THE IMAGE OF "LOVER-MISTRESS-RIVAL" IN EXAMPLES OF DIVINE SOURCES, MYTH AND NATIONAL FOLKLORE

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Abstract

In the article, "Lover-mistress-rival" is analyzed in detail in divine sources, myths, and examples of national folklore. In this case, it is scientifically proved that the genesis of the image-triad is in divine sources, that it passed into myths, came in a distorted and changed form, that it went from an individual image to a general one in the samples of national folklore, and that it rose to the scale of the nation.

Keywords: divine sources, myth, epic, image, historical-traditional image, image of lover-mistress-rival, meeting-separation-visual motifs.

Introduction

Poetic images that are formed and improved in the literary-historical process essentially have their real roots. The universe and man, time, and space are transformed into an artistic work as a product of creativity. The principle of traditionalism plays an important role in the improvement of artistic images created in the literary-historical process. At the heart of most genres of the epic, lyrical, and dramatic type is the "lover-mistress-rival" triad, which goes back a long history with its genetic foundations. Accordingly, the genesis of the image-triad, which is the basis of all images in fiction, serves as a genetic basis for determining the initial factors of divine sources, myths, and folklore.

First of all, let's talk about the concept of image. The first thoughts about the image can be found in the work of the Greek philosopher Aristotle "On the Art of Poetry". It is noted that the main reason for the creation of an "image" is an artistic reflection of reality - "mimesis". In essence, the image comes from reality. "An artistic image is an aesthetic category that characterizes reality by adopting and changing it in a way unique to art. "Image" as an artistic vision of a real person is an animated poetic model that comes to the world as a result of the description of the life path and events in a certain time and space of an existing object in reality. "An artistic image should not be confused with a real object; it differs from real reality

by its conditionality and symbolism and forms the inner "illusory" world of the work"[1].As mentioned, the conditionality and symbolism in the image provide the inner illusion of the work.

Russian literary critic V.G.Belinsky reacts like this: "...There is nothing random or superfluous in it. All parts are subordinated to the whole, all directed to one goal, all together bring forth one beauty, wholeness, individuality."[2]According to another Russian scientist L.I. Timofeyev, "It is a generalized and at the same time clear picture of human life created with the help of artistic fabric, which has acquired aesthetic value."[3]- gives the conclusion.

Literary critic Bahadir Sarimsakov views the artistic image as a generalization of the process of artistic creation: "The artistic image consists of re-creating reality, life observations, impressions through the creative worldview and aesthetic ideal. Therefore, the essence of an artistic image is determined by the fact that reality has become an artistic generalization and is reflected or expressed in unique individuality. That's why the generalization of the artistic image covers a wider and deeper than the direct reflection of reality in its shell.[4]

Dilmurod Kuronov: "An artistic image is a reflection of existence (object, event, etc.) seen by an artist's eye, creatively processed based on an ideal, and expressed in a form that can be emotionally perceived. Of course, in this image, we find many familiar traces of existence, but it is no longer exactly the existence we know, but a completely new existence - an artistic existence.[5]. - puts forward the opinion. Therefore, it would not be a mistake to say that the image is a real entity and a unique poetic phenomenon that is slightly removed from reality, strives for ideality and is artistically processed. In general, the artistic image is created based on the worldview of the creator and expresses the aesthetic ideal of the writer in the world of artistic work.

In the world of art, the images of "lover-mistress-rival" move as a whole system from period to period, from work to work. In the history of world literature, the term triad is used to refer to such a triple system. In this place will be appropriate if we clarify the lexical-philosophical meanings of the term image-triad.

"Triad (Greek - three) is a philosophical term indicating three stages of the development of being and thinking. One of the methods of philosophical structure. Antiquity was widely used in Platonism and Neoplatonism. Representatives of Platonism described the doctrine of the primary triad of existence (model - demiurge - model) and three stages (mind - soul - cosmos). There were exponents of the doctrine of the Triad, such as Plato, Prophyria, Fichte, Schelling, and Hegel. The principle of the triad is widely developed in German classical idealism. It is known that the triad represents the scheme of development (thesis, antithesis,

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[1]1 Абулхайр М. Навоий асарларининг изоҳли луғати. –Т.: "ЎзМЭ", Биринчи жилд. – Т., 2000. – Б. 78.

[2]Белинский В.Г. Адабий орзулар. – Т.: Ғафур Ғулов номидаги адабиёт ва санъат нашриёти. 1977. – Б. 101.

[3]Тимофеев Л.И. Основы теории литературы. – М., 1959, – С. 53.

[4]Саримсоқов Б. Бадиийлик асослари ва мезонлари. – Т.: "Bokmany print" нашриёти, 2022. – Б. 7.

[5]Quronov D. Adabiyot nazariyasi asoslari. – Т.: Akademnashr, 2018. – Б. 135.

synthesis) used to describe the dialectical development of Hegel's philosophical system. According to the sage Pythagoras, "a triad is an aerial, heavenly sign."[6]

It can be seen that the theory of the triad is related to the development of being and thinking, based on the triad there is a principle of trinity. The poetic interpretation of the artistic trinity is prominent in artistic works, literary studies, and authoritative sources, and it is clarified that the triad is based on perfect events, or the contrary, the triad of the triad stands as a sign of the incompleteness of the whole. "In literary studies, there is also a view that an artistic work is built not on two bases but on three bases in the form of "form" and "content". Although the buds of such a view date back to ancient times, AA Potebnia brought it to science on a scientific basis, and later this view was developed by his students and successors. According to him, a work of art has three aspects: external form, internal form, and content. When applied to literature, this word means an image and an idea, respectively."[7]It seems that in the history of literary-aesthetic thinking, the artistic trinity was used as a poetic whole, but also as an expression of incompleteness.

Literary critic Suvon Meli in his article "The principle of tripartite in the structure of Days of the Past" analyzes based on the interpretation of three images that served the poetic whole: there are many participants in the novel "Days of the Past", but three of them are the leading characters, or Haji Otabek, Kumush, and Yusufbek. The general idea and artistic structure of the work are realized through these characters. This triple in structure is a solid triple. He holds the two themes at the center of the work - love and the sorrow of the country - on his shoulders."[8]According to the scientist, the fact that the novel "Past Days" consists of three sections, each section consisting of odd-numbered chapters is a symbolic mathematical sign of the tragedy, a poetic whole that served the artist's artistic concept.

"Interestingly, the root of the word structure is tr, which goes back to the ancient Indian word tri (three)." It is clear from this that the structure of any work of art forms a whole only if it achieves three. "For any phenomenon to form a whole, it is necessary to achieve a trinity: one (here it is not the whole one, but the first term of the trinity) is a part of the phenomenon that appeared and joined together, two opposed to each other, connected with it the part that is ready to enter, only when it comes into three forms and enters into a specific relationship between one and two, the event acquires a wholeness, that is, a structure. [9]Based on the opinions of literary critic Suvon Meli, the conclusion is that it is possible to achieve wholeness only in three. But there is another side to the issue, if we approach it from the point of view of linguistics, if a sentence or word is left out of the text structure, three dots are used to indicate the continuation of the unfinished sentence or sentence, and the meaning of incompleteness is clarified from this.

Literary critic Ugoq Dzhorakulov interpreted the novel "Gone Days" according to the principle of three in his research entitled "Kadiriy and Novel Thought". The plot of the novel

[6]Фалсафа қомусий луғат. – Т.: "Шарқ" НМАК бош таҳририяти, 2004. – Б. 399.
[7] Quronov D. Adabiyot nazariyasi asoslari. – Т.: Akademnashr, 2018. – В. 135.
[8] Мели С. Сўзу сўз. – Т.: "Шарқ" НМАК бош таҳририяти, 2020. – Б. 81-82
[9] Shu manba, – Б. 81-76.

is based on the image of "lover-mistress-rival". In this case, the scholar Qadiri defines the Qur'an as the basis of his worldview and the system of three in it as the main theoretical source of his scientific concept. Comparing the three characters of Adam, Eve, and the Devil in the Holy Qur'an with the image system of the novel, "The Past Days" is inspired by the same system, in a word, the three "lover-mistress-rival" in the novel is in the divine book. comes to the firm conclusion that it is a micromodel of the ancient triad, this theoretical conclusion shows that the first basis of the image-triad should be sought from divine sources.

At the same time, cases related to the triple system can be found in many other real-life, spiritual, historical-etymological processes and sources, even our daily national traditions are associated with the number three. There is a saying in our people that "after one, two, three, three, nothing". The word zero after three implies that the count is over and there is nothing after three. The number two means even, and the number three is odd. If the third enters between the pair, a spontaneous breakdown occurs. If we remember the creation of the first person in the Qur'an - Adam and Eve, there was a pair. With the addition of the Devil in the middle of the pair, there was a breakdown.

As a result of our observations, we saw that the image-triad that came from the divine sources went through several stages: the first stage: was Allah Almighty-Adam alayhissalam-Iblis and angels (at this time our mother Eve was not yet created). Second stage: Adam, our mother Eve, and Iblis (accursed). The third stage: is the migration of Adam, Eve, and the Devil to the earth (the place has changed). The fourth stage: is Adam and his descendants: Abel and Cain (now the triad has moved on to human generations). All four stages listed above are distinguished by space-time (chronotype).

In this study, we will analyze the image-triad based on the nature of the "first plot" in the divine information and its specific stages. In our opinion, the first processes of formation and improvement of the images of "lover-mistress-rival" can be seen in the following: a) the first supreme appearance of the lover is man's love for the Creator, the state of delusion to his enlightenment, in this way, the Devil appears to be an obstacle; b) in the myth, the specification of this system undergoes a certain change, the function of the triple images becomes more complex, the cases of synthesis and transformation are observed in them; c) examples of folklore, in particular, in the epic, it is seen as a beloved place of a lover, a national hero, a lover of the nation, the head of the family, the father of the nation, the mother of the nation (the honor of the nation, the honor of the family); g) in the classical epic interpretation, the lover acts as a tax aspiring to the beauty of the Truth, a source of enlightenment for the lover, a means for the lover to reach the Creator, a lover's favorite light; d) divine, folkloric sources, even in later written novels, appear as a source of evil, alienating the rival lover from the lover, demanding the lover against the lover.

When divine truths are forgotten, the trinitarian system is also a myth. It turns out that the image of lover-mistress-rival in the myths that appeared as a modified, distorted form of divine information has undergone certain changes while preserving real traditions.

There are different views on myths and legends in world literary studies. Most researchers look at myth as a product of human thinking. In particular, the myth is defined in philosophical dictionaries as follows: "Myth - (Greek Muthos - myth, narrative, story) - events related to the emergence of man, nature, society and the universe in the mind and understanding of primitive people. , as well as the reflection of natural and social phenomena. Primitive people did not understand the true causes of events and phenomena that occur in nature and society, and they looked at them as an expression of some external power. [10]According to the ancient thinker Pythagoras, myth is an expression of a philosophical-allegorical understanding of nature. According to Plato, a philosophical-symbolic interpretation of myth-reality. Scientists of the Soviet era, like Greek scientists, consider myth as a product of human thinking about existence. Even today, in most studies, some explain the origin of literature, art, and even religion by linking it to myth. However, in the history of literary studies and world literary studies, opinions that contradict the above views have also been expressed. In particular, the Greek thinker Aristotle says that myth is "a false conclusion that informs the truth". The following comments of Alisher Navoi, a great representative of classic literature, to Abulqasim Firdavsi's "Shahnoma" clearly express his attitude to the myth: "There are many disagreements among historians, and there are many praises of the Shahnoma." Some bigots have a lot of anger, and you have a lot of points."[11]In modern Uzbek literary studies, several opinions have been expressed regarding this issue. For example, the literary critic U. Dzhorakulov in his series of studies of the myth puts forward and scientifically substantiates the firm conclusion that it is a broken form. In other words, the shariat was sent by the Creator and conveyed through the prophets. Later, the story was corrupted and a myth emerged as an expression of polytheism... Folklorist Shamirza Turdimov continues this idea and puts forward the following idea: "We understand the source of the myth by connecting it to the "Divine words". The myth starts from the place where the original religious teaching leaves the trail.[12] If we summarize the new ideas and theoretical conclusions about the myth in a comparative way, all the presented existing conclusions continue and complement each other. So, the myth arose as a result of the distortion and misinterpretation of divine messages. The messages in the divine books were changed during times of ignorance, when the transmission was corrupted, the correct teaching was forgotten, and it was blindly corrupted. In general, considering the myth as a distorted form of religion, in our opinion, is one of the most important conclusions reached by Uzbek literary studies in the period of independence.

An important point for our study of the new conclusions about the origin of the myth is that in the myths and legends, as in the divine books, the tripartite system "lover-mistress-rival"

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[10] Фалсафа қомусий луғат. – Т.: "Шарқ" НМАК бош таҳририяти, 2004. – Б. 270.

[11] Навоий А. МАТ. Йигирма томлик. Ўн олтинчи том. – Т., 2000. – Б. 112.

[12]Нақл сўзиниг луғавий маъноси: *келтириш, етказиш, таржима, анъана* деган мазмунларни ифодалайди. Истилоҳий маънода эса қуйидагича: Яратгувчи томонидан ато этилган ақл билан банда Роббисини ўзи топиши лозим, лекин Яратгувчи бандасига карам қилиб, пайғамбарлар орқали нақлни ҳам берди. Демак, нақл Аллоҳ томонидан юборилган кўрсатмалар. Жўрақулов У. Ишқ қисмати шу азал-абад// "Тафаккур" журнали, 2014.-№3. – Б.10.

is found. As a result of the distortion, modification, and deception of information in religion, it appears in the myths of some peoples in a distorted form, and in some cases, the synthesis and transformation of the "lover-mistress-rival" function is observed. In some myths, several image features come together. By observing the theogonic, eschatological, and dualistic myths, the trinity of "lover-mistress-rival" can be seen in different forms. We can see that the theogonic myths are associated with Adam (as), the origin of life on earth, the creation of the first man, the giant as the symbol of evil, and the image of demons embodying the characteristics of the Devil.

In general, such mixed situations in myths, changes, and distortions in images and plot order show that our conclusion that the above myth is a distorted form of religion is justified. Later, we will see that this triple system became canonized in folk stories and epics, and its epic scope increased. Examples of folklore are directly related to the long history of each nation. The epic, which is considered an ancient genre, is distinguished by such features. If we look at the specifics of the epic genre, the most prominent aspect is the reflection of nationality.

The epic expresses not the views of a particular creator, but the dreams and aspirations of an entire nation. The past, social, cultural, and spiritual history of that nation is reflected in the epics of all nations. In general, in epics, regardless of which nation, in which people reflect the past life, typological features of the plot, motif, and inter-images are noticeable. According to the Russian scientist M. Bakhtin, the epic world is the world of "fathers" and great-grandfathers, "firsts" and "the best".[13]So, the best ideal of the people is the past of the ancestors. Literary critic U. Zhorakulov confirms the same thoughts: "It is impossible to change, re-perceive, re-evaluate the epic past. In a word, the speaker and the listener of the epos are the people of the absolute past, when they enter into a dialogue with the reality they experienced, they look at it as an ideal, and compare it with the people of their time, this time. In this process, he re-perceives and evaluates himself, not the reality and heroes of the epic.[14] As the epic is based on the time of fathers and children and the fate of the whole nation, we emphasize that the image of "lover-mistress-rival" that we brought to the center of this section also grew out of nationality and was placed in the center of the work for this purpose. we found it permissible to emphasize.

Indeed, the image of "lover-mistress-rival" embodies the typical characteristics of the representatives of the nation. Patriotism, bravery, courage, honor, and pride are characteristic of representatives of the nation in the image of a lover; loyalty, faithfulness, bravery as a lover, standing up against evil, fighting equally with opponents as the mother of the nation for the honor of her family; it reflects the fact that the symbol of the opponent is set against the nation, aimed at destroying the nation.

In general, the "lover-mistress-rival" trinity is very ancient in terms of its genesis, i.e., a traditional system coming from divine sources, gradually developed, broken in mythological

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[13]Жўрақулов У. Ишқ қисмати шу азал-абад. // "Тафаккур" журнали, 2014. №3. 54-61.
[14] Турдимов Ш. Фолклор сабоқлари. // Халқ сўзи. 2021. №140.

sources, generalized in folklore, in essence in classical literature came close to the source and thus passed into modern prose, preserving historical-traditional features.

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11. Фалсафа қомусий луғат. – Т.: "Шарқ" НМАК бош таҳририяти, 2004. – Б.