



Artistic Interpretation Of Religious-Mythological Motives In Greco-Roman Literature

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ABSTRACT

This article explored the artistic synthesis of motifs and narratives in world and national literature. Samples of the plays of Chingiz Aitmatov were compared with analytical comparative evidence with Western sources. In addition, scientifically based the directions in Uzbek and world literature related to divine-religious motives, methods of using mythology.

Keywords:

artistic synthesis, mythological observation, conception, Homer, Sophocles, Aeschylus, Olympus goddesses, "Iliad", "Odessa", "Legends of Troy"

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Introduction: In world literature, interactions between peoples have been one of the important conditions of development throughout the history of mankind. International relations have now become a matter of common destiny, leaving the framework of the factor of development. Fiction, among other means, has a great role to play in the fight against such moral defects, which gradually lead to the decline and destruction of the entire human life.

Literary phenomena such as building the structure of the entire work on the basis of religious-mythological narratives, artistic perception of real reality with distant narratives, bringing mythological images into real life events have spread widely in our country. Under the influence of world literature, Ch. Aitmatov, this phenomenon also appeared in our national literature. In particular, we can see this partly in the works of great Uzbek writers and modern literature. Although some work has been done in Uzbek literary studies in terms of comparative study of the works of Uzbek writers and the comparative study of the

use of narrations in the works, but in the works of the writers of the two brotherly peoples, divine motives and artistic narrations the commonality of the issue of synthesis has not been comparatively studied so far. The need to fill this gap in national literary studies also shows the relevance of this article.

Chingiz Aitmatov is one of the brightest representatives of world prose of the 20th century, his works have been translated into many languages of the world and he has become the center of attention of world literary studies as a writer who loves to read. and articles were created. An important component of linguistics that emerged in world science was created in Uzbekistan. In this matter, the selfless work of Chingiz Aitmatov's senior translator, literary scholar - professor Asil Rashidov deserves attention. His treatises and articles are considered the most meaningful examples of Uzbek rhetoric.

In the monographs, treatises and articles of the literary critic Abdugaffar Murad Khan, the philosophical and spiritual depths of Chingiz Aitmatov's work, the influence on Uzbek

writers, the issues of commonality and uniqueness are analyzed in a comparative-analytical way. Ilhom Ganiyev, doctor of philological sciences, pays attention to the analysis of Aitmatov's works in the context of world literature in his research.

Also, Gulchehra Raimova, one of the young Uzbek literary critics, wrote "Farewell, Gulsari"! A. Rashidov, A. M. Khan, who created special monographs and pamphlets dedicated to the works of Ch., I. Ganiyev and R. Ibragimov's scientific studies are also available.

Currently, in Uzbek literary studies, the work of Odil Yaqubov is studied in scientific works devoted to the problems of literary theory and novel writing. At the same time, literary work was also developed as a separate research topic.

We know that the Greeks are one of the oldest civilized nations. About three thousand years ago, it was in this ancient Greece that the world's first examples of literature and art began to be created. Human ideas such as heroism, love, and patriotism are created in the garb of high artistry, on the basis of religious and mythological motives.

The Latin word "antiques" means "ancient". But the application of this term only to Greco-Roman literature is not correct. Because we know that the original cradle of culture was the countries of the East: the first monuments of literature and art were created earlier in countries such as Egypt, Iran, China, India, Babylon (Babylonia). Therefore, it is necessary to understand the word "antique", which is used in relation to Greco-Roman society, art and literature, only in Europe. Since the European peoples were only connected with the Greco-Roman culture in their cultural development, they recognized the spiritual wealth created by these peoples as the most ancient blessings. Greek literature is a literature that arose independently without relying on the literature of any nation. In this sense, the best features, method and elements of artistic skill specific to this literature served as a basis and example for the formation and development of the entire world realist literature.

The charm of the works of ancient Darv writers was not only in their fine artistic grace

and high artistic skill. Ancient literature was also an expression of the feelings and hopes of the people who created this literature. The Greco-Roman peoples tried to solve the age-old problems of mankind in their artistic creations, they glorified heroic courage, passion for struggle, love for the country, and human power; they looked at such ugly vices as contempt, cowardice, treachery, etc.

That is why the works of these peoples, created in the distant past, are still liked and approved by everyone. The works created by dozens of poets such as Homer, Sophocles, Euripides are the most monumental masterpieces to this day, and at the same time, these ancient monuments draw attention to the fact that they are built on the basis of folk art, legends and legends, they create the image of Gods and rely on divine motives. Chingiz Aitmatov, among dozens of artists of words, such as Dante, Shakespeare, Tolstoy or Balzac, who were later known as great representatives of world realist literature, carefully studied the works of literary figures and wrote with envy to the secrets of artistic art.

Like the history of Greek mythology, over a long period of time, with the growth of social consciousness, myths have changed and acquired a new meaning. Living in primitive tribal conditions, a Greek person feels alive all the natural phenomena around him, worships them, prays for help from them, and offers sacrifices to appease evil forces. So, in the face of natural phenomena, the whole life of a primitive man was spent in fear and danger. Gradually, as a result of the disintegration of the tribal system and the strengthening of the military aristocracy, the situation of the lower class, which has become increasingly impoverished, becomes worse: the tyranny of the rich is added to the previous fears. This situation completely changes the religious beliefs of ancient people. Now his imagination creates the gods of Olympus, the rulers of the sky, completely human in the tribe of the rulers of the earth. The new gods, like kings, took the whole universe as their property: Zeus - the king of thunder and clouds, the god of gods; Poseidon - ruler of the seas; And - the harbinger of the afterlife; Hera, the wife of Zeus, is the goddess of the sky, the

queen of the gods, the leader of pregnant women, brides and grooms. The number of children Zeus had from his main wife Hera and other goddesses are among the secondary gods. These are the bottom ones: Hephaestus, the first son born of Hera, is the god of fire, the god of blacksmiths; the second son, Ares, is the god of bloody wars; Apollo, the son of Latona, the goddess of darkness, is the god of light, art, poetry and music; the great priestess and the great archer, her sister Artemis is the goddess of the waist; the queen of the animals living in forests and forests is a wonderful wanderer who does not know how to tire; The wise and innocent Athena, born from the brain of Zeus, is the patroness of cities; Aphrodite, the beautiful daughter of the Olympian sultan, and her rake son Eros are the goddesses of love and beauty; Hermes, the son born of the goddess Maya, is the messenger of the gods, the guide of the souls of the dead to the afterlife, the protector of tourists and devotees, the leader of physical education; Finally, Ilnos is the sun god, who sits on a chariot of fire with four flying horses and flies into space every day when darkness rises from the earth.

Polytheism gradually began to form the appearance of high-low, rich-poor, wealth-lordship and slavery among people. Imagining goddesses in human form, in turn, brought mythology closer to real life. And he gave real life to his images. The great wealth of Greek mythology and the elegance of its images have attracted the reader's attention throughout the history of mankind, and Greek literature has given Greek art a series of countless interesting topics. It creates a series of love, heroism, courage, loyalty, hard work, and vice versa - evil, curse.

The epic writers, dramatists and poets of that distant past, as well as singers of lyrical feelings, drank water from this spring and got inspiration from this "land"; great artists and sculptors in their works mainly copied the legends of this "treasure" into valuable real images, made them legends for centuries. The theme of the epics "Iliad" and "Odyssey" was also fed from this source. In this way, a literary-aesthetic law was formed, such that real life, human spirituality and aspirations determine the core of literary works.

It is known that the ancient Greeks also called the city of Troy "Ilion". Therefore, under the name of the epic "Iliad" it is necessary to understand the meanings of "The story of Ilion" and "Ilionnoma". However, this name does not match the content of the work. Because in the epic, only one small incident of the Greco-Trojan war is described, and around this single incident-plot, some events of this war are touched upon. As Ilhom Ganiyev, doctor of philological sciences, wrote: "This war, which started with the help of ambitious and cowardly Paris, which sometimes leads to the destruction of the mighty city, not only slaves, but also the gods of Olympus divided into two opposing groups: goddesses such as Hera and Athena are usually on the side of the Greeks, while gods such as Aphrodite and Apollo support the Ilions. He even takes part in the battle standing by their side. Only Zeus, the greatest of the gods, looked at the situation objectively and was far from partiality.

Homer's epic "Odyssey" tells about the adventures of Odysseus, king of Ithaca, one of the main heroes of the Trojan War. After the end of the Trojan War, Odysseus returns to his country on the ships together with his army and his companions who took part in the Trojan War. However, Odysseus's enemy Poseidon, the god of the sea, brings terrible waves to his path and brings many troubles to Pahlavi's head. After the end of the Trojan War, Odysseus wanders on the waves of the sea and in foreign countries for another ten years without returning to his homeland. The epic has been attracting the attention of the world as the use of such an interesting plot, the balance of myth and reality.

From the fifth chapter of the work, the author moves directly to the description of the adventures of Odysseus. In the following parts of the saga, the events take place in the world of legends, miracles and wonders. The gods held a council on Mount Olympus and decided to return Odysseus to his homeland. Irmes, the herald of the gods, conveys the wishes of the rulers of Olympus to the goddess Calypso. The queen of Ogygia, not being able to return the favor of the gods, wept bitterly and sent Odysseus on his journey. Odysseus builds a ship

and sets sail. After the ship floated safely in the sea for several days, Poseidon, the god of the sea, suddenly noticed his opponent and raised such a wave in the sea that Odysseus' ship sank. Japhokash, the king of Ithaca, swims for three nights in the whirlwind of the screaming waves, and with the help of Athena, he finally gets to the shore safely. This place, where Odysseus took refuge, was the island of Sheria, the land of a people who lived happily under the rule of a wise king named Alcinous. Odysseus, washed away by the waves, goes to sleep in the khazans. The next day, Alcinous's daughter Nausicaa, who came to the riverside with her friends to wash clothes, met Odysseus there and led him to the palace.

The story of Odysseus is given in four chapters of the epic. These four chapters are full of incomparable wonders from beginning to end. After the destruction of Troy, Odysseus sets out with his companions and wanders in the sea for several days, until finally a wave brings them to the shore of a peaceful country. The people of this country make a living from lotus (lily). The legendary nature of the lily is such that a child who has tasted it once will immediately forget everything in the world, even the country where he was born and raised, and will remain in love with this wonderful fruit for the rest of his life.

There is a big difference in content between both epics: "Iliad" mainly tells about war and bloody events, and "Odyssey" tells about family life with wonderful adventures. Therefore, the main interpretation in the epic "Iliad" is the important quality of a person - bravery, valor. These qualities are first and foremost in the brightest form of Achilles - the most brilliant example of nobility, zeal and courage depicted by the ancient Greekman. This wrestler is first of all a man of honor, human duty and conscience; hypocrisy, fraud, deceit are alien to Achilles; cowardice awakens the most disgusting feelings in the heart of a hero. This young man did not come to the threshold of the city of Troy with the intention of gaining booty, but with the intention of taking revenge on the dishonorable enemy who insulted the honor of his country.

As we analyze the epics of Homer in this article, there is an important difference between

these works and the heroic epics of other peoples, for example, several epic works of the Russians, the "Rolandnoma" of the French, the "Nibelungnoma" of the Germans, and the war chronicles of other nations of the East and West. The similarity is immediately apparent. This literary commonality is clearly felt in the closeness of content, descriptions of heroes, and artistic tools in war novels of different peoples. The general commonality characteristic of epic works is not an accidental phenomenon, but rather a situation necessitated by the somewhat similar conditions of social life expressed in the heroic epics of all nations.

The intense social and political events that began in the early years of the 5th century BC, the gradual transformation of the Greeks from the old primitive system into a large state, the strengthening of the democratic movement in the country, the unprecedented national unity during the years of the Iran-Greek wars, and the desire to win over the enemy, finally, the post-war social and cultural upsurge finds its artistic expression more than anything else in the work of the great tragedian Aeschylus. Aeschylus is considered the greatest word artist in the system of Greek literature, but also world literature and artistic creations.

The tragedy "The Seven Enemies of Thebes" is the third part of the trilogy based on the myth of Oedipus, the previous ones of which have not reached us. According to the legends of the city of Thebes, King Laius, fearing the curse of the priests, gave his newborn son Oedipus to his servant and ordered him to kill him and throw his body to the wild beasts. But the servant takes pity on the baby and secretly delivers it to the king of another country. The content of the first part of the trilogy - the tragedy "Lay" consists of this event. Oedipus grows up in a foreign country, then comes to Thebes and kills his father Laius, because of his services to the people of Thebes, he becomes king of this city, marries his mother, and has children from her. rishi, and, finally, noticing his terrible deeds, gouging out his eyes and cursing and cursing his infertile sons, he went out - the second part of the trilogy was the subject of the tragedy "Oedipus". The third part of the trilogy - the tragedy "Seven Enemies of Thebes" shows

the terrible consequences of this curse. In fact, this is a divine law that is explained by the fate that Allah has written for His servants.

So, at the core of Aeschylus' work is a mythical plot. Mythology is subordinated to the reflection of mythological life. The theme of the events narrated in the tragedies of Aeschylus was taken from the myth of Prometheus, which was widespread in ancient Greece. This is how the directions related to the use of mythology and theological motives in world literature began to develop.

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