

## TPOLOGY OF ARTISTIC METAMORPHOSIS IN STORY AND STORY

Kamiljon Hamroyev,  
PhD, Associate Professor ToshDO'TAU, Uzbekistan  
E-mail: [khamrayev@navoiy-uni.uz](mailto:khamrayev@navoiy-uni.uz)

Dr. Kemal Yavuz Ataman,  
Sosyal Bilimler Doktoru Danışmanlık Ltd. (Türkiye)  
[kyataman@superonline.com](mailto:kyataman@superonline.com)

### Abstract

The article explores the concept of artistic metamorphosis, its poetic process, forms and types on the example of examples of the narrative genre. Also, the historical and theoretical features of the phenomenon of artistic metamorphosis, the syncretic basis are discussed in detail in the story and the story. In the story, the form of spiritual metamorphosis of artistic metamorphosis is analyzed. Alisher Navoi's story "Hazrati Ayyub and the thief" and Ghafur Ghulam's "My Thief Boy" show metamorphosis as an object of artistic representation.

**Keywords:** classic story and new story's phenomenon of spiritual metamorphosis, the concept of artistic metamorphosis, types of artistic metamorphosis, the process of artistic metamorphosis, narrative metamorphosis, metamorphosis as an image object of the story, spiritual metamorphosis, metaphorical metamorphosis, the motive of purification.

### Introduction

The metamorphosing nature of the story, its typical laws, its evolution in the literary-historical process, and the interpretation of poetic changes in the genre are clarified. In this case, the compositional methods of the story and its immediacy, dynamism, reflecting the special glorious moments of human life, and the way of telling such moments, acquire commonality with the laws of poetic metamorphosis. Especially, the narrator's point of view in the composition of the story, the artistic plot of the story and the characteristics of the genre in the system of images have a metamorphosing character. Basing the phenomenon of artistic metamorphosis as one of the typological laws of the story prepares the ground for clarifying the typical aspects of the genre. Because the historical genesis of these two events is related to the beginning of mankind.

In addition, the Uzbek folk epic "Cunning Princess", Arab folk tales "One Thousand and One Nights", Ovid's The works of "Metamorphosis", "The Golden Donkey" of Apuleius, "Evrilish" by F. Kafka are studied within the framework of the same problem. In them, attention is drawn to the fact that a person and being, various changes in his body, transform into

another object, such as a god, demon, giant, fairy, and communicate with mortals, are expressed in the shell of metamorphosis. So, such observations show that metamorphosis is a universal phenomenon that encompasses and expresses the evolution and changes in the nature of the Creator's creatures. Famous lexicographer Alibek Rustamov writes: There is a concept of "Mavolid-i salasa". "Mawalid" is the plural of "mawlud" and "salasa" means "three". This means that there are three types of existence: earth - does not have growth, feeling and voluntary movement; the plant grows, but has no feeling and voluntary movement; an animal has feelings and voluntary movement. In this respect, man is a kind of animal and differs from other animals in the privilege of intelligence and speech.<sup>1</sup>

The phenomenon of metamorphosis acquires universality by making it possible to observe the creatures of the above three worlds as a whole. Moreover, the phenomenon of metamorphosis between man and animal, man and plant, man and different cultures proves that Man is the noblest among creatures. There is also a great wisdom in the fact that the mind, speech, thinking, and memory characteristic of humans are transformed into another object without changing during this process. Stories based on such twists and turns can be found in ancient Eastern and Western literature. For example, in N.A.Kun's "Ancient Greek Myths and Legends", which is based on stories from Ovid's epic "The Metamorphosis", various forms of metamorphosis are found. For example, in the story "Actaeon", Actaeon, who went hunting with his friends one day, crossed the forbidden border, looked into the space of the goddess of love Artemis and was turned into a deer because he enjoyed the beauty of the daughter of Zeus. Another Greek myth is that Arachne, the master of the art of weaving, turned into a spider as a result of her arrogance despite the warning of the goddess Athena, turning into an old woman, and in the story of "Midas", three stages of metamorphosis are visible. In details, it is described that Midas fell into sin, regretted that what he caught turned into gold, repented, and realized his mistake and was absolved of his sin. In the Eastern classical literature "One Thousand and One Nights", the stories "Demon and Rich", "Old Men with a Deer, Two Dogs and a Mule" and "Fisherman and Giant" are based on the phenomenon of metamorphosis. In these stories, demons, giants, fairies disguise themselves and talk to people, and greedy, evil people who fall prey to their tricks and magic end up falling into a hole dug by someone else turning into a deer, a dog and a mule are expressed.

In the above two works, the phenomenon of artistic metamorphosis occurs along the trajectory of vertical and horizontal movement. Creatures of the vertical universe, gods above, man in the middle, demons, giants and fairies below. In the horizontal world, the process of evolution between animals, plants and minerals is noticeable. In this, man becomes an evolving object, an animal, a plant, and a culture. In both cases, man is at the center. In general, stories in the history of literature cover four aspects of artistic metamorphosis. The first is pre-metamorphosis and introduction to metamorphosis. The second is to enter the metamorphosis. The third is entering metamorphosis and exiting

---

<sup>1</sup>Рустамий А. Сайланма /1 жилд / Ҳазрат-и Навоий махзани / – Т.: “Zilol buloq” нашриёти, 2022. – Б. 73.

metamorphosis. The fourth is before metamorphosis, entering metamorphosis, and exiting metamorphosis.

This phenomenon, the unchanging preservation of mind and memory, is evident in connection with human life and its quests.

**3. Spiritual metamorphosis.** Evolution, change occurs in the spiritual world of a person. This type of metamorphosis has been widely used in the history of literature. It reflects the process of purification of a person, listening to his heart and moving to the right path. Metamorphosis happens inside a person, not in his body. His departure from base vices and his progress towards higher enlightenment, moments of deviation from one pole to another are expressed through the shell of spiritual evolution. From time immemorial, in the history of literature, the budding of evil or goodness in the human heart, its causes and consequences have been interpreted as a lifelong theme. This spiritual metamorphosis can be seen as an example of Alisher Navoi's story "Hazrat Ayyub and the Thief" in "Hayrat ul-Abror" and Gafur Ghulam's "My Thief Boy". In this story and story, a phenomenon of spiritual metamorphosis is observed in the image of the thief. In both works, the thief's turning to the right path under the influence of kindness is the basis for spiritual metamorphosis. It is not for nothing that similar themes and characters are depicted in this story and the story, in fact, the story is a genre formed by the metamorphosis of the story. In addition, the ideal relationship of our ancestors to the culprit was the basis for the image of the historical and traditional image of the thief. In addition, love is interpreted as an axiom that does not require proof, that gives rise to love, and hatred to hate, as a law characteristic of human nature. In the story "Hazrat Ayyub and the thief" from the epic "Hayrat ul-Abrar", a thief digs a hole in the house of Hazrat Ayyub and commits a robbery. The situation of the thief who, taking advantage of the fact that Hazrat Ayyub was in prayer, stole all the things in the house and could not fit into the hole, is described as follows:

"Naqbg'a kirgach kichik erdi teshuk,  
Sig'madikim behad ulug' erdi yuk.  
Tor ini sichqong'a solib erdi g'am,  
Quyruqig'a bog'ladi g'arbol ham".<sup>2</sup>

Hazrat Ayyub's kindness to the thief after the prayer caused a feeling of admiration to strike in the heart of the guilty person.

"Muztar etib ranju malolat ani,  
Xas kibi o'rtab bu xijolat ani,  
Na'ra chekib sel kibi to'kti yosh,

Shayx ayog'ig'a fido qildi bosh".<sup>3</sup>

As a result of the advice and actions of Hazrat Ayyub, who immediately noticed this, the thief entered the right path. Hazrat Ayyub receives a disciple.

<sup>2</sup>Алишер Навоий. Ҳайратул-аброр. – Т.: Гафур Гулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б. 213

<sup>3</sup>Source indicated. - B. 214.

In G. Ghulam's story "My Thief Boy", the grandmother's attitude towards the thief is characteristic of the nation's literature with its traditionality. The dialogue, which begins with the sudden reflection of the story thief, reveals the spiritual image of the interlocutors until the end of the work.

They said, "My thief, my thief, you seem to have reached the top of the roof of some living thing. After all, your profession is delicate, can't you write down your details?"

The thief got up from the roof:

- After all, grandmother, can't you sleep peacefully for one night, will you block the way of our livelihood? - he said.<sup>4</sup>

A phenomenon of spiritual metamorphosis occurs in the thief boy who managed to feel the infinite love and sympathy in his grandmother's heart. In the story, the thief's mask is night, and his body is supposed to turn into darkness. The honor shown by the grandmother to the "Thief Boy" in the late-night conversation creates a foundation for the second person's heart to be filled with love and his spiritual purification.

"No, grandmother," said the thief, "I'll break the bottle, but I can't drink tea, because you'll recognize me when it's daylight." I didn't make a big face, I have doubts, I'm ashamed"<sup>5</sup>. At the beginning of the story, the purpose of the thief and his behavior seem consistent, but by the end of the work, the transformation of the intention into modesty is noticeable. The painful points of the environment of the social era, the hardship of orphans for bread, the grandmother's view of all children as her own (especially the thief), love, love, love, hatred, the tragedy of war, sympathy The phenomenon of spiritual metamorphosis is the basis for the growth of the thief child. Suvon Meli, a master literary critic, writes about this: "The benevolence, desire for good, and optimism in the old woman's words infect the thief. An apple tree gives apples, a zakkum tree gives zakkum. Love comes from love, hate comes from hate. The kindness in the old woman's words inspires kindness on the other side as well."<sup>6</sup>. So, the above story and the historical, traditional and typical image of the thief in the story creates a spiritual metamorphosis. In the story, the attitude of the people towards the thief is the "punishment" given to him, that is, his compassion and the pain of guilt, which causes him to be spiritually cleansed and enter the right path.

First of all, the story is a genre with a changing character in the epic system of thought, and it embodies the characteristics of metamorphosis. Moreover, story and metamorphosis feed from the same root, like two kings of the same tree of life. In the history of literature, the phenomenon of artistic metamorphosis prepared the ground for the reflection of the most important moments in the past of mankind as the image object of the story. In the first stage of the artistic metamorphosis event, the process of the search for identity, suffering, and repentance is expressed, while in the first stage of the event of the metamorphosis, a person who has undergone a transformation is depicted, making a mistake and falling into sin. In the third stage, purification and transformation into a perfect person are explained. In

<sup>4</sup>Ғафур Ғ. Танланган асарлар. – Т.: Ғафур Ғулом номидаги НМИУ, 2021. – Б. 309.

<sup>5</sup>Source indicated. - B. 310.

<sup>6</sup>Сувони М. "Ўғригина бола"нинг иззати ёхуд меҳр сеҳри / Ўзбек адабий танқиди. – Т.:Turon-iqbol, 2011. –Б. 368.

addition, in the history of world storytelling, the phenomenon of artistic metamorphosis is a transformation between the creatures of the vertical and horizontal world. Accordingly, in the upper part of the vertical world, the transformation of various gods into different forms is expressed, while in the lower world, the transformation of the images of demons, giants and fairies into other beings is implied. In the horizontal world, the transformation of a person into an animal, a plant, and a mineral is reflected. The syncretic basis of the phenomenon of artistic metamorphosis in literature, its first origin is related to the history of the prophets, their way of life, described in authoritative sources. Adam alayhissalam was brought down from heaven to earth, Jonah alayhissalam was swallowed by a fish, and people of Saturday were transformed into monkeys. In fact, birth is the beginning of metamorphosis, in the sense that this world is considered a testing ground as a shell of metamorphosis. Hazrat Navoi writes:

"Improved my profession, my world is at home."

It is obligatory for you to be sad before you die.

The world is incomplete

To come out of the bathroom unclean"<sup>7</sup>.

## References

1. Алишер Навоий ҳикматлари (ўзбек (қрилл), туркий, форсий ва араб тилларида). – Т.: Фан, 2019. – Б. 120.
2. Алишер Навоий. Ҳайратул-аброр. – Т.: Ғафур Ғулом номидаги Адабиёт ва санъат нашриёти, 1989. – Б. 260.
3. Ғафур Ғ. Танланган асарлар. – Т.: Ғафур Ғулом номидаги НМИУ, 2021. – Б. 370.
4. Рустамий А. Сайланма /1 жилд / Ҳазрат-и Навоий махзани / – Т.: “Zilol buloq” нашриёти, 2022. – Б. 400.
5. Сувони М. “Ўғригина бола”нинг иззати ёхуд меҳр сеҳри / Ўзбек адабий танқиди. – Т.:Turon-iqbol, 2011. –Б. 368.

---

<sup>7</sup>Алишер Навоий ҳикматлари (ўзбек (қрилл), туркий, форсий ва араб тилларида). – Т.: Фан, 2019. – Б. 91.