balls from them - they creep up to the Sisyphus, plunge their claw into the ball and, raising them above their heads, leave without hiding. And Sisyphus has to make his ball again and calmly push it with his front legs until the scarab takes
away his food. And this can continue until the Sisyphus gets tired and jumps aside without a ball -
he, like the other beetle, the beetle, may not eat for a long time" [5. C. 15]. Such an appeal of the
writer to the ancient myth shows us that senseless labor and cunning among living beings reign at
all times, in all generations. The author's view of the scarab beetles is drawn sympathetically.

Of particular importance is the title of the story - Possession. In the explanatory dictionary,
you can see the following meaning of this word: ownership - real estate, land. First of all, the image
of a kite appears before our eyes. This bird of prey considers itself a full-fledged master of the
territory that it flies around once a month, the king of all the kites of this territory. “But over
everything that fusses here, deceives each other - scarabs, field mice, scurrying from dawn from
bush to bush, over all small living creatures - the deadly beak of a kite hangs. They are like his
subjects, for they live on his territory” [5. C. 16]. In the story, the vulture, flying around and
guarding its territory, has grown old. The desert is a possession that expresses the meaning of a
kite's life. If there is no desert, there will be no kite. Young kites stand in front of the old kites,
spreading their wings, tilting their beaks. Father kite stands before the last flight. Soon his
possession will be transferred to the vultures. After that, they will begin to fly over their territories.
This rotation is not subject to time. It is endless, cyclical. The kite flew around its long territory not
for the sake of water and hunting. He was bothered by the thought that if anyone else was
occupying this territory.

CONCLUSION

Considering oneself the owner of the property is not only characteristic of the kite. The same
owners are the golden eagle, gopher, scarab beetles, gazelles, lizard, owl, wind, etc. “But each of
them lived in different ways on the same territory, at different times examining it, and what
interested the turtledove , it could have been completely unnoticed by a fox or a hare, and so many
owners were not a hindrance, but a vital necessity, because each of them hunted for another: a kite
for a hare, a gopher for a field mouse." In general, the story can be called philosophical, where,
with the help of an allegory, the author reveals the qualities and characters of all living beings on
the globe. The mythopoetics of TimurPulatov's story is also revealed in his appeal to ancient Greek
mythology, using the example of Sisyphus beetles. (the myth of Sisyphus). At the same time, the
author shows the patience and endurance of some people in front of cunning, violent people.
Possessions are a kind of support for all living beings, and at the same time their wealth. Imagining
himself as the master of a certain territory, the kite (and other animals) feels freedom and
tranquility, in this he sees the meaning of life.

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