



**IMAGES OF HISTORICAL FIGURES THROUGH THE PRISM OF
PERCEPTION OF MYTHICAL REALITY**

Madinabonu Akhmedova Makhmudjonovna
University of Tashkent for Applied Sciences

ABSTRACT

This article examines the images of historical personalities through the prism of perception of mythical reality. In Russian and Uzbek legends about historical figures, one bright personality always stands at the center of any event. These are legends with a clearly expressed historical basis, where the main plot unfolds around the legendary hero. In oral stories about famous people, passed from mouth to mouth, passing from generation to generation, the subject of transmission becomes their extraordinary deeds, actions, feats, outstanding merits that left an indelible mark in the people's memory, sometimes overgrown with an implausible story that embellishes reality. One of such characters in oral Russian folk legends is the image of Peter 1, and in Uzbek legends - the image of Amir Temur.

KEYWORDS

Uzbek and Russian legends, historical figures, image, historical person, historical legends, phenomenon, mythological characters.

Introduction

In Uzbek and Russian legends, the epic reality involving the image of historical figures who lived in a certain historical time in a geographical space is widely popular. In the history of every nation, there are extraordinary individuals who left their mark on the social memory, who are the source of legends and legends. In addition, as A.F. Losev said, "every living person is a legend in one way or another" [1]. At the same time, reflected in the legend, some of them will have the systematic status of national self-identification. Undoubtedly, it is observed that the hero has different appearances in the plot of the legend and does it in a multi-stage system. According to A.V. Stavitsky, "the myth becomes clearer on several levels of meaning - from the original archetype expressed in some eternal plot to the "flowering" kaleidoscope of episodes with metaphorical meaning related to other archetypal images and plots ... can give it the status of eternity and collect in it the experience of the past that we need now..." [3].

Some researchers equate historical and social memory. P. Yu. Chernikov, "such an approach, "deteriorates the epistemological potential of historical and social memory, flattens their deep meanings, sets aside their important, conceptual foundations and paradigm features." He strengthens his point of view with the words of Halbwachs, who naturally, it keeps things alive in the group consciousness. History artificially resurrects things that no longer exist, creating the illusion that each era is completely new, in which there is no continuity of play. <...> History can be a universal memory, but there is no such memory. Again, P.Yu. Chernikov comes to the logical conclusion that "social and

historical memory complement each other, and the activity of social memory develops within the framework of the historical process" [6]. At the same time, social memory is nothing more than a communicative process, during which value orientations are determined. In this context, it is appropriate to remember that the understanding of mythical images, which are closely related to historical and social memory, ceases to be a simple interpretation of epic reality and shows signs of a certain social group's search for a zone of responsibility. As Jung noted: "When individuals begin to activate archetypes, we surround ourselves with history, even in the present. The archetypal image that the moment of history requires comes to life and it attracts everyone" [7].

With such an approach to history, the historical image realized within national-cultural traditions is perceived and analyzed not in isolation, but within a certain system, which inevitably leads to its different interpretations. At the same time, its projection to the current aspects of modernity can be perceived both positively and negatively according to the needs of a certain social group. As a result, we observe how the historical image, which has many interpretations, allegories, additions and clarifications, is replaced by a mythical image. A vivid example of this is that the biography of any historical person, legends about them are more interesting than real life. It should be noted that the interpretation of the mythical image of such a person will directly depend on the need for this image.

Results and Discussion

It is known that the myth has a transhistorical nature and is a holistic mechanism of sociogenesis. Many authors consider the epic appearance of Peter I as a phenomenon of historical and social memory. Research in this direction reveals the features of the epic as part of social memory processes. The image that appears before our eyes today represents the rise and fall of all historical periods, including the new era, which reflects different layers of culture and art, and has been formed for three centuries. But even today, showing the characteristics of dynamism and change, without having a finished form, the image of Peter I remains relevant. Because modern society is at the stage of determining its development strategy, we can observe that it needs ideological guidelines. Two at the same time: we can observe the process of demythologizing some myths about Peter I and creating new ones. Remembrance of historical figures by the next generation leads to the development of poetic features of the image as their high respect and courage. The transformation of any historical figure into an artistic dream occurs due to the addition of fictions to the description of his activities during his lifetime. Of course, it is reasonable to explain that folklore is a creative process, people's creativity. The tradition of exaggerated depiction of a historical person in historical legends is a phenomenon that came to the field under the influence of the tradition of describing mythological characters.

We can observe this in the example of the image of Peter I. It is easy to identify the similarity of Peter I with the mythological hero. In Greek mythology, the hero was usually called to fulfill the will of the gods among people: "These are ideal images of human strength and heroic spirit, mediators between the people and their gods, benefactors of the Greek people, founders of the Greek language, cities and states, legal order" [5]. Heroes teach people to use fire, to create working tools and seafaring tools, to establish justice. If we compare this with the work of Peter I, he mastered the craft of shipbuilding, the art of navigation, and he taught these professions to others. Among its innovations, you can first see the system of public administration, a new timeline and much more. In the mythological space, such innovations or creativity are interpreted only as a characteristic of a mythical hero.

Despite the fact that there are many myths related to the image of Peter I, it is possible to observe the inconsistency of opinions and the obvious subjectivity of evaluation in research. Understanding that the image of Peter I acquired a mythical character is connected with a number of problems, attempts to solve them have not been successful so far, because the most important part of mythology is the cult of a historical figure, which is a hero closely related to the cult of a historical figure. In the essence of the legends about Peter, the motive of worshipping a historical figure is leading. Most people of different eras obeyed not the truth, but the traditions based on the ideology declared to be dominant in the temporary socio-cultural space of their time. In this regard, some tend to exaggerate the positive assessment of the activity of Peter I and the idea of the state associated with him, raising the created epic image to the level of a demigod. Others were inclined to a negative assessment of the king's despotism and cruelty, and perceived him as the incarnation of the Dajjal. It is impossible to review all the valuable opinions about Peter I and his activities. But it should be noted that the beginning of the deification of the image of Peter I corresponds to the period of his reign. The associates of Peter I saw his reign as the renewal of the country, which owed only to the talents and reforms of the tsar. By the way, Peter I tested himself as a historian of his time and took part in the creation of his historical and mythic images. He considers himself "a wise and skillful teacher, and the people are stubborn, but very talented children." At the same time, "the king does not deny failures and evaluates his actions with a certain degree of realism" [2].

Foreign researchers also made a certain contribution to the review of the legends associated with the image of Peter I, among them N. Ryazanovsky, A. Lortolari, R. We can mention the works of Vittram. For a long time, society perceived its image in accordance with the social requirements and cultural values of its time, and sought to reflect its own interpretation of its personality and activity. The methods of perception of the image of Peter I were influenced by socio-philosophical, socio-cultural and political relations of the society, as well as ideas about the historical person. It can be said that a mythical image is a set of certain ideas about a person. This image can be depicted, reconstructed or deformed. At the same time, any person as a representative of a certain social group has a set of subjective ideas, through which he recognizes and evaluates this image [7].

The complexity of the legendary image of Peter I is related to the combination of the historical legend and the signs of reality in it, which in turn are related to the historical and social memory reflected in the oral or written image. In addition to knowledge of the historical or social past, historical memory is also important. It is broken into the activity of the images of various legends, the epic reality in the plot of the legend. The axiological side of this process depends entirely on the ability to perceive a mythical image in the minds of the society of different historical periods, which leads to the birth of new ones, not the simple repetition of old mythological forms and images. As mentioned above, the legendary image is a structural element of social and historical memory, which reflects the characteristics of the traditions of the period in which it was born and formed.

Philosophical views avoid the rigidity and stereotyping of these approaches in the classical cultural tradition. It should be noted that there are many options for interpreting history in the conditions of eclecticism, uncertainty and chaos of communication, characteristic of the modern information society. The opposite of these options can be found in social memory, the second of which involves the organic historical representation of forecasts. V. B. Aleksandrov stated that "history is a story of past events, in which the subjective views of the historian cannot be completely eliminated, it seeks to fill it with mythical content, it creates a mythical real-life reality, in relation to which a person

determines his place" [6]. In this sense, the mythical image acts as a link in any national community and aims to determine the basis of perception of various aspects of everyday life. It should not be forgotten that each unique mythical image, including the image of Peter I, summarizes the symbolic image of representatives of a certain circle of society about real events and their participants. The unity and integrity of any society burdened by differences in values depends entirely on the ability and desire to negotiate with all the subjects of society, and on the effectiveness of their interaction. Interest in the problem of historical memory inevitably and naturally increases when a society is in danger of losing its identity.

There is also something supernatural in the historical image of Peter I. However, it cannot be denied that these elements of irrationality are significantly different from the "classical" elements of the mythical image. At the same time, his historical image is not only a reasonable model, but also not as close as possible to an objective reflection of a real historical person. In this respect, he resembles a mythological figure. In addition, sometimes historians not only use myths to create a historical image of Peter I, but also create new myths themselves. However, this neo-myth, which is significantly different from the old mythic system, contradicts it. It should be noted that when considering some aspects of the relationship between the legendary and historical image of Peter I, it is necessary to use the historical method. It is clear that the perception of the legendary image of Peter I, despite his archetypal origin, changes over time, and this historical variability cannot be ignored. It is difficult to say whether these changes are transformation or evolution. We can only talk about the periodic existence of changes that depend on the perception, or rather sensitivity, of representatives of different communities of a certain historical period.

Naturally, the legendary image of Peter I, preserving the ideas, characteristics and style of the original period, absorbs the signs of the new era in the signs of the next period, enriches it with modern artifacts, neologisms and forms its legendary space. It should be noted that in the structure of the myth, the image of Peter I will always be historical, because the models of these myths used define the characteristics and needs (built taking into account the political, social, etc.) of different historical periods of the society, the time frame for a certain period. The compatibility of the legend epic time and the image of the historical person depends on the goals of creating the legend. Studying the image of Peter I, in fact, we are not trying to get closer to the real image of this historical person, but to understand him through the prism of his legendary image reflected in the mirror of the past. In turn, these considerations are perceived according to our desire, readiness and level of acceptance. In this regard, we are interested in the valuable opinions of the contemporaries of Peter I who knew him closely. Because they allow to see the participation of Peter I at that time. However, as noted above, the formation of the legendary image of Peter I and his completely polar images - his cult and the negative image of the Antichrist - were formed during his lifetime. This problem was solved by A.S. Pushkin, in a conversation with Baron D. E. Keller: "It is possible to write more about this sovereign, and not about the history of Russia in general. One of the difficulties in writing his history is that many writers who are not sympathetic to him present various events in a distorted light, others passionately describe his actions praised", he wrote [2].

Also, it is impossible not to mention the unique form of the image - the artistic image, which is the most vivid expression of the mythologizing of the image of Peter I. In painting, a number of works: I. Nikitin, A. Antropov, A.N. Benois, N. Ge, V. I. Surikov, V. A. Serov, S. Kirillov, etc. tried to depict the unusual image of the reforming king in different periods, created a whole gallery of legendary

images of Peter I. Monuments dedicated to his image were built in different parts of Russia and European countries. The artistic image of Peter I has been created several times in literature, theater and cinema. Such authors: I. Nikitin, K.B. Rastrelli and, of course, E.M. Falcone managed to inexplicably connect the features of the historical and legendary images of Peter I, while they serve as an example of the legendary perception of the image of Peter I by the creators of these works.

Surprisingly, the legendary image of Peter I and all the legends derived from him are equal in their legendary perception, despite the desire to draw a clear line between the creators of the myth. It can be assumed that the real Peter I is equally excluded from the opposite poles of his reflection-images. The perception of the legendary image of Peter I depends not only on the initial characteristics of his appearance and the plots of his biography, but also on the size and quality of various components of the image, the purpose of which is to influence the mind of the individual. The realism of the first positive assessments of the image of Peter I is less doubtful than the later models of his image, which move away from the "original" and increasingly turn into a legendary image.

The use of hermeneutic methodology makes it possible to achieve the most objective reconstruction of the historical image model. However, hermeneutics, which intuitively collects the whole from the parts, does not exclude the share of subjunctivization due to the personal position of the author of the work. This manifests itself in image evaluation. Becoming a reflection of a historical person, a historical image based on objective knowledge based on factual material will have similarities with its legendary image. Because it contains the subjective point of view of the historian who restores the image of a specific historical figure. It also refers to events and facts related to this person, even F. It also belongs to the insignificant, which Braudel calls historical dust [6].

Despite their insignificance and obvious pseudo-historicity, some of them show remarkable vitality, having the status of a legendary value and a cultural code. An example of this is a series of false quotes from the decrees of Peter I. Here are the most common phrases that have become winged from them. One of them belongs to the subordinates: "In order not to embarrass the authorities with their ideas, the subordinate must look rude and stupid in the eyes of the superior! ...", so that everyone can see the nonsense" [3].

It should be noted that there are no such pseudo-citations in any decree of Peter I. The presence of such words as "master", "fool" in the first phrase indicates that it could not have appeared during the time of Peter I. Its appearance may be before the 60s and 70s of the last century. After some time, it appeared among the public as a buzzword, which visually enhances the meaning of the phrase. Such "quotes" can refer to self-defining memes that create their own mythological reality. In this case, a person enters into a dialogue between the modern and the past. At the same time, some of these memes are definitely defined by everyday consciousness.

The creation of new legendary figures capable of entering into the existing legends about Peter I is important not only because it contributes to their development, but also because it is a new spectacular phenomenon. In other words, the ontologizing of mythical reality takes place. The legend of Peter I can be understood as a phenomenon independent of the historical personality of Peter I.

In conclusion, it can be said that the legendary image of Peter I, while maintaining a certain objectivity, is also implemented in metaphysical holistic knowledge in justifying the exclusivity of the appearance of such a ruler in Russian history. Its mythical image is used to form a sense of the integrity and unity of the perception of the myth based on the feelings and experiences of the individual.

The study showed that each period shows a stable demand for the legendary projection of the historical figure of Peter I. The expediency of using the factors and mechanisms of its formation depends on the characteristics and needs of society (political, social, etc.). Various historical periods, which determine the place of the legendary image of Peter I in the historical and social memory, brought about the artisticization of the image of the historical figure in the people's memory.

There are many legends about Amir Temur in Uzbek folklore. There are also legends about the victory of Amir Temur in Sarkar, the fact that he built a tower from the beginning of the enemy's army was created in order to deify the ruler and promote his unlimited power as a legendary figure. Usually, when any ruler wanted to invade another country, they sent spies among his people. The spies brought necessary information to their ruler about the mood of the people, the power of the ruler and the bravery of his troops. The ruler who planned to conquer planned his military campaigns based on the spy's opinions. That's why the people usually tried to portray their commanders in conversation to scare their enemies. One of the factors of the appearance of Uzbek and Russian historical legends was the sacralization of the epic hero in the national historical memory, his interpretation as the possessor of incomparable power.

Conclusions

As a result of our observations regarding the image of historical figures in Uzbek and Russian legends and the appearance of legendary reality, interpretation, and compatibility with historical reality, we came to the following conclusion:

- Posthumous preservation of historical figures in people's memory is due to exaggeration of their actions during their lifetime, adding imaginary fabrications to events committed by them, turning them into legendary images.
- Historical figures mythologized in Uzbek and Russian legends mainly consist of commanders, rulers, and saints. In the mythologizing of rulers and generals, they created a mythical reality by mixing exaggerations and lies from the factual character of certain life details.
- In contrast to Russian legends, Uzbek legends also depict prophets who lived in history: Noah, Solomon, Jesus Christ. In the epic events with the participation of these historical figures, the main hero is sanctified. Myths with the participation of prophets are usually included among mythological legends in folklore studies. However, considering that the life history of human children on earth goes back to very ancient times, and that prophets were also human children who lived in ancient times, we believe that it is necessary to include legends about prophets in the history of legends.

References

1. Lotman, Yu.M. Semiosphere. - St. Petersburg: "Art-SPB", 2004. - P. 398.
2. Myths and Legends / The Magic of Fish in Myths and Legends // <https://vk.com>
3. Stavitsky A.V. (2019). Myth and the Initial Parameters of Its Structuring. *Psycholinguistic Issues*, (3 (41)), 174-185.
4. Rakhmonova M.R. Art of Uzbek folk legends. Doctor of Philology. diss. - Tashkent, 2018.
5. Halbwachs M. Social Framework of Memory / Translated from French and introductory article by S.N. Zenkin. -M.: New Publishing House, 2007. - P. 20.

6. Chernikov P. Yu. Factors of formation of categories of prediction and forecasting in the context of their historical development // Collection of abstracts. Taganrog: TTI SFedU. 2016. - P.189.
7. Jung K.G. Psychological types: Phenomenology of the spirit in a fairy tale // The structure of the psyche and the process of individuation. – M.: 1996. – P. 117.