

Exploring Astral Mythological Units in Fairy Tales

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ABSTRACT

In researching modern linguistic phenomena based on comparative studies and studies conducted on the basis of anthropocentric approach to linguoculturology are effective. This article describes the astral mythological units in English and Karakalpak fairy tales and their embodiment in fairy tales. Mythological concepts verbalized with the components of astral mythology in English and Karakalpak languages are described by examples selected from fairy tales. It was found that the mythological concept units "Sun" and "Moon" were verbalized in the events of human life in the rudiments of all mythological roots.

Keywords: Linguoculturology, mythology, mythological school, solar mythology, folklore, myth

INTRODUCTION

In researching modern linguistic phenomena based on comparative studies and studies conducted on the basis of anthropocentric approach to linguoculturology are effective. In many cases, the formation of linguocultural studies is also related to archetypal concepts, that is, myth, mythology, mythological consciousness, mythological school and comparative studies are related to the knowledge of the representatives of the mythological school.

"Mythological consciousness" found its solution in the elements of artistic creativity, which later appeared on the basis

of the intellectual activities of the "primitive man" in the mythological view. Myth is a form of thought, a tool for understanding the truth of human behavior or events. The theory of myth is described as "different state of language".

Mythology, due to the syncretistic component of folklore, is reflected in the scientific, religious, and philosophical views of human beings. In other words, myth is a set of ideas about the world, and folklore is the basis of beauty and aesthetics of all, a unique product of mythology, but it does not agree with the fact that it preserves these differences [litersp.ru].

The evolution of the mythological school appeared as a result of the formation of comparative mythology, the initial task of the school, the study of the useful characteristics of the mythological theory, which forms the basis of poetic systems, and finally, based on the same information, all the myths are clearly explained.

The Sun, the myths about the appearance of the moon are myths that are called solar and astral myths, and they are related to the universe. Today's astral myths are imagined by groups of stars or stars in the form of animals. Such myths are developed in the form of understanding process in many cases. If the sky becomes "*ań maydanı*" in one key, it is written as "*túbi joq teńiz*" in another key. The peculiarity of the astral world is related to the presence of several cosmic characters leading the group of animals. The development of such astral myths led to the creation of the system of communication among animals, all of which are represented by 12 zodiac groups. Mythological symbols about them - animals were created about the continuous nature of the movement of celestial bodies.

In complex archaic mythologies, stars or groups of stars were proposed as objects belonging to the upper world. For example, in Celtic mythology, the stars are said to be the root of the trees in the upper part of the sky. There were also stories about people who were once on earth, and then went to heaven for some reason, or they turned into groups of stars.

The arrangement of the constellations in the sky, in fact, in myths, two or more mythological characters combined with the image of a mythological plot. In particular, in the mythology of

"Avesto" elements of nature are raised to the level of divine symbols, there is a special mission, such a belief in the mythology of our forefathers is associated with the sun, the moon and the bright stars of the cosmos [Ishmuratov 2002: 95].

LITERATURE REVIEW

According to N.B. Mechkovskaya's: "Mythology is the first form of life, religious, practical, scientific, and aesthetic elements that appeared in the society of people in the history of mythology. Folklore is the first art of nations (aesthetics) (poetry, music, choreography, dramaturgy)" [Mechkovskaya 1998: 352].

The central element of Solar mythology is the Sun, and in the scientific literature of the 19th century, according to V. Mannxardt, the representative of the mythological school, myths are also called Sun stories, and in that case, the hero is compared to the Sun and owned peculiarities of the Sun. Solar mythology refers to the astral mythology. Solar myths are based on two groups of ideas: the change of seasons and wild beasts of all kinds, especially snakes in the form of darkness and malevolence were predominant [Anikin 2002: 164].

M. Müller was the first philologist who applied this theory to the practice, and later this matter was developed by the Russian philologists A. N. Afanaseva, A. A. Potebnya, A.N. Veselovskiy. In the investigation of Uzbek mythology Ğ. Akramov, B. Sarımsaqov, T. Aydarov, T. Rakhmonov, M. Jo'raev, Sh. Turdimov, Sh. Shomusarov, and in the investigation of Karakalpak mythology J. X. Khojabaev, S.S. Kazakhbaev, A. M. Bekimbetov, P. J. Oteniyazov, Sh. M. Qunnazarova, M. M. Esebaev, M. O. Otajanova, G. S. Kalbaeva and G.K.Kdirbaeva have contributed.

The original interpretation of the solar myths about the Sun is shown in connection with the Bushman myths, where Sun is considered to be a person who radiates light from his armpit. If he raises his hand, there will be a light, if he touches his hand, he will be taken away. M. J. Ishmuratov considered solar mythology (Sun and stars) as the cult of the mythological layer, in particular fire cult and water cult [Ishmuratov 2002: 95]. In American

folklore, lightening divines and gods are represented by the moon. As a result, celestial bodies were anthropomorphized, and images were created in the human form. Such bodies are defined as astral myths in folkloristics.

DISCUSSION

The myths about the moon have been spread with myths about the Sun among almost all peoples of the country. The most archaic form of the moon (lunar) myth is the myth that the moon is connected to each other, and at the same time, it was a myth of heroes who were opposite to each other. It is possible to be forced to replace one of them with the other for the same reason.

The Sun turned into an unfortunate mythological character. In these raw mythologies, for example, in Egyptian mythology, when compared to the sun god, the god of the moon was identified with the skeleton. Thus, the myths in the opposite symbolism can be mentioned in the "Avesto" mythology of Karakalpak and Turkic people. All Sun divines were recognized as holy prophets and found their own words in the "Qara úy" (yurt) collection: *Sóytip jurip qalanıń shetinde tigiwli turǵan qara úydi kóredi* [Karakalpak tales "Abat batır" 4].

The dome of the yurt is divided into two circles and appears to be attached to the walls. In the old times, in the winter season, the willow served as a joint furnace with the performance of the mirror, and for that reason, the hearth was placed in the middle of the room. There should be no unnecessary things in the yurt, this utility has become the main principle of the unity of beauty. Since ancient times, people have been associated with this model of the house and divided into two parts. In order to maintain the equal weight of the opposite principles, the idea of mutual influence is presented in this way. The order of this world, the infinity of life was all connected with the idea of the inviolability of the cosmos. As a result the right part of the yurt is for men and the left is for women. There are men's outerwear, musical instruments, horse instruments, entertainment instruments and other tools are stored here.

In the left there is a complex of women's clothing, jewelry, household appliances. The current 12 year zodiac calendar was also connected with the organization of inner place. Jewels were given, and nets made of gold ribbons with gold pattern were drawn on top of it.

Dome is symbolized by being wrapped in fireplace accepted as a symbol of the ancestors. The dome form of the yurt became a circle, like shining rays. The opposite trees in the middle of dome symbolize the four sides of the world.

The snake is one of the most widespread mythological symbols since ancient times. Over the course of thousands of years, the image of the snake has been used in almost all civilizations and cultures throughout the world. Although the interpretation of the snake symbol has many similarities, there are also many differences.

The snake is a symbol of fertility, the snake is the navel of the mother earth, the snake is a symbol of rebirth, the snake is evil, the symbol of death, the snake is a symbol of dreams (the first dream of Adam in Christianity) and the snake is a symbol of sanity.

In ancient Greek, Celtic, Scandinavian and Jewish cultures, snakes were also associated with healing and medicine. A winged rod with a Sun disc and two snakes with their heads facing each other is a symbol of the agreement.

The circled snake represents eternity and reborn. The snake's ability to shed its skin was a sign of its belief in resurrection to ancient thinkers, who believed that it shed old age along with its skin. The ancient Egyptians symbolized the crawling of the snake, marking the cyclic nature of time.

In the deeper meaning, shedding the snake's skin is a symbol of death and rebirth, and this idea is interpreted as the power of the snake's own tail, a symbol of stability. In different symbols, snakes are also associated with gold [<https://dryade.guru/ru/snakes-magical-symbolism/>].

<i>Example</i>	<i>Symbol</i>
«Mashaqatlı turmıs keshirgen jigit», p 33	
- Bir kúni ań awlap qaytıp kiyatırsam, bir aq jılan menen bir qara jılan ekewiniń urısıp atırǵanıń ústinen shıqtım. Qara jılan aq jılanǵa zorıq qılıp óltireyin dep atır eken. Aq jılandı atpay qara jılandı atıp edim, oǵım aq jılanǵa tiyip, sol jerde jan tapsırdı da, qara jılanıń arqasına úsh pıtıram darıp, aman qalıp qashıp ketti.	Ómir ushin gúres, jaqsılıq hám jamanlıq gúresi/ struggle for life, struggle for good and evil
«Mashaqatlı turmıs keshirgen jigit», p 33	
Sol jerde úsh adam kelip “sen patshamızǵa jamanlı boldıń, aq jılan patshamızdıń hayalı edi, seni patshaǵa alıp baramız” – dep jerdiń astına qaray alıp ketti.	Hayal-qız /woman
«Mashaqatlı turmıs keshirgen jigit», p 33	
Sonnan keyin patsha maǵan “seniń aybın joq eken, ayıp qara jılanda eken” dep qolıma bir domalaq altın berip, jerdiń astınan ústine shıǵarıp jiberdi	Ólim, ayıp, sebep/ death, fault, reason
«Jahn kepli jigit penen kirpi kiyimli qız», p 130	
Qız jılana qarap bılay deydi: - Jılan-jılan, jılanshı-ay, - Jılan tondı taslashı-ay deydi. Jılan ústine kiygen jılanshı qabıǵın sıpırıp sheship taslaydı. Bir sup-sulıw jigit bolıp shıǵadı.	Sulıw jigit/handsome boy
“Nurqızarm” ertegi, p 133	
- Ey, adamzat, sen bizlerdi ólimnen qutqardıń. Bul jılan jılada bizlerdi aǵalarımızdı, apalarımızdı jep ketetugin edi, endi sen bul jılandı óltirdiń, biraq házir bizlerdiń anamız keledi.	Jawızlıq, jamanlıq, ólim/evil and death
Altın baslı áydarha ertegi, p 145	
Arqama min, jol alıs, elińe aparıp taslayın - depti peri qız bayaǵı jılan lipasına kirip.	Hayal-qız /woman
JACK THE GIANT-KILLER p 69	
His goggle eyes were like flames of fire, his countenance grim and ugly, and his cheeks like a couple of large flitches of bacon, while	Sheksizlik, oralıw, shash/ infinity, to be wrapped, hair

the bristles of his beard resembled rods of iron wire, and the locks that hung down upon his brawny shoulders were like curled snakes or hissing adders.	
Letaldus of Micy, <i>About a Certain Fisherman Whom a Whale Swallowed</i> p 244	
A little later, from amid the surges an immense beast arises, like Scylla and like Charybdis in its maw and eyes, with snake-like teeth and with an ever gaping gullet, a gullet that could tumble entire cities to the underworld.	Qorqinsh, qáweter, ólim /fear, worry, death
Diamonds and Toads	
When the grumpy daughter returned home and opened her mouth to complain, to everyone's horror, out dropped toads and lizards and snakes!	Jamanliq, hayal-qız /evil, woman
A Newborn Warrior	
One day, when Coatlicue was sweeping the floor, she found a ball of feathers. She picked it up and tucked it tidily into the waistband of her skirt of snakes.	Hayal-qız, puqtalıq, aqillılıq /woman, thoroughness and cleverness

The mythological image of the snake is used as a mythological archetype in the discourse of fairy tales, and finally, on the basis of the information of the religious discourse, the reason why the image of girls and women are combined with the snake in literary works is revealed.

In particular, the word "sun" discussed in the fantasy style project "Harry Potter Complete Collection" by the famous English writer Joan Rowling is used in various ways:

The Remembrall glittered in the sun as he held it up (117); Harry had reached the shed. He leaned against the wooden door and looked up at Hogwarts, with its windows glowing red in the setting sun. Gryffindor in the lead. He'd done it, he'd shown Snape... (180); The edge of a brilliant red sun was now gleaming through the trees (287); Ron's magic wand was lying on top of a fish tank full of frog spawn on the windowsill, next to his fat gray rat, Scabbers, who was snoozing in a patch of sun (298); The wheels of the car

skimmed the sea of fluffy cloud, the sky a bright, endless blue under the blinding white sun; Wednesday afternoon meant Herbology, in the greenhouses under a baking-hot sun; then back to the common room once more, with sunburnt necks, thinking longingly of this time next day, when it would all be over (973).

The analysis of the examples shows the following content, it is proved that "sun" is used in implicit meanings such as peace, youth, hope, newness, and "*quyash*" is used in implicit meanings as rudiments of solar mythology and is still widely used today.

- **Light is a symbol of goodness:** Sun is associated with brightness, warmth and protection in various mythologies. In the Harry Potter series, Lord Voldemort is seen as a symbol of good as opposed to a symbol of evil, which is one of the main differences.
- **Gryffindor House:** One of the four Houses of Hogwarts, Gryffindor is associated with all Martyrs. Sun symbol is similar to the powers of Gryffindor and represents the heroic qualities of students like Harry, Hermione, and Ron. In the Gryffindor emblem, the lion's head is depicted on the background of the golden glow of the rays of the sun;
- **Wonderful creatures and magic:** The Sun is mentioned in the context of magic. For example, the magical words "Lyumos" that create light are related to the light of Sun, which is also related to dispelling darkness in the magical world;
- **Daylight and Darkness:** The presence of sunlight in the magical world can be felt if you take into account the contrast between daylight and darkness. Daytime became a time of insecurity, and the Dementors, like the dark creatures, shunned their natural power;
- **Importance of seasons:** The changes of the seasons are caused by the Sun. For example, the beginning of the school year is associated with the preparation season. The development of story describes the increasing and difficulties of the heroes;

- **Alchemist and symbolic image:** it is connected with the idea of Sun with gold and spiritual knowledge in mystical traditions. This symbolism may be related to the search for philosophical harmony, which was influenced by Harry's investigations
- **Divination and forecast:** palmistry and prediction include space experiments. Sun as a body of the cosmos, may have a direct impact on the future parts of the story, but this is in line with the main theme of the story;
- **Cultural and mythological influence:** Joan Rowling in her stories used cultural and mythological influences. The symbolic meaning of Sun is shown through the universal meaning of the word, which is used in the same way in different cultures;
- **Dumbledore's wisdom:** Albus Dumbledore, the most famous hero of the world, is associated with his horse Sun ("Dumbledore" means "light" in ancient English, which is the symbol of Sun). This association was used to retain all the wisdom of its power.
- **Trick Wizard tournament:** In the tournament "Trick wizard" which is the main element of the plot of "Harry Potter and the whole world", he took on the task of getting the gold medal. "Golden lamp", which is considered to be a symbol of peace, shows all knowledge and the path of heroism.

In the given example, Joan Rowling's physiological state of well-being and emotional state is explained by the language unit "sun", which makes it possible to accept the concept of "happiness" as an extension of happiness. In particular, in the author's work, this language unit is used in the meaning of the concept of "team/community".

In nations with a developed mythological system, cosmogonic and anthropogonic myths, that is, myths telling about the world and the origin of man, constitute the central group. There are almost no cosmogonic myths in the mythologies of nations who are developing from a cultural point of view. For

example, there is an opinion that the origin of the earth had a different description in Australian myths, but no information is given about the origin of the earth, sky, and others.

The Sun, the moon gives the human mind the ability to not grasp the stars by hand, to understand them only by seeing, feeling, and thinking, and to create unique ideas about them, and this prevents the creation of myths. In particular, in solar mythology, "Sun" was not mentioned as God in the original texts, it only symbolized the idea of divinity. In M. Müller's theory, it was said that man forgets the metaphorical nature of "Sun" and then considers it as God. Müller called this state of transition from metaphorical thinking to reality "language disease". Sun is regarded as a "primary life pressure" in complex cultures, and its themes of creativity are combined. In the Hindu folklore of American literature, "Sun" and "moon" are depicted as lovers.

The mythological view of the language is the first and necessary source of the world and nature, where the basic definitions based on the ideas of the society are collected. In the field of study of mythology, in particular, the study of myths is used as a tool for learning the root of the whole language, and it is based on two theories:

1. the deification of light and the sun (the theory of M. Müller);
2. myth based on deification of natural phenomena and supernatural forces (wind, thunderstorms, lightning and others) (A. Kunn's theory).

Mythology was developed as a result of the desire to clarify the truths that occur in the center of all natural phenomena of human beings. Basically, the way of life and geographical location of people had an impact on the formation of the language, and later on the development of literature and other fields [litersp.ru].

The first term in the middle of the mythological conflict between moon and Sun, became negative, it is related to the inferiority of the service of the moon god compared to the god of Sun in developed mythologies (for example, in Egyptian myths). In these mythologies, when the moon is facing the setting sun, it becomes more attractive (in Abkhazian mythology, these features

are explained to explain why spots appear on the moon). According to Bushman mythology, The Sun and Moon were rivals to each other. The moon runs away from the sun, the sun cuts it with its rays like a knife. The moon is left with only one small part and asks to save it. The Sun was satisfied, the moon began to grow in pride. After that, the confrontation started again, and it was repeated. Another type of interrelationship between the moon and the sun mythologies is known to the nations of the north-western part of South America, in the mythology of these nations, the moon is recognized as the main god who controls the elements of natural phenomena such as the sea, thunder and lightning.

Closely related to solar interpretations are others in which the motivating phenomenon is the moon: after three days of a dark moon, the sickle of the new moon (resembling a scimitar) appears in correspondence to the action of a hero, such as Perseus, who cuts his way out of a dragon ["Cupid and Psyche" is AT 425A, while "Beauty and the Beast" is AT 425C.]

"O all-powerful God, creator of heaven and earth, by whom was created the first man and every man since, who adorn the heavens with the sun, moon, and stars, who paint the ground with buds of many sorts, and who make the sea inhabitable for sundry fishes: all of creation obeys your will. Without your bidding a tree does not put forth a leaf, without you neither the land nor the ground produces fruits - and without you this marvelous turnip, which exceeds the standard and violates the norm, did not grow [In The Donkey Tale 282-86].

In these examples, the heroes are completely subservient to the patriarchal idea of the "moon" and "sun" of the hero girl. His words reflected his religious views, he expressed the idea of "*táǵdirge tán beremen*", the elements of astral mythology are not only related to the cosmos, but can also be used as an element of "human condition, human life".

In our daily life, we use the word "*quyash turdi, quyash oyandi*" in the Karakalpak language to give the qualities of the living creatures with the help of the system. Except from it,

Müller's mythology shows a close connection between language and nature. According to him, personification is a stylistic tool and one of the most used tropes in myths. Superlative nouns (gender factors) represent a set of factors related to the linguistic nature of all grammatical structures of mythology.

“Why,” they say, “matter enough! Moon’s tumbled into the pond, and we can’t take her out anyhow!” So the gentleman burst out a laughing, and told them to look up into the sky, and that it was only the shadow in the water [The Three Shillers, 16].

CONCLUSION

In this example, with the use of the astral myth unit to denote the meaning of the unit of heroes, we continued to talk about the mythological differences of the lexical unit, because in the mythology of the world, we could create different forms of myths related to "water". In this case, "water" is created as the level of death of all creatures, and all the astral mythological units burst out of the water and came to this world. After that, the existence started.

English and the mythological concepts of astral mythology in the Karakalpak languages are described by examples selected from fairy tales: "sun" language unit, "beauty", "love", "life", "soul", "hope", "freedom", Mythological concepts such as "happiness", "society", "evidence" were created by the unions. In the Karakalpak language, "*quyash*" is a language unit, while "time is a great unit", "happiness", "peace", "social status", "care" concepts have been identified.

In conclusion, the mythological concept unit "*quyash*" has a universal character, and the analysis of examples in English fairy tales is one of the rudiments of such mythology, and the applicability of these beginnings has been proven. The archetypal properties of mythological concept units were confirmed on the basis of examples: *quyash-waqit*, *quyash -qayǵı*, *quyash-mártebe*, *quyash-oray*, *quyash – erkek*, *ay – hayal*, *ay – baxıt*, *ay - áymet* were revealed, all of which are related to solar mythology. It was revealed that the elements "Quyash" and "Ay"

were verbalized as the rudiments of all mythological concepts in human beings. "Sun" and "moon" are represented as cosmogonic characteristics in the English mythology, and "Quyash" in the mythology of Karakalpak people verbalizes cosmogonic sacred differences.

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