

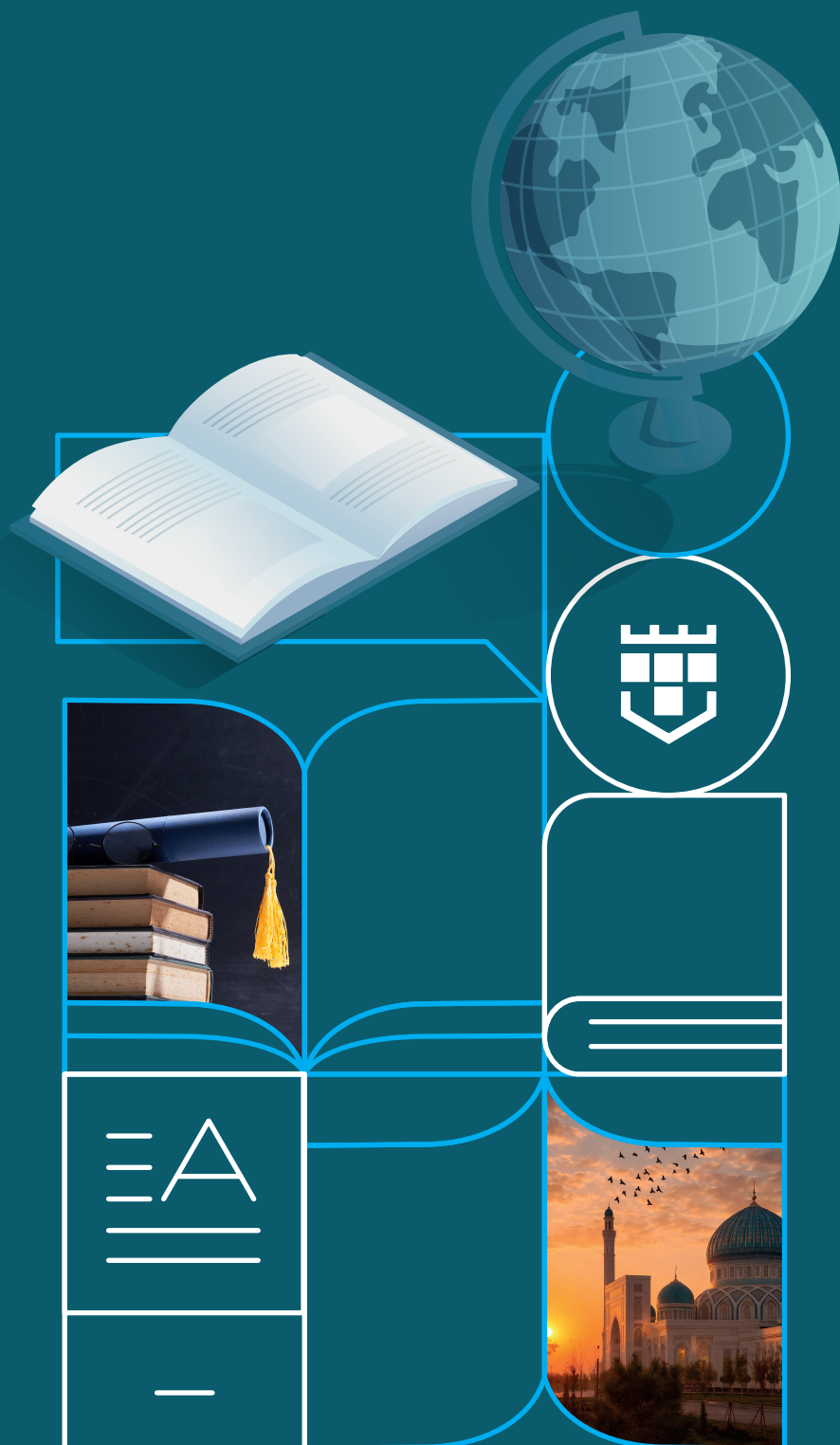


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INTERPRETATION OF MYTHOLOGICAL IMAGES IN THE EPISTLE OF "BAHROM AND GULANDOM"

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Abstract. This article is about the poem "Bahrom and Gulandom" by the Uzbek poet Saykaliy, who lived and worked in the 18th century. The article is devoted to the study of the epic poem and the interpretation of mythological images in it. It is noted that the traditions of folk oral art, in particular myths, played an important role in the creation of the epic poem "Bahrom and Gulandom", and that the work reflects Saykali's poetic skills, the features inherent in classical literature, and the influence of written literary traditions.

Saikali's epic poem "Bahrom and Gulandom" is written in verse. The main form of the masnavi is emphasized, the poet widely used other genres in the composition of the epic, and the presence of mythological images in "Bahrom and Gulandom" is considered to be a unique evidence that the traditions inherent in oral literature continued in Saikali's work.

Key words: epic, myths, imagery, masnavi, poetics, mythological image, idea, tradition, folklore, fairy, giant, dragon, Khizr, Boghi Eram, Kohi Qaf.

"BAHROM VA GULANDOM" DOSTONIDA MIFOLOGIK OBRAZLARINING TALQINI

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Annotatsiya. Ushbu maqola XVIII asrda yashab, ijod qilgan o'zbek shoiri Sayqaliyning "Bahrom va Gulandom" dostoni haqida. Maqolada doston tadqiq etilib, undagi mifologik obrazlarning talqini o'rganilgan. "Bahrom va Gulandom" dostonining yaratilishida xalq og'zaki ijodi an'analari, xususan, miflarning muhim o'rin tutgani qayd etilgan. Shuningdek, asarda Sayqaliyning poetik mahorati, mumtoz adabiyotga xos xususiyatlar va yozma adabiy an'alar ta'siri o'z aksini topgani ta'kidlangan.

Sayqaliyning "Bahrom va Gulandom" dostoni nazmda yozilgan bo'lib, unda masnaviy asosiy shakl sifatida namoyon bo'ladi. Shoir doston tarkibida boshqa janrlardan ham keng foydalangan. "Bahrom va Gulandom"da mifologik obrazlarning mavjudligi og'zaki adabiyotga xos an'analarning Sayqaliy ijodida davom etganini ko'rsatuvchi o'ziga xos dalil sifatida baholanadi.

Kalit so'zlar: doston, miflar, obrazlilik, masnaviy, poetika, mifologik obraz, g'oya, an'ana, folklor, pari, dev, ajdar, Xizr, Bog'i Eram, Qof tog'i.

ИНТЕРПРЕТАЦИЯ МИФОЛОГИЧЕСКИХ ОБРАЗОВ В ДАСТАНЕ «БАХРОМ И ГУЛАНДОМ»

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Аннотация. Статья посвящена дастану «Бахром и Гуламдом» узбекского поэта Сайкалия, жившего и творившего в XVIII веке. В работе исследуется эпическое произведение и рассматривается интерпретация представленных в нём мифологических образов. Отмечается, что традиции устного народного творчества, в частности мифы, сыграли важную роль в создании дастана «Бахром и Гуламдом». Подчёркивается, что в произведении нашли отражение поэтическое мастерство Сайкалия, особенности, характерные для классической литературы, а также влияние письменных литературных традиций.

Дастан Сайкалия «Бахром и Гуламдом» написан в стихотворной форме. Отмечается, что основной формой произведения является маснави, при этом поэт широко использовал в структуре дастана и другие жанры. Наличие мифологических образов в «Бахром и Гуламдом» рассматривается как своеобразное свидетельство продолжения в творчестве Сайкалия традиций, присущих устной литературе.

Ключевые слова: дастан, мифы, образность, маснави, поэтика, мифологический образ, идея, традиция, фольклор, пери, див, дракон, Хызр, Баги Эрам, гора Каф.

Introduction. The mythological images found in the epic "Bahrom and Gulandom", in particular the fairy, the giant, the dragon, Khizr, Boghi Eram, and Kohi Qaf, arose in connection with the plot of this work and the adventures and heroism of its characters.

Fact that mythological images in Sabir Saykali's epic poem "Bahrom and Gulandom" were formed on the basis of folklore works and are one of the main means of realizing the author's poetic intention demonstrates the relevance of the topic.

The aim is to reveal the influence of folk oral traditions on Saykali's works, the development of mythology and written epic poetry, the author's epic writing skills, the development of genres, and the mastery of the use of artistic arts in epics, and sets the following tasks:

written literature created in the 17th-18th centuries;

demonstrate the poet's unique experience and skill in using folklore traditions;

justify that the use of subgenres in the composition of an epic is a phenomenon that occurs in connection with the creative style;

To assess the fact that the mythological images in the epic were formed on the basis of folklore works and are one of the main means of realizing the creator's poetic intention.

Literature analysis: Thoughts about Saykali are also found in P. Qayyumov's work "Tazkirayi Qayyumiy". The author tries to provide quite detailed information about the poet in the tazkiray. (Qayyumov P. Tazkirayi Qayyumiy. – Tashkent, 1998. – P. 73-77.). Saykaliy's epic poem "Bahrom and Gulandom" was also first published in 1960 (Saykaliy. Bahrom and Gulandom. – Tashkent: Fan, 1960). It was prepared for publication by R. Ali yev. R. Ali yev completed his candidate's dissertation on Saykaliy's work "Bahrom and Gulandom" (Aliev R. Sobir Saykali and his epic poem "Bahrom and Gulandom". Phil. science. nom. dis. auto. – Tashkent, 1964). R. Orzibekov and Q. Tokhirov's observations about Saykali and his epic poem "Bahrom and Gulandom" are also presented in the 3rd volume of the 5-volume book "History of Uzbek

literature" (History of Uzbek literature. 5 volumes, 3-volume. – Tashkent: Science, 1978. – P.178-186). M. Muhiddinov has conducted a comparative study of the sources of the plot of "Bahrom and Gulandom" and its Uzbek versions, as well as Saykali's epic poem "Bahrom and Gulandom" (Muhiddinov M. Barhayot an'analar. – Tashkent: Science, 1987). S. Soyipov studied Saykali's "The Story of Saykali" from a textual point of view (Soyipov S. Sobir Saykali's "The Story of Saykali").

Materials and methods: Object of research as Saykali's "Bahram and Gulandam" The research used historical-comparative, semantic-structural, comparative-typological, ethno-folkloristic, and contextual analysis methods.

In Saykali's epic poem "Bahrom and Gulandom", the process of the introduction of mythological images such as fairies, giants, and dragons that appeared in pre-Islamic times into written literature is studied, and the issue of their role in epics created in the 17th-18th centuries is highlighted. The role of images such as Khizr, Qaqnus, Anqo, Bogi Eram, and Kohi Qaf, which were formed on the basis of Islamic imagination and concepts, in epics belonging to written literature is determined, and their mythological content is substantiated through the analysis of examples.

Analysis and results. Myth is distinguished by the fact that it is the oldest example of oral literature formed in the development of human artistic thought. Myth arose as a result of mankind's desire to understand the world, and its basis is the interest in knowledge. In the distant past, various natural phenomena, how man was created, and the structure of the universe have always made people think. Most myths arose in response to such problems at one time. Myths also allow us to imagine the unique worldview, philosophy, and way of thinking of ancient people. They also served as a "scientific truth" for ancient people in a certain sense before the development of science. Because myths, which arose as a solution to the problems that interested them, satisfied the spiritual needs of people as the first scientific, religious, and artistic vision [18, 102]. "Although myths arose as a result of the limitations and simplicity of the ancient worldview, this system of images played an important role in the formation and development of artistic thinking. The idea of faith in noble forces expressed in myths encouraged people to love beauty, preserve the immortality of nature, and support any creative activity" [4, 125].

The years, myths have also formed their own images. These images were embodied in the imagination of people as doers of good and evil. The style of artistic thinking also played an important role in the development of mythological images. With the advent of writing, images in oral literature gradually began to actively participate in written literature. Written literature also played a significant role in the development of mythological images. Because over the centuries, the poetic functions of these images have expanded, and at times they have changed and improved. The phenomenon of traditionalism also operated within the framework of mythological images, revealing their new facets. This indicates that mythological images have taken a more permanent place in written literature. It is difficult to imagine mythology and written literature separately from each other. That is why their strong influence is felt in the samples of our past literature. One of the mythological images formed in the imagination of our ancient ancestors is the fairy. The fairy appears in the folk imagination in various guises [14, 9]. In particular, there are many folk tales and epics featuring this image, which have become beautiful and unique examples of our oral literature. The fairy is widespread in both oral and written literature of the peoples of the East. According to legends, they lived in Koh-i-Qaf or the nearby Bog-i-Eram [2, 173]. The occurrence of images related to the fairy in written literature, regardless of whether they were created on a large or small scale, indicates that this image has become an integral part of the world of artistic creativity over the centuries.

The image of a fairy also appears in Saykali's work "Bahrom and Gulandom". Through this image, the poet achieves greater expressiveness in the images related to the beauty of his mistress. The images related to the fairy in the epic appear in several forms. In particular, the

comparison of the fairy to the ox is one of the factors that indicate the uniqueness of the poet's work:

The prince was walking on the hunt,
A deer wanders through the desert.
You see, my prince, a kind of sigh,
The magic of the eyes of Paridin ishwalı [19, 27] .

It seems that the images in the second verse are not related to the mistress, but to the deer. The fact that the deer is more lustful than a fairy intrigues Bahram, and he tries to capture her with all his might.

One of the characters who plays an important role in the dramatic change in the development of events in the epic, Piri Jahangard, also uses concepts related to fairies in his speech. He mainly talks about the beauty of Gulandom. Jahangard goes to the city of Chin on business, where he sees Gulandom and is interested in his identity:

I asked Eldin: "Is this a fairy, pleasing to the eyes,
Or is it a free man who has strayed from Paradise and landed in this world?
They said: "There is no fairy, the daughter of Fag'fur is a fool,
The sun rises and the sun sets, it is famous for its beauty,
"The whole of Hasratidin's neck is in ruins, Beku Khan" [19, 32] .

It seems that the word fairy is used twice in the verse. The first is expressed through Jahangir's question, and the second is reflected in the words taken from the Chinese language. Jahangir thinks that Gulandom must be a real fairy, while the Chinese say that she is the daughter of the king - a princess.

The use of the word "pari" is more common in ghazals than in the muhammas of the epic. The concept of "pari" in ghazals refers mainly to Gulandom:

My soul, Saykali, can't bear it anymore.
Oh! I don't know when that fairy will die [19, 76] .

The use of the word "fairy" in the work is considered to be one of the most characteristic features of the character of Bahrom. Through this, the poet tries to idealize the beauty of Gulandom:

If you go, that stallion, Davlata, I miss you,
Please come and ask me, my dear, welcome, I miss you [19, 120] .

The reference to the fairy is also of particular importance in the work, because in such places it is obvious that the princess Gulandom is being spoken of:

Oh, fairy, I will not let you go,
When my hope blossoms, I smile [19, 98] .

"Bahrom and Gulandom", there are also scenes where the word "fairy" is used in its literal sense, that is, as an image of a real fairy. The fairies are interpreted in the epic as one of Sayfur's assistants in situations related to him. The fairies complete all the tasks given to them on time, and even serve the guests and entertain them:

Base Bahromu Saifur was eating,
The fairies were thrilled.
Saifur ordered a feather,
Tell all the fairies [19, 56] .

After that, all the fairies gather and come around Bahram and serve him. However, the prince has no interest in such beautiful fairies. He does not even pay attention to them. Even though he sits with the fairies at the banquet, his thoughts are always on his beloved "beloved":

The prince sat with the fairies,
With a glass in hand, he remembered it fondly [19, 57] .

The feast lasts for seven days and nights. Everyone present, even the fairies, gets drunk, and the conversation becomes completely dull:

Then Saifur gave permission,

The fairies scattered at that moment [19, 61] .

The fairies were part of Sayfur's army. If he went to battle, the fairies would play a decisive role in the outcome of the war. We see this in the course of events during Sayfur's battle with Behzod's army:

The fairies would have been killed,

I mourn the death of the Solibon Zangilar [19, 73] .

In addition to the combinations of huru pari, jinu pari, in the epic, one can also encounter concepts such as parizad and Bilqis. As is known, Bilqis is the name of a fairy. She is considered the mistress of the Prophet Solomon. According to legends, Bilqis was the ruler of the country of Saba. Initially, the princess, who worshiped the sun, later believed in the Creator and lived with the Prophet Solomon.

In Saykali's epic poem "Bahrom and Gulandom", the word "fairy" is most often understood as referring to the princess Gulandom. This is not without reason, of course. Because she is truly a woman of beauty that is not inferior to a fairy. However, the fact that real fairies are also depicted in the work shows that the poet tried to fully utilize the possibilities of this mythological image. The image of Gulandom is the leader in the images related to beauty in this work. The comparison of some quality or virtues in it with the image of a fairy occurs in connection with the glorification of human characteristics.

Giant is one of the mythological images widespread in the oral literature of the peoples of the East. One of the manifestations of this image in Uzbek written literature is also found in Saykali's epic poem "Bahrom and Gulandom". Prince Bahrom, after getting lost while hunting, is forced to spend the night in a certain place. This place was so scary that there was everything except humans in it:

The noises were coming from everywhere,

Hu, filu, babru, karku, dev, paridin [19, 28] .

The presence of a giant among the creatures that frightened the prince shows that Saikali used the possibilities of this image. According to the poet's imagination, a giant, like other wild creatures, can harm a person. For this reason, it is better to be careful of him.

Sources contain information about the giant's ability to harm people [1, 261]. These representations have served as material for centuries, first for oral and later for written literature, and through them the range of images reflecting views on the harm of the giant has expanded. Harm can take various forms. Sayqali also uses similar phenomena creatively. For example, the epic tells that Afru' the giant has kidnapped Sayfur's beloved wife. Bahrom single-handedly defeats Afru' and frees Sayfur's wife. The name of Afru' the giant is mentioned once again towards the end of the epic:

The prince said: -If only Saifur,

The person brings the messengers.

And the wealth of the goddess Aphrodite,

He said, "Bring the stallion and bring him everything you have." [19, 85]

The phenomenon of naming the giant should be considered as one of the characteristic features of the epic poem "Bahrom and Gulandom". The fact that this tradition was initially formed in oral literature indicates that its roots are ancient. The scientist J. Eshonkulov, who has specially studied the image of the giant in samples of folk oral art, also emphasizes that giants have names associated with colors and various natural phenomena. Indeed, the White Giant, the Black Giant, the Yellow Giant, the Red Giant, the Brown Giant, the Dust Giant, the Storm Giant, the Leaf Giant,

the Stone Giant, etc. play an important role in the plot of a number of Uzbek folk tales and epics [1, 261].

In addition to prose texts in the epic, images related to giants are also encountered in ghazals: If I meet you and ask you, you will not answer my question,
Devmurkin or Bashar, this is a beautiful place with a balcony. [19, 30].

Folklorist J. Eshonkulov draws special attention to the fact that the formation of the image of a giant in Uzbek oral folklore is even more ancient than in the Avesta: "In particular, in the Avesta, giants are depicted more as assistants of the tyrant Ahriman. In Uzbek folklore, giants are divided into good-natured and cruel categories. Giants who are benefactors, friends and helpers of man remind us of the dualistic views on the creation of the universe. The essence of dualism lies in faith in the gods of good and evil. These two polar gods are equal in power. Thunderstorms, droughts, diseases are the deeds of a tyrant god. The god of good only does good, protects people, and protects them from various misfortunes. In the early imaginations of our ancestors, these gods were represented as huge animals, and later as people. Later, these gods began to take on different guises and change. Now each of them has acquired its own unique appearance. These early ideas gave rise to two different categories of giant images in folk folklore" [1, 265].

Saykali manages to creatively use the imagery associated with the image of a giant in the epic poem "Bahrom and Gulandom." In particular, the presentation of various views on the possibility of a giant harming people in the example of Afru' Dev is fully justified.

Saykaliy also widely uses the mythological image of the dragon in his work "Bahrom and Gulandom". In oral literature, a dragon is mainly understood as a mythical creature that is huge, scary, terrifying, and can only be defeated by fighting. That is why not everyone has the strength to defeat it. Only heroes who have perfectly mastered the art of war and have supernatural power are not afraid of it. In the epic, the dragon is mainly used as an object of comparison. This refers more to its fearful state before entering the battle, its fierce attacks during the fight, and various actions related to devouring its prey:

If they come, those six dragons,
Don't worry, this is an anwar candle [19, 43].

The word dragon in the first line is used in reference to Sarvaso's brothers. When Prince Bahrom Gulandom set out on a journey in his dream, he came across a large and beautiful castle on the way. Six brothers led by Sayfur lived in the castle. Sayfur and his brothers were unparalleled in their bravery, and if they entered into battle, they would become like dragons. It is precisely in the processes related to the depiction of battle in the epic that the poet skillfully uses images related to dragons:

Two dragons were wreaking havoc at the same time,
Others were left in awe and admiration.
Life was like a rainbow,
The noise was enough.
Many rustlings died that day,
The living mourned his death.
Thirty thousand are those two dragons,
Cut the blood with a knife [19, 171].

The two dragons in the picture are Saifur and his brother Shammos. After the No'shad army invades the land of Chin, Saifur initially enters the battle alone. Then Shammos joins him. The two warriors fight like dragons, They slaughter enemies.

The word "adja" is also used in the epic in the sense of "ajdaho". The use of "ajdaho" specifically in relation to Bahram shows that his fighting ability is also unparalleled:

Who puts a shield on the king's head,
The prince stood up and struck him.

The flames roared into the sky,

Vale did not pay attention to that dragon [19, 177].

The verses are taken from the battle between No'shad and Bahram. No'shad attacks the prince with a blade in his hand. Bahram defends himself by holding his shield to his head. The force of the blow causes flames to shoot into the sky, but it does nothing to the prince. The comparison of Bahram to a dragon is based on his invincible strength.

No'shad was no less skilled than Bahram in fighting. The fight between the two wrestlers lasted a long time. The fight, which began on horseback, later moved to a one-on-one situation. The concept of a dragon is used equally in relation to both fighters:

Two dragons were fighting each other,

The audience is quite large.

Look at Fag'furu, Sayfur and Dastur,

They would say: "Who is the best?"

God, help the prince,

Do not destroy this land

They stood in a circle, praying,

In the middle of the fire are dragons [19, 179].

The dragon is one of the most common images in Uzbek folk tales. It is depicted as a wild, frightening, and harmful character. The tale "Three Brothers Are Heroes" can serve as evidence for our idea. According to the tale, three brothers set out on a journey. On the second day, they went to the bosom of a mountain to rest. In the middle of a wide clearing on the left side of the mountain, there was a poplar. There was a spring under the poplar. At the foot of the mountain was a cave where a dragon lived. After the brothers had eaten, they took turns guarding the night: "The first turn was given to the eldest hero, then to the middle hero. In turn, the night was clear and quiet. At one time, a terrifying sound was heard from the cave. The middle hero was not afraid, he remained silent. He was only worried about his brother and his younger brother being disturbed. Not much time passed. Something with a head like a snake and a length like a rope crawled out of the cave and started coming towards them. The middle hero fell off the platform and fled to the other side of the fortress. The dragon, realizing that he was a man, ran towards the middle hero. The hero turned away and the dragon struck the sultan's tail with a sword, wounding him" [13, 114]. The reader is able to see the appearance of the dragon and its terrifying voice from the development of events. In the fairy tale "Kilichkara", another characteristic of the dragon is revealed: "The dragon came with the wind and the storm and approached the fortress. He pulled the sheep into his lap. Kilichkara had an Isfahan sword. When the dragon also caught the Black Sword, he held his sword to his forehead and cut the dragon in two" [13, 371]. According to the tale, a dragon lived in a fortress. He always ate a girl and a sheep. The Black Sword came when the king's turn came, and he brought his daughter and a sheep for the dragon.

In the epic poem, Sayqali also tries to give some characteristics characteristic of the mythological image of the dragon. This ensures a realistic portrayal of the image:

Kayu caught the fisherman by surprise,

And a dragon fell into the rock.

If we know whether he is alive or dead,

If not, we will live in this world [19, 114].

Everyone knows how pitiful the situation of a person caught in a dragon's trap is, and it is not easy for him to survive this disaster. The verses describe the painful experiences of the ruler of Rum, full of sorrow and longing, who heard the news of the disappearance of his son, Prince Bahram.

The dragon also serves as an object for qualification or comparison in the process of artistic creation. This is clearly evident in the images related to the battle scenes in Saykali's epic poem

"Bahrom and Gulandom". Because the dragon plays a key role in exaggerating certain situations of the heroes during the battle through comparison.

After the conquest of Central Asia by the Arabs, Islam began to spread widely in our country. As in socio-political and cultural life, great changes were observed in the world of artistic creativity. The influence of Islamic ideas on folk oral art and written literature increased. The use of images related to Arab mythology and folklore brought the development of artistic thought to a new stage [5, 67]. Especially popular in the Islamic world, legends and stories about prophets, saints and influential figures played an important role in the development of written literature. At the same time, a number of mythological images based on ideas and concepts related to Islamic beliefs began to perform special functions in the composition of the artistic text, based on the ideological and artistic purpose of the creator. This also led to the formation of a unique literary tradition. Each creator, along with the pen, worked effectively to reveal new aspects of these mythological images within the existing literary tradition. For example, the image of Khizr is widely used in works created in various genres of written literature, in addition to oral creativity [12, 15]. "Khizr is a religious-mythological image found in the literature of many peoples of the world. According to legend, he was a "animal beast" - a prophet who found the water of life and, having drunk it, achieved eternal life" [2, 178]. There is information in the sources that the world of life is located in the dark world of the underworld. It is noted that "only Khizr knew the world of life, which was in endless darkness, and if he wanted, he would lead a person to this world of life" [2, 178].

The images associated with the mythological image of Khizr are continued in Sayqali's epic poem "Bahram and Gulandom" at the level of existing traditions. The poet mentions Khizr's name in one of his ghazals, reflecting the lyrical hero's hope for his help:

Because you have entered this arena, O king, be brave!

May God guide you in your upbringing [2, 178].

Is it possible to refuse to drink the water of life? If so, what is the reason for this? An interesting interpretation of such issues related to Khidr is one of the phenomena observed in the world of artistic creativity. "This name is also mentioned repeatedly in Navoi's poems:

Who is my soul, pure from the depths of my heart?

O Navoi, if I die, I will drink the wine of Khizr, the one who drinks the wine [2, 178].

In this verse, the poet says that he would not exchange the pure lips of his beloved for the water that Khizr drank, even in death, "the milk that Khizr drank." [2, 178]. So, for a lover, the pure lips of his beloved are more precious than even a wild animal. For this reason, they cannot be exchanged for other things. The fact that Sayqali also continued similar views is considered a continuation of the literary tradition in later periods:

Hazrat Khizr would not drink, he was a beast of burden,

If you enjoy this, you will see your beautiful beauty [2, 82].

The couplet expresses the unique experiences of the lover. The world of beauty inherent in the lover is idealized by denying the water of life, and special attention is paid to the fact that it is impossible not to fall in love with the owner of such grace. The image of Khizr helps the poet as a main tool in fully realizing this phenomenon.

The concept of the Garden of Eram is also widespread in the oral literature of the peoples of the East. According to sources, it is a place of fairies, and beautiful flower beds, unique orchards and meadows, and streams with flowing clear water give the garden a special charm. The Garden of Eram is imagined to be located in Yemen or Syria.

Images related to the Garden of Eram are also found in samples of Uzbek folk oral art. In particular, fairy tales can help reveal various aspects of this garden in the popular imagination. In particular, in the fairy tale "Bektemir Batyr", some thoughts related to this legendary garden can be observed: "Bektemir Batyr changed his clothes and entered the attar's hut. He put his bag on

his shoulder and set off. He reached the Garden of Eram. And he saw such a large garden, the other side of which was not visible. The scent of flowers wafted from the garden in all directions" [13, 358]. Views about the size, beauty and attractiveness of the garden are expressed even more vividly in the fairy tale "The Poor Girl": "The prince, having loaded forty mules with gold, accompanied by forty young men, set off, asking, "How are you, Garden of Eram?" He wandered from one desert to another, from one lake to another, from one desert to another, his destination was always the same. Several months, several days passed. He wandered in a desert with no grass or water, and saw a high mountain. He climbed to the top of the mountain and looked in all directions. From one side, he saw a garden. When he went into the garden, he saw flowers blooming, nightingales were flying, instead of grass, daisies were waving, tulips were colorful, a golden throne was like a bed, and satin blankets were like a bed. The golden pool was filled with milk instead of water" [13, 103]. It is no secret that in both tales, folk ideas about the Garden of Eram found their expression. The remote location of the Garden of Eram, the difficulty of reaching it, the land of fairies, the unique beauty of its creation, the strong admiration of those who saw it, and other unique features were later reflected in written literature as a result of the influence of oral creativity. This can be seen in the example of Saykali's epic poem "Bahrom and Gulandom".

Sayqali, following the existing literary traditions, also reflects on the image of a garden belonging to Sayfur in the epic poem "Bahram and Gulandom". Sayfur, after befriending Prince Bahram, invites him to his hospitality. Saying that there are beautiful places worth seeing, he sets off in this direction:

Who from this garden entered another garden,
Gulistan entered the room like Eram.
He saw strange gardens and strange places,
Musaffo saw various contents [19, 54].

The clear air, various buildings, colorful flowers in bloom, scattered black sunflowers, and clear water flowing in the canals further expand the imagination of the Garden of Eram.

Ruhafza and Sarvasa, led by several fairies, arrive in the city of Chin and circumambulate Prince Bahram:

I see the crescent moon of my prince,
The beauty of every precious stone.
Around the house is a flower garden,
Bolub ul bog' aro misli Eramvor.
Even if it's like this, Prince Bahram,
Gulandom, invisible to the unseen eye [19, 186].

Although they were all beautiful and stood around him with the same grandeur as Eram, the prince could not see anyone but Gulandom. The main reason for his impatience was to achieve his beloved's wish sooner. Therefore, he sent Ruhafzo and Sarvaso to the princess's presence, entrusting them with the task of courting them.

Concepts related to Ko'hi Qaf are often mentioned in Uzbek folk tales and epics. Ko'hi Qaf is the name of a legendary mountain, imagined to be located at the edge of the world. The fact that the name Ko'hi Qaf also appears in written literature shows that it has a special place in the development of artistic thought. Sayqali also uses the name of this legendary mountain in relation to some heroes. This refers to the extremely large and gigantic nature of the image being depicted. The main characters of the epic, Sayfur and Bahrom, met through fighting. Angry at the defeat of their brothers, Sayfur is the first to attack the prince himself. Bahrom repels his blow. When Bahrom's turn comes, he thinks that if I strike him with a sword, I will kill him:

If I hit you with a sword, you will die,
You will die here in vain.
Muni put the blade in the holster,

Yanoshti ul tani chun Ko'i Kafa [19, 49] .

Ko'hi Qaf is a reference to Sayfur's body, which is seven feet taller than the prince. Bahram, who sheathed his sword, defeated the giant Sayfur in a fight, tied his hands, and hung him from a tree along with his brothers.

In the work "Bahram and Gulandam", Kohi Qaf is used more in processes related to the depiction of battle. In this, he mainly functions as an object of comparison. Kohi Qaf's gigantic and imposing appearance serves as the basis for what is being compared:

Do not say two armies, two Kohi Qaf,

No matter how much I try, there will be no qualities [19, 166] .

It is about the army of Sayfur and No'shad. No'shad, who had invaded China, took up position on the left side of the battlefield. Sayfur's army occupied the right side. At dawn, all the people of the city came out to watch, even the ruler of China came to see the battle with his own eyes. The number of armies on both sides was so large that it looked like a huge mountain.

The battle begins fiercely. In the war, Saifur and his brothers show great courage. In particular, the heroic deeds of Prince Bahram give the warriors a special spirit. As a result, the army of No'shad is defeated:

The army of No'shad, having destroyed it, has marched in formation,

How many people have been killed by the Qaf [19, 183] .

The brutal slaughter of the enemy army causes the number of dead to increase. The No'shad army, which was like a Koh-i-Qaf before the battle, remains like a Koh-i-Qaf even after the battle, only because of the dead.

Conclusion. Thus, the images formed on the basis of the mythological imaginations of our ancestors who lived in ancient times appear in the structure of artistic works as a product of a certain poetic purpose. Creators try to figuratively express their original and artistic views by assigning them specific tasks. This is interpreted in relation to the nature of mythological images and the extent to which they know or feel the traditions that arose on their basis.

Saykali is considered one of the poets who knew the examples of folk oral art well, mastered the most advanced traditions in them and successfully applied them to his work. Also, additional episodes and characters in the epic indicate that Saykali has a rich imagination and mature creative skills. Saykali's work "Bahrom and Gulandom" is distinguished by its richness in similes. The fact that the poet, in addition to creating imagery by effectively using traditional similes in the epic, was able to create new original similes of his own, indicates the high level of his poetic skills.

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